



ENCYCLOPEDIA OF MUSIC



20th CENTURY



edited by
Lee Stacy and
Lol Henderson



ENCYCLOPEDIA OF
MUSIC
 20th
CENTURY

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INTRODUCTION

In the 20th century, music began to realise its potential as the most universal medium of communication. Music is a way of transmitting and reflecting emotion. Of all the art forms, music may be the most difficult to describe in words, but perhaps because of this, it is also the one that most easily transcends barriers of nationality and language. This encyclopedia looks at how music, in all its rich variety, has become part of the daily life of most of humankind, and how the international and mass appeal of music has changed its form forever. In the process, it helps us understand this unique feature of modern life.

At the dawn of the 20th century, many different types of music, from Andean folk songs to Wagnerian opera, had little or no effect on each other, and were often unknown outside of their immediate audiences. By the end of the 20th century, however, a global network had developed in which new, hybrid forms of music appeared. Boundaries that once seemed impenetrable are now crossed regularly: for example, the Indonesian gamelan influences Western concert music, Arabic instruments influence salsa, and classical composers write for rock bands without apology.

Technology is the prime reason for this important change. As soon as music could be sent over the air waves, then barriers began to be broken down. This process was carried even further as recording technology allowed individuals to listen to a performance in their own homes. Before the advent of radio and the phonograph, the only way of learning about music was by studying at the feet of a master musician, or by reading complex scores that in themselves took years of study to decipher. Listening was always a social experience, as music could only be heard when played live by musicians. The radio and sound recording have changed all that. Now an individual sitting alone in a

room can listen over and over to the most profound orchestral masterpiece. In the world of rock, the Beatles reached a global audience and paved the way for the world domination of rock music with less than half a dozen three-minute tracks.

The *Encyclopedia of Music in the 20th Century* provides a guide to the most important musical developments of the past 100 years, and encompasses this broad field of musical invention without intimidating the non-specialist user. Each entry has been written by a musicologist or journalist expert in the field, but in a style that can be understood by students of music at all levels and by anyone interested in this multifaceted subject. The entries cover all the major genres, styles, techniques, composers, and performers who make up this rich, varied world of artistic expression. They look at how musical styles have developed, both within their own context and within the context of a changing world, from Electronic Music to Zouk; from Abba to Anton Webern; from Joan Baez to Arturo Toscanini.

The main part of the encyclopedia is arranged alphabetically, with entries on important genres, forms, technical developments, and national styles of music, and on individuals who have made the most significant contributions to music in this period. Words that appear in small capitals (e.g., MADONNA) in the article text or at the end of the article under SEE ALSO refer to articles found elsewhere in the encyclopedia. Each article also ends with further readings and a list of suggested listening that highlights the most relevant musical pieces.

Following the main A-Z section, the reader will find a biographical digest of over 1,000 entries. This special section provides concise biographies of the individuals or groups who have made major contributions to music in the 20th century, but have not been allotted a main entry.

ABBA

In the 1970s, Swedish pop group Abba replaced the BEATLES as the world's most popular entertainers. They had extraordinary chart success, and their deceptively simple, slick (some would say bland) music, conceals their quite exceptional songwriting and production skills.

Formed in 1972, Abba included Benny Andersson (b. December 1946), keyboards and synthesizer; Bjorn Ulvaeus (b. April 1945), guitar; Agnetha Faltskog (b. April 1950), vocals; and Frida—a single stage name—(b. Anni-Frid Lyngstad, November 1945), vocals. “Abba” was an acronym formed from the first-name initial of each member.

In 1974, Abba made an instant international impact with “Waterloo,” Sweden’s winning entry in the Eurovision song contest. The song was a No. 1 hit in the U.K. singles charts and, surprisingly for a Eurovision entry, also reached No. 6 in the U.S. Thus began the band’s brilliant run through the world’s pop charts with songs such as “S.O.S.,” “Money, Money, Money,” “Super Trooper,” and “Dancing Queen.” In Britain, the group enjoyed spectacular success, with eight successive No. 1 albums from 1976 to 1982. Success in America was far less dramatic—in addition to “Waterloo” only “Dancing Queen” reached the Top 10. Nevertheless, by 1979 Abba had sold more records than any other group, including the Beatles, worldwide.

The common ingredients for the perfect Abba song were an infectious, sometimes haunting, melody, immaculate counter-harmonies, and, above all, supreme attention to production details. Their nationality was also part of Abba’s appeal. A British or American act may have been too self-conscious to mouth some of their unsophisticated, even mawkish, lyrics. Their background in Swedish folk music ensured that Abba never forgot the importance of melody at a time when many rock bands were exploring complex electronic effects and obscure lyrics. The group was at its most creative when dealing in everyday gloom. Sad and graceful songs such as “Knowing Me, Knowing You,” and “The Winner Takes It All” saw them create hit singles out



The Abba line-up (left to right): Benny, Frida, Agnetha, and Bjorn. Their well-constructed songs and unique fashion sense dominated the world's pop scene in the late 1970s.

of the desolation of failed relationships (Bjorn and Agnetha, and Benny and Frida were married couples who divorced during their days as Abba).

Abba disbanded in 1982 and Agnetha and Frida attempted solo careers, but failed. Bjorn and Benny’s songwriting talents proved more enduring, notably in their collaboration with lyricist Tim Rice on the musical *Chess* (1986). The group’s afterlife, however, began in the early 1990s when disco glamour was in vogue, and the *Abba Gold* album (1992) sold millions of copies.

Graham McColl

SEE ALSO:

DISCO; POP MUSIC; POPULAR MUSIC.

FURTHER READING

Edgington, H., and P. Himmelstrand. *Abba* (London: Magnum Books, 1978);
Tobler, John. *ABBA Gold: The Complete Story* (New York: St. Martin’s Press, 1993).

SUGGESTED LISTENING

Abba Gold; *More Abba Gold*;
Thank You for the Music; *Waterloo*.

CLAUDIO ABBADO

The Italian conductor Claudio Abbado is one of the superstars of late 20th-century concert music—renowned for his work in both the concert hall and the opera house. He is an outstanding interpreter of operatic and modern music and works extensively with young musicians.

Abbado was born on June 26, 1933, into a highly musical Milanese family—his brother, Marcello, became a composer and pianist. He received his first musical training from his father, the violinist Michelangelo Abbado, and, after studying piano at the Milan Conservatory, he went on to study at the Vienna Academy of Music (1956–58). In these years, Abbado acquired a deep understanding of Austrian and German music, especially that of Late Romantics such as Gustav MAHLER.

ON THE PODIUM

In 1958, Abbado attended the summer school at Tanglewood, in Massachusetts, where he won the Koussevitzky Competition for the best young conductor of that year. Returning to Europe, he launched his career as a symphonic and operatic conductor in Trieste, Italy, and as an instructor in chamber music at Parma University. As one of three winners of the 1963 Metropolis Prize, he spent five months as assistant conductor of the New York Philharmonic, while also making guest appearances with other orchestras. Then, in 1965, Herbert von KARAJAN engaged Abbado to conduct the Vienna Philharmonic in a performance of Mahler's Symphony No. 2 at the Salzburg Festival. Thus began Abbado's long association with Vienna: he became the Philharmonic's principal conductor in 1971, musical director of the State Opera in 1986, and, in the following year, the city's general musical director.

In the meantime, Abbado conducted the Hallé Orchestra in Manchester in 1965, and made his Covent Garden debut in 1968 with *Don Carlos*—his first time conducting Verdi. These appearances were the first of many in a long string of successes he enjoyed in Britain. He also served, from 1968 to 1986,

as musical director of the celebrated La Scala Opera in Milan. While broadening its repertoire, he also raised the level of the orchestra's performances of traditional Italian favourites to new heights. Among his acclaimed productions of Verdi was the original, uncut version of *Don Carlos* (staged in 1977), an unwieldy work to which he brought (according to the *Washington Post* musical critic) "discipline, imagination, and momentum."

In addition to performing the Italian favourites at La Scala—Verdi's *Simon Boccanegra* and *Aida*—Abbado also promoted many modern non-Italian works including a celebrated production of Alban BERG's 20th-century classic, *Wozzeck*.

BEYOND LA SCALA

Between 1979 and 1986, Abbado was a familiar figure on the British musical scene, holding the position of principal conductor of the London Symphony Orchestra. He also often appeared with the European Community Youth Orchestra, which he had helped to found in 1978, and whose players, varying between the ages of 14 and 20, are drawn from the nations of the European Community.

From 1990, Abbado became permanent conductor of the Berlin Philharmonic. During his tenure there, the orchestra began to play more 20th-century music. Abbado championed the work of many contemporary composers, particularly that of fellow Italian Luigi NONO (1924–90). The breadth of Abbado's artistic interests is reflected in yet another project, Austria's Wien Modern festival, which he founded in 1988, and which includes literary and visual contemporary arts as well as music.

Eleanor Van Zandt

SEE ALSO:

LATE ROMANTICISM; OPERA; ORCHESTRAL MUSIC.

FURTHER READING

Chesterman, Robert, ed. *Conductors in Conversation* (London: Robson, 1990);

Hart, P. *Conductors: A New Generation* (New York: C. Scribner's Sons, 1983).

SUGGESTED LISTENING

Mahler: Symphony No. 5; Stravinsky: *Pulcinella*; *The Rite of Spring*; Verdi: *Aida*.

NATHAN ABSHIRE

Nathan Abshire was a Cajun accordion player whose talent as a musician, vocalist, and songwriter, together with his amiable personality, made him a favourite with Cajun and non-Cajun audiences alike. His postwar recordings helped bring the accordion back to a position of prominence in Cajun music, and his songs captured the joys and sorrows that typify the Cajun sound.

Abshire was born on June 27, 1915, near Gueydan in the French-speaking area of southern Louisiana known as Acadiana or "Cajun Country." The Cajun music that was an essential part of his heritage was generally played on the fiddle or button accordion, and was a mix of French folk dance music, blues, and Celtic fiddle music.

Both his parents and an uncle were accordion players, though Abshire was largely self-taught. He gave his first public performances as a player at house dances and local dance halls at the age of eight. He soon became quite popular in the Acadian prairie country, and as a young man was playing seven nights a week in a club in Basile, where he eventually settled. An important influence on him was accordionist Amadé Ardoin, with whom Abshire sometimes played.

RISE AND FALL OF THE ACCORDION

Abshire's career had its share of ups and downs, following the rise and fall of interest in Cajun accordion music. The accordion had only been introduced in the 1870s, but its popularity was already in decline by the late 1930s, when Cajun bands began to be influenced by Western swing music. Abshire made his first recordings for the Bluebird label with the Rayne-Bo Ramblers in the mid-1930s, but he recorded little in the next decade. He was drafted and served in World War II, despite being illiterate and speaking English only with difficulty.

In the years immediately following World War II, Abshire and Iry LeJeune were the musicians most responsible for reviving interest in the accordion. LeJeune's tragic early death at age 26 in 1955 left

Abshire to carry the torch. Abshire composed many of the songs he recorded, including his biggest hit, "Pine Grove Blues." He first recorded the song with the Pine Grove Boys in 1949, and re-recorded it several times over the ensuing decades. The song epitomises Abshire's bluesy and soulful style, with the "swampy" sound of his accordion backed by a hypnotic blues beat.

OVERTAKEN BY ROCK'N'ROLL

Abshire's career waned again in the 1950s, as rock'n'roll took over the regional airwaves. However, the folk craze of the late 1950s and early 1960s introduced music fans to the Cajun sound, and Cajun musicians began to perform at folk festivals throughout the U.S. Abshire had several regional hits, including "The La La Blues," "Sur la Courtableau," and a French version of Southern singer Joe South's "Games People Play." Many of the recordings featured accompaniment by the Balfa Brothers, Dewey and Will on fiddle, and Rodney on guitar. Abshire also performed with the Balfa Brothers at the 1967 Newport Folk Festival.

In the early 1970s, Abshire toured extensively and became a favourite of college and festival audiences alike. His motto, "The Good Times Are Killing Me," was emblazoned on his accordion case, and was the title given to a 1975 public broadcasting documentary in which he starred. However, his career declined once more in the late 1970s, and Abshire earned a living by working at the Basile town dump, while at home he welcomed admirers to his front porch. He died on May 13, 1981.

Daria Labinsky

SEE ALSO:

CAJUN; CHENIER, CLIFTON.

FURTHER READING

Ancelet, Barry J. *The Makers of Cajun Music* (Austin, TX: University of Texas Press, 1984);

Broven, John. *South to Louisiana: The Music of the Cajun Bayous* (Gretna, LA: Pelican Publishing, 1983).

SUGGESTED LISTENING

The Best of Nathan Abshire; Cajun Social Music; Nathan Abshire: The Great Cajun Accordionist.

ROY ACUFF

Roy Acuff was a pioneer in the development of country music—as a singer, fiddler, songwriter, and music publisher, and as the spiritual figurehead of the Grand Ole Opry. One of the best-loved figures in the genre, he was the first living person to be elected as a member of the Country Music Hall of Fame.

Born September 15, 1903, in Maynardville, Tennessee, Roy Claxton Acuff spent the better part of his youth playing baseball and boxing, though he also found the time to learn the harmonica and Jew's harp. His athletic skills landed him a trial with the New York Yankees, but he was prevented from joining when he fell gravely ill from sunstroke in 1929. After this setback, Acuff suffered from deep depression and remained bedridden for much of the following year. During this time, he taught himself to play his father's fiddle and listened to recordings of such early country artists as Gid Tanner and the Skillet Lickers. It was a turning-point in his life, of which he later wrote: "Everything was dark, until I found the fiddle. If it hadn't come along I don't know what I would have become."

THE SMOKY MOUNTAIN BOY

In 1932, Acuff joined Dr. Hauer's Medicine Show, playing the fiddle and generally acting the fool to sell Mocoton Tonic, "the cure for everything." Into his musical act, he incorporated a yo-yo and an aptitude for balancing objects on his nose. In 1934, Acuff formed a band, the Tennessee Crackerjacks (later renamed the Crazy Tennesseans), which worked on radio stations in Knoxville, Tennessee. In 1936, a gospel tune from his repertoire, "The Great Speckled Bird," attracted a contract offer from the Chicago-based ARC records. A Grand Ole Opry performance in 1938 so endeared Acuff to the show's listeners that WSM offered him radio spots and concert appearances with the Delmore Brothers. It was around this time that Acuff changed his band's name to the Smoky Mountain Boys, after the "Great Smokies," that part of the Appalachian Mountains bordering Tennessee and North Carolina.

During the late 1930s and 1940s, Acuff recorded the songs that established him as a major figure in country music. His version of the CARTER FAMILY song "The Wabash Cannonball" was one of the most popular hits of 1938, winning him a gold record. The songs that followed—"Wreck on the Highway," "The Precious Jewel," "The Prodigal Son," and "I'll Forgive You, But I Can't Forget"—were country and national hits, making Acuff the dominant artist of country music's wartime surge in popularity. He also scored a hit with his patriotic song "Cowards Over Pearl Harbor": legend has it that he became so identified with the American spirit during World War II that Japanese soldiers charging in to battle would yell "To hell with Roosevelt; to hell with Babe Ruth; to hell with Roy Acuff."

In 1942, veteran songwriter Fred Rose joined forces with Acuff to form the Acuff-Rose Publication Company, the first music publishing house to capitalise on the growing country phenomenon. Acuff and Rose would eventually sign Hank WILLIAMS, ensuring their company's status with the finest and most lucrative catalogue in the genre.

Acuff was a public figure for the remainder of his life, dabbling in politics, playing the Opry, scoring occasional hits, and acting as country music's elder statesman. His participation in the Nitty Gritty Dirt Band's 1972 album *Will the Circle Be Unbroken?* presented Acuff as a living legend to another generation of fans. In his final years, he lived only a few yards from the Opry's front door, greeting and reminiscing with fans. He died on November 23, 1992, and was mourned as the "King of Country Music."

Greg Bower

SEE ALSO:

COUNTRY; RADIO.

FURTHER READING

Acuff, Roy, and William Neely. *Roy Acuff's Nashville: The Life and Good Times of Country Music* (New York: Putnam, 1983); Schlappi, Elizabeth. *Roy Acuff: The Smoky Mountain Boy* (Gretna, LA: Pelican Publishing Co., 1993).

SUGGESTED LISTENING

The Essential Roy Acuff, 1936–49;
The Great Speckled Bird; Once More;
Songs of the Smoky Mountains.

CANNONBALL ADDERLEY

As a bandleader and as an alto and soprano saxophone stylist, Julian Edwin Cannonball Adderley was an originator of the intense, rhythmically driving style of jazz that became known as hard bop.

Adderley was born in Florida on September 15, 1928. In his youth, he played the saxophone in local bands until he was drafted into the army in 1950. By the time he left the military in 1953, he had formed his own band while studying music at the U.S. Naval Academy, and fronted another army band during a posting at Fort Knox. His high-school nickname “Cannibal”—coined because of his voracious appetite—had mutated into and remained “Cannonball.”

In 1955, he travelled to New York with his brother Nat, a cornetist. While there he sat in on a club date with bassist Oscar Pettiford—a performance that led to a recording contract. Adderley formed his own band in 1956 featuring his brother Nat, pianist Junior Mance, and bassist Sam Jones. However, the group broke up a year later when Adderley was invited to join the Miles Davis Quintet. Soon after he joined, Davis expanded his group to a sextet by hiring tenor saxophonist John COLTRANE. “I felt that Cannonball’s blues-rooted alto sax up against Trane’s harmonic, chordal way of playing, his more free-form approach, would create a new kind of feeling,” Davis later explained.

From 1957 to 1959, Adderley recorded some of his best work on the Davis albums *Milestones* and *Kind of Blue*. Davis reciprocated with a guest appearance on Adderley’s 1958 solo album *Somethin’ Else*, which also included bassist Jones, pianist Hank Jones, and drummer Art BLAKEY.

GOING IT ALONE

In 1959, Adderley left the Davis band to form his own quintet again, which this time featured Nat, Sam Jones, pianist Bobby Timmons, and drummer Louis Hayes. The multitalented Yusef Lateef made it a sextet when he joined in 1962; pianist Joe Zawinul replaced Timmons in 1963. The group played soulful, gutsy music, and simple, memorable tunes, such as “Work Song” (by Nat Adderly) and “Mercy Mercy Mercy” (by



UPI/Corbis-Bettmann

Cannonball Adderley was a brilliant hard bop alto stylist who never forgot the blues roots of jazz.

Joe Zawinul), that reached a wide audience. Adderley recorded on the Riverside Records label from 1959–63, on Capitol thereafter until 1973, and then on Fantasy. Sadly, however, on August 8, 1975, Adderley suffered a fatal stroke while on tour.

During an era when the development of polyrhythms and polytonality threatened to make jazz difficult for non-musicians to appreciate, the Cannonball Adderley bands played a brand of modern jazz using the more accessible vocabulary of gospel and blues.

Chris Slaweck

SEE ALSO:

BEBOP; HARD BOP; JAZZ.

FURTHER READING

Rosenthal, David H. *Hard Bop: Jazz and Black Music 1955–65* (Oxford: Oxford University Press, 1992).

SUGGESTED LISTENING

Cannonball Adderley—Live!; The Cannonball Adderley Quintet in San Francisco; Mercy Mercy Mercy; Somethin’ Else; Miles Davis: Kind of Blue; Milestones.

AFRICA

African music is as varied and rich as American or European music. Africa is a huge continent—home to millions of people, with a multitude of environmental, social, economic, religious, and historical influences. Many of these factors must be taken into account when looking at the varieties of African musical genres. Some of these influences travelled overland or arrived onshore in ancient migrations; others were imposed forcibly by colonising Europeans, or were exported by African slaves to the “New World.” In turn, some of the music spawned in foreign lands came back to Africa, a process facilitated by the easier travel and electronic recording and communication of the 20th century. African nations likewise borrowed musical ideas from each other.

The resulting music continues to evolve. The listener must be prepared to forget national boundaries and historical periods because music, like some of the African peoples themselves, has a way of crossing boundaries and periods.

NORTHERN AFRICA

North Africa’s proximity to the Mediterranean, to the lands of the Near and Middle East, and to Europe, made it a centre for trade and settlement for the ancient ships of Phoenician and Greek merchants. The melodies and rhythms now associated with the Coptic Christian sects of Egypt, drawn from the people of the Nile Delta, may date back even farther to those river dwellers’ ancestors in ancient Egypt.

During the eighth century, Arab invaders crossed northern Africa, bringing with them their Islamic religion and its music. Their vocal and instrumental music sounded markedly different from what eventually prevailed in Europe and in other parts of Africa, partly because of the use of modes (sequences of tones), which seemed to slide from minor to major and back, and used intervals smaller than the half-steps in which European instruments are tuned. Accompanying the Arab singers, or performing solo or in ensembles, were instrumentalists plucking, picking, and bowing strings, blowing into reeds and flutes, and “sharking”—pounding out rhythms on drums, tambourines, and

cymbals. Little is known about the region’s music preceding the arrival of the Arabs, who went on to introduce their musical idioms and instruments (including the guitar) to Europe via Spain. But, in addition to the ancient Egyptian melodies of the Copts, there was the music of the Berbers, who took their own flutes and drums for their religious and secular music when they retreated from the Arabs into the mountains of what is now Morocco. One of their contemporary performing groups, the Master Musicians of Jajouka, has recorded several albums.

Many of the Moors who settled in Andalusia in Spain developed a formalised music based on set rhythms strung together in a suite. When the Arabs were expelled from the Iberian Peninsula one of their musical styles, called *andalous*, spread throughout northern Africa, where it is still heard. It sounds similar to Spain’s flamenco style. *Milhûn* is also a particular Arab-Andalusian form of vocalised poetry which sometimes deals with some subjects taboo in Islam, including sexual love and sensual pleasures.

Along with the Berbers, there are other musically active minorities in Morocco. The Gnaoua believe themselves to be descended from an ancient Islamic leader from Ethiopia, but use instruments resembling some found in west Africa. Like another religious Moroccan brotherhood, the Jilala, the Gnaoua’s music is thought to have curative powers. Recently, young Moroccans have fused their own amalgamation of influences to create a *chaabi* (popular) music suitable for the cafés and other nightspots they frequent in the cities. *Rai* is also fashionable (see below).

Algeria, east of Morocco and larger, is another former colony of Spain. Algerians developed a fondness for *andalous*, which they retained when their country became a French colony. In the early decades of the 20th century, the modes of *andalous* were adopted into a very different form of cabaret music that is called *rai* (translated as “opinion” or “advice,” either because the lyrics often took a blunt approach to social and personal issues or because “*Ya rai!*” was a frequent audience response). *Rai* singers were among those agitating for freedom from France in the 1950s, which led to a prolonged, bloody, but ultimately successful war of independence. After gaining their independence, young Algerians with an affection for rock and dancing began updating *rai*, spawning a generation of artists who preceded their names with the honourific *Cheb* or *Chaba*, meaning “young” and “attractive.”

Their instrumental ensembles became increasingly eclectic and electronic, although they retained the modes, rhythms, and timbres of the Arab musical past.

Egypt, located on the strategically powerful north-eastern shoulder of Africa, has been strongly influential on its African neighbours and beyond, with musical traditions dating back thousands of years. After liberation from Turkish rule, Egypt became a centre of Arabic culture in the early 20th century, and recordings of several celebrated performers spread their fame across northern Africa and into the Near and Middle East. Music has remained essential not only to Islamic rituals in Egypt, including the ecstatic festivals of the mystic Sufis, but also as the soundtrack to urban life, accompanying weddings and the delights of cafés with the sounds of the indigenous *nay* (flute), *mazhar* or *reque* (tambourine), *tabla* or *darabucka* (drum), and *sagat* (cymbals), as well as the violin and brass instruments brought in by the English and other colonists. As elsewhere, Egyptian young people have sought a musical expression of their obsessions and criticisms of the establishment, which is called *shaabi* (people's) because of its working-class roots.

Outside the large cities, folk traditions persist with the Coptic adaptation of *felahin* (farming) music; *saiyidi* music of the Upper Nile (played on large drums and indigenous trumpets); the Mediterranean coastal *sawabih*, which is accompanied by the stringed *simsimaya* or accordion; Bedouin desert music, which makes use of a twin-stemmed clarinet called a *mismar*; and the music of Nubia, sometimes played on the *duff* (tambourine) or *oud* (lute). The country of Sudan, situated along the White Nile south of Egypt, manifests a fascinating variety of musical influences: Arabic in the north but echoing the rhythms and percussion of Kenya and Uganda in the south, as would be expected from its geographical positioning. Some Sudanese dances associated with wedding ceremonies have their own unique form of vocal and drum accompaniment, and may seem wilder and more erotic than anything found further north. The *oud* virtuoso Hamza el-Din, a native of the northern Nubian region (shared with Egypt) and now a resident of the U.S. and Japan, has brought world attention to his adaptations of Sudanese folk music. (For greater detail on the music of North-east Africa, and Israel, see MIDDLE EAST.)

Ethiopia, the source of the Blue Nile to the east of Sudan, shares an indigenous pentatonic scale (based on five notes) with its neighbour. However, vocal

performances of its *amharic* music boast their own individual beauty, using widely spaced intervals, slithering rhythms, and subtle inflections of the language. Meanwhile, the folk sounds of the *kebero* (drums), *washint* (flute), and *krar* (a harp thought to resemble an ancient Greek instrument) and the sexy wiggles of the "Tchik-tchik-ka" dance continue to be heard and seen in the clubs of the capital city, Addis Ababa.

Mauritania is something of a musical bridge between northern Africa and the western coast, much as the Sudan relates to the sounds of the east. Southwest of Algeria, Mauritania draws its name from the Moors, who were and still are a sort of racial bridge between black and white, with skin colours varying across the vast desert country. Musicians called *iggawin* were inferior caste vassals of the warrior nobles and sang their leaders' praises and their family histories, as did the *griots* or *jali* of neighbouring Mali (to the east) and west Africa. Their stringed instruments, the lute-like *tidinit* and the *kora*-like *ardin*, also have close relatives in Mali and west Africa, and are still in use by modern-day *iggawin*, who now sing in praise of political and spiritual leaders. Moorish music is based on Arabic but with its own strictly ordered modes, whose parameters differ depending on the gender of the performer.

WESTERN, CENTRAL, AND EASTERN AFRICA

It is possible that interest among Europeans and Americans in the magnificent kingdoms of west Africa that predated colonisation, has only really become widespread since the broadcast of the television adaptation of Alex Haley's book *Roots*. That series dramatised, among many other things, the importance, within those kingdoms, of musicians called *griots*, who are said to have originated as Islamic hymnists (under Arab influence from the north) and who served west Africa's Mandingo kings as courtiers, family historians, messengers, and more. Many *griots* accompany themselves with a large, beautifully decorated instrument called the *kora*, whose 21 strings are arranged along a long neck without frets (like a cello or double bass). The strings are plucked over a gourd resonator covered with animal skin, and the soothing, crystalline sound resembles a harp. *Griots* also play the lute-like *ngoni* and the *balafon*, a form of xylophone (the type of instruments made of tuned bars of wood, struck with mallets).

West African musicians such as Guinea's Mory Kanté, Senegal's Baaba Maal and Youssou N'Dour (a hereditary *griot*), and Mali's Salif Keita (a descendant of

Soundiata Keita, founder of the Mandinka Empire) have brought ancient melodies into arrangements for electric instruments with influences from the Caribbean and the U.S., thereby getting themselves and their albums in festivals and dance DJ's charts in Europe and America. Ali Farka Touré, a native of northern Mali whose ancestors (like those of the neighbouring Mauritians) were Moors, made the guitar his instrument of choice, and his virtuosic plaintive melodies have attracted collaborations with American bluesmen.

The music of Wassoulou, south of the Malian capital of Bamako, lies outside the *griot/jali* tradition, with its own pentatonic (that is, five-note) modes and unique instruments, including the *donsongoni* and *kamalengoni* (harp-like but much smaller than the *kora*) and the *fle*, a gourd strung with shells. While women are the minority among west Africa's stars, they predominate in this lesser known musical genre.

Even more distinct from the rest of west Africa is the tiny nation of Cape Verde, 400 miles off the coast of Senegal. Remembering that this collection of islands was a colony of Portugal until 1975, it is not surprising to hear gorgeous songs called *mornas* and a variety of dance forms which resemble either Portuguese *fado* ballads or the similarly mournful *choros* and peppy *forros* of Brazil, Portugal's stepchild on the other side of the Atlantic.

A MUSICAL HIGHLIFE

Moving south and east down the coast, "highlife" is the region's dominant modern musical form and its chief cultural export to the rest of Africa and the world. The name derives from highlife's association with partying, and the music is characterised by strong, simple rhythms as well as a mixture of ethnic rhythm instruments and European melodic instruments. Based in the former British colonies of Ghana and Nigeria, it began early in the 20th century in Sierra Leone, Guinea's neighbour to the south, which came under the influence of guitar-playing escaped Jamaican slaves a century earlier. In fact, the present-day palm-wine music of Sierra Leone is said to share with Caribbean calypso a relaxed, breezy origin in the songs of sailors from Liberia, the next nation south along the African coast. The Ivory Coast has served as a recording site for much of the rest of west Africa. The tiny nation of Benin, between Ghana and Nigeria, has also spawned a global favourite, the popular singer Angélique Kidjo.

Aside from what was borrowed from Sierra Leone, Ghana added its own tribal elements to the highlife mix, which retained its imitation of indigenous instruments such as the *kora* and talking drum but added Euro-American dance band instrumentation to the guitar foundation after World War II.

Centuries before the advent of highlife, Ghana, Nigeria, and several other west African countries had a great impact on the music of the Western Hemisphere via the slave trade, which was particularly active in that part of the continent. Present-day instruments probably derive from that time. Since Ghana's independence from the British in 1957, there have been attempts to promulgate indigenous music more or less free of Western influence, including the booming drum ensembles of the coastal Ga tribe and the xylophones of the northern Lobi.

Nigeria's tribes have individual musical forms: the Mandinka Empire, centred in Mali, also extended to the land of the Hausa in present day northern Nigeria, where praise songs and ensembles of xylophone, percussion, and *goje* (a one-stringed fiddle) sound rather like the music of the *griots*, described earlier.

The Yoruba of the southwest use indigenous percussion, but their music has also absorbed influences from north Africa and Brazil and Europe. Brazil contributed the tambourine, which led to a genre of palm-wine music called *juju*, of whose stars guitarist King Sunny Ade now possesses perhaps the largest electrified ensemble and the widest global appeal. Yoruban Fela Kuti coined the term "Afro-Beat" for his form of insistent African soul. His political lyrics have resulted in his persecution and imprisonment.

Cameroon, where the African continent makes a turn to the south next to Nigeria, uses the talking drum and *balafon* found among its northern neighbours, as well as the thumb piano (tuned metal strips with a gourd resonator) found to the south in Zimbabwe, along with instruments that were imported when it was a colony of Germany, Britain, and France. Cameroonians dance to the moderate tempo of *makossa*, as well as to the sweatier summons of *bikutsi*, the source of which lies with the *balafons* of the Beti, in the interior rainforest.

Equatorial Guinea, south of Cameroon, and São Tomé and Príncipe off its west coast, have contributed nothing in the way of recordings or tours abroad. But Equatorial Guinea has its own variety of palm-wine music and choral groups that have been the subject of comparisons with the better-known choirs of Bulgaria.



Egyptian pipers and drummers playing at Koubbeh Palace during the wedding of 17-year-old King Farouk.

The Democratic Republic of Congo, formerly Zaire, has served as a source for much of the continent's and the world's music. When Europe wanted slave labour to settle and exploit the Caribbean and the Americas, this region of central Africa, which also included what is now Congo (formerly French Equatorial Africa), Rwanda, and Burundi, supplied both people and music. Although the music was often repressed by the slave owners, it eventually took hold, evolved when combined with the heritage of Spain and Portugal (see CARIBBEAN), and returned to the motherland in the form of Cuban rumba. Pygmy tribes, relatively isolated in their rainforest villages from the slave trade, colonial exploitation, and, later, mass media, have only recently had their music exposed to the world. It involves complex choral hocketing (different voices sharing a single musical line) and a unique water-filled drum.

Since the return of the rumba, other tribes have generated a wide variety of musical forms and instruments. Among them is the African percussion instrument, the conga drum (from the Bantu tribe). The Bahema of Rwanda have the *ndongo* (a seven-stringed harp), while Bakoga have a single-stringed violin called the *ndingiti*, possibly related to the ancient *rebec* of the Arabs that is still heard in northern Africa. Rwanda's Tutsi and Hutu have both developed drumming ensembles, and the Hutu's hunting bow, the *umunabi*, with a gourd resonator, resembles Brazil's *berimbau*. Most tribes also have their own solo and choral vocal styles, in which the roots of the blues can be heard.

Many of the 20th-century Congolese musicians have adapted the sounds and techniques of bow, zither, and folk violin or thumb piano to the acoustic or electric guitar, along with traditional rhythms, and have recast the rumba as a happy dance style called *soukous*. After visits from American "Godfather of Soul" James BROWN in the late 1960s and early 1970s, horns (trumpets, trombones, and saxophones) became more prominent in the stream of singles that became hot sellers across the continent. During the political turmoil of this time, several Zairean artists emigrated east and south, or overseas to Paris and London.

The position of Tanzania and its tiny offshore neighbour Zanzibar on the western shore of the Indian Ocean has opened the indigenous Africans to many centuries of Arab influence, shared also by the adjoining coast of Kenya. It is heard in the scales and quarter-tone intervals of this region's music, as well as in instruments such as the *oud*, the *dumbak*, and the *tabla*, all of which instruments were encountered in northern Africa. However, the 20th-century east African genre known as *taarab* is a very passionate form of musical poetry, usually sung by women to rhythms suited to dance.

SOUTHERN AFRICA

Zambia has also favoured the *soukous* of the Democratic Republic of Congo, its big neighbour to the north, as well as *kwela* and other popular musics of the Republic of South Africa. Encouraged by a president who was an amateur guitarist, the country nevertheless developed its own dance form, *kalindula* (a cousin of *soukous*). Though smaller, the nation of Malawi to the east preserves an impressive number of different dances and rhythms reflecting its ethnically diverse population.

Further south, Zimbabwe has continued to use the *mbira* (thumb piano) and the *marimba* (xylophone) in traditional ceremonies and also in urban dance-halls. Southern Zimbabwe shares with South Africa the influence of Zulu melodies and rhythms.

Angola's *kizomba* style, heavy on percussion and guitars, with highlights from horns and marimba, is evocative of Brazilian samba. Mozambique is similar in its use of a xylophone, called *timbila*, and its updated traditional dance music called *marrabenta*.

Long before the first multiparty, multiracial elections of 1994, black South African music was getting noticed around the world. It had its roots in the Sotho, Xhosa,

and Zulu people who settled in the area between the third and 17th centuries. Traditional choral techniques were easily adapted to the Christian gospel music that came with colonisation. During the growth of the nation's biggest cities in the 20th century, black South Africans were exposed to European and American music, including jazz, before the policy of apartheid, established in the late 1940s, limited their access. The South Africans applied the instrumentation of these foreign bands to a simple three-chord progression in music called jive. This hybrid and more traditional forms were broadcast over radio stations aimed at urban black neighbourhoods and townships. The music included *mbaqanga* (meaning "stew"), a rhythmic, soulful jive set over a rhythm section, and with horns and/or electric guitars in its later versions. The best-known and one of the longest-lived acts in the latter genre is Soweto Township's Mahlathini and the Mahotella Queens, a groaning bass vocalist accompanied by a trio of women singer/dancers. These simple, powerful, and popular genres were often dismissed by advocates of the more complex African jazz.

Gospel, as performed and sung by groups of Zulu men temporarily separated from their families living in labour camps, evolved into *iscathamiya* ("to step softly"). It is a lush, inspirational song style performed a cappella. Thanks partly to their inclusion on Paul Simon's best-selling 1986 album *Graceland*, the group Ladysmith Black Mambazo became the style's most successful exponents.

Madagascar has a unique language and racial make-up. Its music is equally distinct from that of mainland Africa, inexplicably evoking at different times Bulgarian choral diaphonics, Hawaiian i'i melodies, accordion tunes from the Texas-Mexico border, or Irish airs, even though it is pure Malagasy. Indigenous instruments include the *sodina* (an end-blown flute) and long bundles of grass shaken for percussion. Other genres include *salegy*, a galloping rhythm from the coast, and *famadibana*, a celebratory style heard when the Malagasy periodically dig up their deceased ancestors, dress them in fresh cloth, and dance with them.

OUT OF AND INTO AFRICA

Through electronic media, Madagascar has become more interested in mainland Africa and the world beyond, and the attention has been reciprocated. Despite vast differences and distances, Africa seems to be shrinking, in a sense.

"We always think we are different because we are from this or that tribe," says Jean-Marie Ahanda, percussionist, trumpeter, and founder of Cameroon's Les Têtes Brulées. "But we do the same things, and sometimes we have the same words, so that there's a unity inside that people can't see." Referring to his role as a musician, Ahanda points out that "What's made me happy is that I have been touching something that we are all sharing, from South Africa to northern Africa."

Jeff Kaliss

SEE ALSO:

BLUES; BRAZIL; CUBA; DIBANGO, MANU; FLAMENCO; GYPSY MUSIC; HIGHLIFE; SOUTH AFRICAN JAZZ.

FURTHER READING

Graham, Ronnie. *The World of African Music* (London: Pluto Press, 1992);
Merriam, Alan P. *African Music in Perspective* (New York: Garland, 1995).

SUGGESTED LISTENING

Northern Africa:

The Master Musicians of Jajouka;
Morocco: *Crossroads of Time*;
Abdel Gadir Salim All-Stars: *The Merdoum Kings Play Songs of Love*; Hamza el-Din: *Songs of the Nile*;
Khalifa Ould Eide & Dimi Mint Abba:
Moorish Music From Mauritania;
Hossam Ramzy: *Introduction to Egyptian Dance Rhythms*.

West, Central, and East Africa:

Guitar Paradise of East Africa;
Sona Diabate: *Girls of Guinea*; Dembo Konte & Kausu Kuyateh with Mawdo Suso: *Jaliology*;
Les Têtes Brulées: *Hot Heads*;
Kakraba Lobi: *The World of Kakraba Lobi*;
Baaba Maal: *Lam Toro*; Tabu Ley Rochereau: *Man From Kinshasa*; Zuhura Swaleh with Maulidi
Musical Party: *Jino La Pembe*;

Southern Africa:

Homeland 2: A Collection of South African Music;
Kuenda Bonga: *Paz em Angola*;
ohnny Clegg & Savuka: *Cruel, Crazy, Beautiful World*;
Eyuphuro: *Mama Mosambiki*; Ladysmith Black Mambazo: *Classic Tracks*; Thomas Mapfumo and the Blacks Unlimited: *Chamunorwa*.

ALEATORY MUSIC

The term “aleatory music”—first coined by composer Pierre BOULEZ, and synonymous with “chance music” and “indeterminacy”—describes the random or chance processes used by composers and performers beginning in the mid-20th century. As early as the 18th century, however, several composers had toyed with a form of chance composition. For example, in his *Musikalisches Würfelspiel* (“Musical dice game,” 1787), Mozart used dice and number tables to determine the order in which bars of music were performed.

What was considered an innocent parlour game in the 18th century became a cause célèbre in the 20th. At the beginning of the 20th century, many composers began to search for alternatives to what they considered the exhausted tonal tradition—alternatives that included impressionism, folk music, and serialism. By the middle of the century, some composers, and particularly American composers, found even these vocabularies to be at best uninspiring and at worst stifling. One reaction to this crisis was a renewed interest in using chance procedures.

Charles IVES was the first modern composer to experiment with aleatory techniques. His scores gave an unprecedented degree of freedom to the performer, offering wide-ranging alternatives and unrealisable notations. Henry COWELL took Ives’s ideas further, working with several types of indeterminacy, including flexible (or “elastic”) forms and graphic notation—where symbols, spatial distance, or linear diagrams are used instead of traditional notes and staves. An early example of graphic notation is used in Cowell’s piano piece *The Tides of Manaunaun* (1912), while his String Quartet No. 3 (1934) uses a structural device that allows performers the freedom to assemble their own versions of the work.

The most influential composer, however, to advocate the use of chance techniques was Cowell’s student John CAGE. In *Music of Changes* (1951), Cage used the Chinese book of divination, the *I Ching*, to determine

the piece’s compositional parameters. He also explored graphic notation. In *Aria* (1958), for example, he drew coloured wavy lines for the vocalist to interpret, while for *Fontana Mix* (1958) he created a score out of a series of transparencies laid one on top of another.

Several of Cage’s close associates in the so-called “New York School” also explored indeterminacy. In the “Projection” series (1950–51), Morton Feldman provided his performers with scores notated as graphs wherein pitches and rhythms were given general terms; while Earle Brown’s *December 1952* (1952) was notated as an arrangement of black rectangles.

In Europe, one composer who incorporated fully the use of controlled aleatory techniques, especially to effect complexity without causing undue difficulty for the players, was Witold LUTOSLAWSKI. Karlheinz STOCKHAUSEN’s *Aus den sieben Tagen* (1968), however, uses a type of graphic score that consists only of verbal directions on how the piece is to be performed. Exploiting new technology, Iannis XENAKIS began to use a mathematical process that incorporated probability formulas together with the computer language FORTRAN to write the piece *Metastasis* (1954).

Behind such experiments was a philosophical aesthetic that continues to be practiced by contemporary composers. John Cage summed up this philosophy well when, in 1973, he wrote: “When I make a piece of music I try not to interrupt in principle the silence that already takes place.... That’s why I employ chance operations: to free sounds from my intentions, my memory, my likes and dislikes.”

Timothy Kloth

SEE ALSO:

ELECTRONIC MUSIC; SERIALISM.

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SUGGESTED LISTENING

John Cage: *Music of Changes*;
Henry Cowell: String Quartet No. 3;
Witold Lutoslawski: Symphonies Nos. 2 and 3;
Karlheinz Stockhausen: *Aus den sieben Tagen*;
Iannis Xenakis: *Metastasis*.

HERB ALPERT

Herb Alpert, born in Los Angeles on March 31, 1935, has made notable contributions to international music as a performer, songwriter, producer, and record company executive. In addition to the many accolades that he has received, Alpert has an entry in *The Guinness Book of World Records* for having five albums in the *Billboard Top 20* at the same time.

Alpert began playing the trumpet at age eight, initially studying classical music until turning to jazz. He began performing regularly while at college and continued during military service. After his discharge from the army, Alpert met pop entrepreneur Lou Adler, and in 1958 the duo began writing songs together—most notably “Wonderful World” for Sam COOKE.

In 1960, Alpert met promoter Jerry Moss and together they formed Carnival Records. Their first hit, “The Lonely Bull” (1962), sold over 700,000 copies, and was written by Sol Lake, who would go on to collaborate with Alpert on many other hits. After the

success of “The Lonely Bull,” Alpert and Moss discovered that the Carnival name was already in use, so they took their initials to form a new company called A&M Records. Under the new label, Alpert’s own Latin pop group, the Tijuana Brass, scored a string of hits that included “The Mexican Shuffle,” “Tijuana Taxi,” “Casino Royale,” and “A Taste of Honey.”

For most of the 1960s, A&M Records depended on the success of Alpert and the Tijuana Brass to survive. But as the group grew in popularity—giving A&M Records an annual turnover of \$50 million by 1968—Alpert was able to sign up other acts, such as Procol Harum, Fairport Convention, and Joe Cocker. Alpert’s first hit as a vocalist also put the legendary songwriting team of Burt BACHARACH and Hal David into the charts with “This Guy’s in Love with You” (1968). Alpert’s personal commitment to artists with a distinctive vision attracted countless talented pop musicians to the A&M label. It became the world’s largest independent record company in the 1970s and 1980s, with a roster that included Carole KING, the Carpenters, Janet Jackson, and the Police. Alpert and Moss sold A&M Records in 1989 for \$500 million.

After A&M, Alpert got involved in other pursuits ranging from abstract art to the creation of a non-profit youth foundation. He also collaborated on various Broadway productions including “Jelly’s Last Jam,” which won three Tony Awards in 1992. However, the attraction of the music business drew Alpert back in 1994 when he and Moss formed Almo Sounds. A new album, appropriately titled *Second Wind*, was released in 1996, and the following year he added *Passion Dance*—a harder-edged album that explored jazz, rhythm, and groove—to the more than 72 million records sold throughout his outstanding career.

Linda Dailey Paulson

SEE ALSO:

PRODUCERS; RECORD COMPANIES; SINGER-SONGWRITERS.



UPI/Corbis-Bettmann

Alpert (far right) is presented with his own Walk of Fame star by the Carpenters, Karen and Richard, who were one of the many A&M groups Alpert helped to make famous.

FURTHER READING

Casell, Chuck. *A&M Records: The First Ten Years—A Fairy Tale* (Hollywood, CA: A&M Records, 1972).

SUGGESTED LISTENING

Going Places; Keep Your Eyes on Me; Passion Dance; Rise; Second Wind; Whipped Cream and Other Delights.

AMPLIFICATION

Amplification, along with recording, has had a greater impact on music in the 20th century than any other technical innovation. The process of making sound signals louder has changed significantly the way music is made. For the listener, amplification at home enables control of the level of sound, while in an auditorium amplification allows for greater clarity and detail of sound within a large space. Amplification also affects the way a musician plays and how a composer orchestrates—instruments that were rarely heard before amplification can now be highlighted. Perhaps most importantly, some forms of music, such as rock, are inseparable from high sound volumes.

The basic principle of the electronic amplifier was established in 1907, when Lee De Forest invented the audion tube: a small signal voltage was fed through the tube producing a larger signal voltage with an identical pattern of variation within the tube's circuit.

THE PROCESS OF AMPLIFICATION

Sound is acoustical energy, and a device called an electroacoustic transducer is needed to transform the acoustical energy into electrical signals that can flow through wires and electrical equipment. A microphone is the most popular electroacoustic transducer, containing a membrane, called a diaphragm, that vibrates when sound is directed towards it—the higher the pitch of the sound, the faster the microphone's diaphragm vibrates. Through these vibrations, the microphone generates an electrical signal that is converted back into acoustical energy, sounding exactly like the original sound.

The microphone is a vital component in the amplification process, and there are many different types. Microphones vary in their ability to pick up sounds from different directions. An omnidirectional, or nondirectional, microphone responds equally to sounds arriving from all directions. Such microphones are ideal when the application calls for all sounds in a vicinity to be detected equally. Directional microphones, on the other hand, attenuate (diminish) unwanted sounds—

sounds arriving from directions other than the direction of interest. Such a directional microphone is perfect for amplifying the voice of the singer and not the band.

Once the microphone has converted sound into electrical signals, it channels this energy into an electrical component called a pre-amplifier. A pre-amplifier produces a larger electrical voltage and allows the user to control equalisation of tone and other enhancements. In most audio applications, the term "pre-amplifier" is actually a misnomer, and refers to a device more properly called a control amplifier. An integrated amplifier is an amplifier containing the pre-amplifier and the power supply in one unit. The signal then goes from the pre-amplifier to the power amplifier, which magnifies the signal and powers the loudspeakers. The loudspeakers convert the electrical energy back into mechanical sound energy.

LOUDSPEAKERS

Loudspeakers are technically called electromechanical transducers, and they contain an electro- or permanent magnet that produces a magnetic field. A voice coil situated within the magnetic field is energised by the electrical signal coming from the amplifier. The magnetic field generated within the coil varies with the frequency of the electrical signal, attracting and repelling the coil to the magnet. This coil is linked to a diaphragm, which vibrates and causes the surrounding air to vibrate, recreating the original sound.

Each loudspeaker usually consists of two or more connected individual speakers, also called drivers, that are enclosed in a wooden box. The enclosure protects the mechanics of the speaker system and helps to project the sound. Each of the individual speakers reproduces a part of the sound spectrum. The woofer, for example, reproduces the lower bass sounds, while the tweeter reproduces the higher frequencies. A mid-range speaker is often used to reproduce the wide range of middle frequencies. A special electronic circuit called a crossover directs each of the frequencies to the relevant speaker.

When selling a stereo system, a salesperson often refers to speakers as "two-way" or "three-way." These terms refer to the number of individual frequency drivers contained by each speaker. Speakers are also classified by the way the woofer is positioned in its cabinet, such as acoustic suspension, bass reflex, or open-baffle. Each position of the woofer is appropriate for different sound applications.

The journey that a sound signal makes—when it is converted via a transducer to electricity, processed through an amplifier and driven to loudspeakers where the reversion to mechanical sound energy takes place—is called the signal path. The refinement of the signal path to maximize the amplified sound is the job of stage managers, sound engineers, and other professionals within the music industry.

Sound equipment intended for a special purpose, such as a public-address system, may have a built-in volume level or frequency range limitation. Equipment intended to reproduce music, however, is rated according to the accuracy, or fidelity, of its reproduction. Thus “high fidelity” sound systems are those that reproduce the original sound of music, authentically re-creating its full frequency range, dynamic range (loud/soft contrast), and timbre (tone quality). Such “hi-fi” sound systems are commonly found in home stereo systems.

MUSICAL INSTRUMENT AMPLIFICATION

A musical instrument amplifier—often called “amp”—works in a similar way to other forms of amplification. For guitar amps, the guitar’s pickup acts as an electroacoustic transducer. The signal flows through the pre-amp and power amp and is often processed by internal equipment that can equalise the signal before it is sent to the loudspeaker to be reconverted to sound energy.

The most common misconception about guitar amplifiers is that they are designed to reproduce the raw, acoustic sound of an electric guitar. For nearly all styles of electric guitar amplification, however, amps are used as an integral part of sound creation. Factors that influence how the music will sound as it becomes amplified include the musical instrument itself, the pre-amplification (such as equalisation and sound effects), the use of the power amplifier with varying amounts of overdrive, and even the selection of amp speakers.

Modern amps often have special circuitry called a digital signal processor (DSP). These manipulate the signal as it passes from the instrument through the amplifier. For example, a distortion effect can alter a signal, changing its sound. Outboard effects units that sit on the floor and are activated by foot switches can create almost any effect, including automatically transposing music into different keys. A chorus effect multiplies the number of signals occurring simultaneously, resulting in a multi-instrumental sound from a single instrument. Multi-effect racks and floor units are designed specifically for rock, jazz, blues, and other

musical applications. Distortion (hard-clipping) causes changes in a signal that involve the addition of spurious tones at frequencies not present in the original sound. There is also digital overdrive, where the guitar signal passes through an analog-to-digital converter, to software emulation of amplifier overdrive, and finally to digital-to-analog conversion. Other similar effects can make a guitar sound like a full string orchestra or even a Harley-Davidson motorcycle.

FEEDBACK AND OTHER TECHNIQUES

Early experiments in using amplification as part of the music-making process have resulted in some innovative techniques. The use of feedback, for instance, most likely started when a guitarist stepped too close to a speaker. Feedback occurs when an artist uses the acoustic energy of the speakers with the vibrating strings to produce either an endless sustain or the controlled feedback of harmonically related notes. Other experiments included tearing the loudspeaker diaphragm to produce a “fuzz” effect, which can now be created with effects processors.

Such unique effects play a vital role in contemporary music, and are as much a part of the identity of a song as the melody. Legendary rock guitarists such as Jimi HENDRIX and Jimmy Page earned their place in music through the manipulation of amplification. While it is probable that early overdrive, distortion, and other amplified effects were merely discovered in attempts to play as loudly as possible, there is also little doubt that this approach has produced some of the 20th century’s most innovative music.

James Tuversson

SEE ALSO:

ELECTRONIC MUSIC; ROCK MUSIC; SPECTOR, PHIL.

FURTHER READING

Fliege, Richard. *Amps!: The Other Half of Rock'n'roll* (Milwaukee, WI: H. Leonard Publishing, 1993);
Peterson, David, and Dick Denney. *The Vox Story: A Complete History of the Legend* (Westport, CT: Bold Strummer, 1993).

SUGGESTED LISTENING

Jimi Hendrix: *Are You Experienced?*;
Led Zeppelin: *Led Zeppelin II*;
Joe Pass: *Virtuoso Live*.

ANDEAN MUSIC

Andean music, which emphasises the use of wind and percussion instruments, is believed to have been originated around 10,000 B.C. by peoples living in the Lake Titicaca area, straddling the border of Bolivia and Peru. When, in around 1200 B.C., the Inca Empire absorbed the Quechua and Aymara civilisations—descendants of the Lake Titicaca natives—the conquered peoples were allowed to retain their own religions, languages, and music. Although the Spanish conquest in the 16th century introduced the Catholic religion and Iberian melodies and instrumentation, the Andeans continued to perform their own songs.

A typical Andean ensemble consists of one or two guitars, a *charango* (Andean mandolin), *queñas* (end-blown notched flutes), other flutes, panpipes, and simple percussion. The common Andean harp is sometimes used in ensembles, but is more often played solo. Panpipes—a set of wooden or clay whistles of various sizes bound together to create a range of tones—are the most familiar Andean instrument. The smaller Peruvian version, used with the pentatonic scale, is called an *antara* and is played by one person, as is the Ecuadorian *rondador*, the pipes of which allow harmonies to be blown on two pipes at once. For the more popular panpipe called *zampoña* and the larger *toyos*, which can be 54 inches (1.37 metres) in length, melodies are divided between two players.

Another Andean wind instrument is the *kena*, which is a hollow tube a little over 14 inches (35.6 centimetres) long, perforated by holes and with a notch at the blown end, similar to a recorder. The oldest forms of the *kena* were made from animal or human bones, replaced more recently by clay, wood, or plastic. It also played a pentatonic scale—which continued to be favoured even after the introduction of European scales by the Spanish. Some of these wind instruments were originally accompanied by drums formed from tree trunk sections covered by leather or animal skin, and by rattles fashioned from goats' hooves sewn onto a piece of fabric.

PERFORMING DIFFERENT GENRES

Probably the oldest of existing Andean musical genres is the *cantu*, performed in village festivals and requiring only percussion and traditional wind instruments. The *huayno* may be the most recognisable genre, partly due to Simon and Garfunkel's popularisation of "El Condor Pasa." The original tune was composed in the 18th century to commemorate the passing of the last descendant of the Inca emperors. A *huayno* is usually sung in the language Quechua (descendant from Inca peoples).

Distinguishing the *huayno* and some other Andean genres from most European music are the high, piercing vocalisation and a vibratoless method of bowing the violin and blowing the saxophone. The rhythms of *huaynos*, primarily in 2/4 or 6/8 time, are particular to certain communities and regions, as are the *floreos*—decorative passages that intersperse the sections of a *huayno*.

Pure Andean tradition is stronger in land-locked Bolivia than in coastal Peru and Ecuador. In Peru, for example, *huaynos* were imported to the cities by migrating Andean people and ultimately merged with Afro-Caribbean and European music to engender genres such as the *marinera*, the *muliza*, and more recently the rock-related *chicha*.

Since the 1960s, Ecuador has taken on mainstream European modernism in classical music and has produced composers, including Arturo Rodas and Juan Campoverde, who have combined European style conservatoire training with their own roots. This synthesis of sounds is not at a surface level of merely combining panpipes with European instruments, but is more of a universal language that reflects the composers' own philosophy.

Jeff Kaliss

SEE ALSO:

CARIBBEAN; COLOMBIAN CUMBIA; LATIN AMERICA.

FURTHER READING

Turino, Thomas. *Moving Away from Silence* (Chicago, IL: University of Chicago Press, 1993).

SUGGESTED LISTENING

From the Mountains to the Sea: Music of Peru;
Huayno Music of Peru, Vols. 1 and 2;
Kingdom of the Sun: Peru's Inca Heritage.

MARIAN ANDERSON

The career of African-American contralto singer Marian Anderson is a story not only of artistic triumph—but also of triumph over racism.

Anderson was born in 1902 in Philadelphia into a poor family: her father sold coal and ice, and her mother took in washing. Marian bought a violin from a pawnshop and taught herself to play, but singing was her greatest joy—from the age of six she sang in the Baptist Church, sometimes solo. At 16, she gave her first recital. After graduating from high school, Anderson went to New York in 1919 to study singing with Giuseppe Boghetti (paid for by a benefit concert given by her church). She also began making concert tours. However, the critics were not encouraging, and she stopped performing to concentrate on her studies.

Relaunching her career in 1923, she won first prize in two competitions. The second of these, held by the New York Philharmonic in 1925, won her a guest appearance with that orchestra. Other engagements followed, but African-American artists still encountered closed doors in the U.S. at that time. From 1930, Anderson made a series of visits to Europe, where her reputation grew rapidly. Her repertoire of standards—by Bach, Schubert, and others—was greatly admired, but it was her interpretation of spirituals, such as “Deep River,” that most enthralled her audiences.

Her recital in New York’s Town Hall in November 1935 was received with great acclaim. A Carnegie Hall debut followed two months later. By the late 1930s Anderson had reached the height of her powers. Particularly in its lower register, her voice had a compelling richness. One critic, David Ewan, observed: “She achieves drama and tragedy with the most economical use of shade and nuance.”

However, an engagement to sing at Washington’s Constitution Hall in February 1939 was cancelled by the hall’s owners, the Daughters of the American Revolution, because of her race. First Lady Eleanor Roosevelt resigned from the D.A.R.—one of many protests by public figures. The government then arranged for Anderson to sing at the Lincoln Memorial: 85,000 attended, with many more radio listeners.



UPI/Curtis-Bermann

Marian Anderson singing at a memorial service for Harold Ickes in front of the Lincoln Memorial.

In 1955, Anderson became the first African-American soloist to appear at the Metropolitan Opera in New York. She sang the role of the sorceress Ulrica in Verdi’s *Un ballo in maschera* (“A Masked Ball”). Thus she opened up the Met to other fine African-American singers, such as Leontyne PRICE and Jessye NORMAN.

From 1957 to 1958, Anderson was a delegate to the United Nations. In 1967, she gave her final concert in Carnegie Hall, returning in 1977 to be awarded a special gold medal by Congress in recognition of her artistry and courage. She died on April 8, 1993.

Eleanor Van Zandt

SEE ALSO:

GOSPEL; OPERA.

FURTHER READING

Ferris, Jeri. *What I Had Was Singing: The Story of Marian Anderson* (New York: First Avenue Editions, 1994);
Green, Richard L., ed. *A Salute to Historic Blacks in the Arts* (Chicago, IL: Empak, 1996).

SUGGESTED LISTENING

Marian Anderson: Great Voices of the Century;
Marian Anderson: Spirituals.

THE ANDREWS SISTERS

From the late 1930s and 1940s, the Andrews Sisters were known as the “queens of the jukebox,” selling over 30 million records and appearing in nearly 20 films. They were one of the most successful female groups ever, as accomplished with boogie-woogie as they were with sentimental ballads.

LaVerne (1915–67), Maxene (1918–95), and Patty (born 1920) were the daughters of Norwegian and Greek parents from Minneapolis, Minnesota. As early as 1932, the sisters were performing in the “RKO circuit”—vaudeville houses and theatres owned by RKO. The trio broke into the mainstream when, in 1937, they were discovered by the legendary record executive Jack Kapp of Decca. Their first hit was “Bei Mir Bist Du Schoen,” a Yiddish song that they had performed in many Jewish-owned clubs in New York. Initially, Decca was reluctant to release the song in Yiddish, so the sisters’ manager Lou Levy (married to Maxene in 1941) convinced lyricist Sammy Cahn (1913–93) to write English words for it.

“THE THREE JIVE BOMBERS”

The sisters were greatly influenced by the Boswell Sisters who, in the 1920s, pioneered vocal group style and technique by combining close harmonies with jazz rhythms. For the Andrews Sisters, LaVerne sang alto. She knew the most about music, having had aspirations at one time to become a concert pianist. Maxene sang second soprano and was the most business-oriented one in the group. Patty, once the tap-dance champion of Minnesota, sang lead soprano and was the primary soloist for the group.

In 1940, the sisters released one of their biggest selling records “I’ll Be With You in Apple Blossom Time,” which they also performed in one of three movies that they starred in opposite the comedy duo Abbott & Costello. In 1941, they released another major hit, “Boogie Woogie Bugle Boy of Company B”—the song with which they are most closely associated.

During World War II, the trio toured the United Services Organisation (USO) circuit with jazz greats like Earl Hines, Dizzy Gillespie, and Charlie Parker and the famous classical pianist Artur Schnabel. By 1943, they had appeared before more U.S. Army camps, Navy, Marine, and Air Force gatherings than any other trio in America, thus gaining the nickname “The Three Jive Bombers.” Throughout the 1940s, the trio made many successful recordings with fellow Decca artists, including Guy Lombardo (“Christmas Island,” 1947), Bing Crosby (“Jingle Bells,” 1943), and Cole Porter (“Don’t Fence Me In,” 1944).

GOING THEIR SEPARATE WAYS

The trio broke up in the mid-1950s due to a decreased public interest in their style and because of Patty’s desire to pursue a solo career. Although her solo career proved brief, Patty did have a big hit with “I Can Dream, Can’t I?” In the late 1950s, the trio reformed and, until LaVerne’s death in 1967, sang in nightclubs. In 1973, Bette Midler’s popular recording of “Boogie Woogie Bugle Boy” initiated renewed interest in the trio, and the following year Patty and Maxene starred in a Broadway musical entitled *Over There*, based on World War II nostalgia. In 1991, the Paul Taylor Dance Company premiered “Company B,” which was performed to recordings by the Andrews Sisters and included “Rum and Coca-Cola.” This became one of the most popular pieces in the company’s repertoire.

Rebecca Giacosis

SEE ALSO:

BOOGIE-WOOGIE; SWING.

FURTHER READING

Andrews, Maxene, and Bill Gilbert. *Over Here, Over There: The Andrews Sisters and the USO Stars in World War II* (Thorndike, MA: Thorndike Press, 1994);
Ewen, David. *All the Years of American Popular Music* (Englewood Cliffs, NJ: Prentice-Hall, 1977);
Garrod, Charles. *The Andrews Sisters* (Zephyrhills, FL: Joyce Record Club, 1992).

SUGGESTED LISTENING

Andrews Sisters: 36 Unforgettable Memories;
Andrews Sisters Collectors Series;
The Best of the Andrews Sisters.

ERNEST ANSERMET

Swiss conductor Ernest Ansermet was among the creators of a 20th-century French style of orchestral interpretation. His association with DEBUSSY, SATIE, and RAVEL, and especially his long friendship with STRAVINSKY lent Ansermet a unique authority in his performances of their works. In his 48-year role as founder-conductor of the Orchestre de la Suisse Romande, Ansermet conducted definitive performances of pieces not only by the modern French masters, but also by composers such as PROKOFIEV, BARTÓK, and BRITTEN.

FROM ABACUS TO BATON

Ansermet was born in Vevey on November 11, 1883. Following in his father's footsteps, he received, in 1903, a degree in mathematics, followed by a professorship in the field for four years at Lausanne University. He gradually took a greater interest in music and decided to study composition with Ernest Bloch. On his own he also learned conducting, taking Francisco de Lacerda, the conductor at Montreux, as his role model.

Ansermet's first concerts as conductor were in Lausanne in 1910. He proved so adept at these concerts that the following year he was appointed conductor of the Kursaal concerts at Montreux. His reputation grew quickly and in 1915 he was appointed conductor of the Geneva Symphony Orchestra. It was during this time that he formed friendships with Debussy, Ravel, and Stravinsky—in fact, it was Stravinsky who secured for Ansermet the post of principal conductor with the Ballets Russes toward the end of that same year.

Beginning in 1916, Ansermet spent three years touring with the Ballets Russes both in North and South America as well as in England, establishing an international reputation for both the conductor and the ensemble. His work with the group included premieres of ballets by Stravinsky, Ravel, Manuel de FALLA, Prokofiev, and Satie, and in the same year he made his first recording with the group.

In 1918, Ansermet formed the Orchestre de la Suisse Romande, based in Geneva, and conducted that orchestra until he retired in 1966. In his role as

director and luminary of the orchestra, he advocated the work of the Swiss composers Arthur Honegger (1892–1955) and Frank Martin (1890–1974).

Ansermet's conducting was characterised by rhythmic vigour and clarity of texture, joined by a scholarly attention to details of nuance and phrasing in the score. The list of premieres that he conducted illustrates the powerful influence he had on the music of the early 20th century: Stravinsky's *L'Histoire du Soldat*, *Pulcinella*, *Les noces*, and the Symphony of Psalms; Ravel's *La valse*; Falla's *The Three-Cornered Hat*; Prokofiev's *The Buffoon*; Satie's *Parade*; and Britten's *The Rape of Lucretia*.

ATTACKING SERIALISM

Despite Ansermet's advocacy of early 20th-century music, by the 1950s he felt that serialism (composing using a set, predetermined pattern of 12 tones) had gone too far. In 1961, he published a treatise against serialism, titled *Les Fondements de la musique dans la conscience humaine*. In it, he attempted a mathematical proof of the logical necessity of basing music on the intervals of the thirds, fourths, and fifths. Not even the long friendship with Stravinsky, who employed serial techniques late in his career, survived this doctrinal difference.

Despite Ansermet's rift with serialism, his legacy as one of the great conductors remains undiminished. Ansermet died in Geneva on February 20, 1969, yet his interpretive choices for the master works of early 20th-century music still resonate for musicians today.

Rachel Vetter Huang

SEE ALSO:

BALLET AND MODERN DANCE MUSIC; ORCHESTRAL MUSIC; SERIALISM.

FURTHER READING

Chesterman, Robert, ed.
Conversations with Conductors
(London: Robson, 1976).

SUGGESTED LISTENING

Orchestre de la Suisse Romande:
Manuel de Falla: Orchestral works;
Bohuslav Martinu:
Frescoes of Piero della Francesca; *Parables*;
Symphony No. 4.

HAROLD ARLEN

Composer Harold Arlen's best-remembered creations are undoubtedly some of the songs he wrote for the movie *The Wizard of Oz*, including "Over the Rainbow," and "Ding Dong the Witch Is Dead." It was, however, by infusing the traditional music of Broadway with stylistic elements of blues and jazz, that Arlen influenced the popular songs of his era. He took these innovations to Hollywood in the formative days of the movie musical, and his tuneful, often mournful compositions spread throughout the country and indelibly shaped the music of American popular culture.

Harold Arlen was born on February 15, 1905, in Buffalo, New York. At age seven, he began singing in the choir of the synagogue where his father was cantor. His father also gave Arlen piano lessons. As a teenager, Arlen played piano in a succession of local groups, making his way to New York in 1925 with The Buffalodians. While playing, he found there was a job as a rehearsal pianist for Vincent Youman's 1929 musical *Great Day*. Arlen's improvisation on a standard rehearsal vamp attracted attention and was expanded with lyricist Ted Koehler into the song "Get Happy!" Although initially performed in an unsuccessful Broadway revue, it set Arlen's songwriting career in motion.

In 1930, Arlen and Koehler began writing for revues at Harlem's legendary Cotton Club. Among the team's many successful songs there was "Stormy Weather," introduced by Ethel Waters in *Cotton Club Parade of 1933*. The duo continued contributing to Broadway revues, but Arlen also began working with other lyricists. In 1932, he and Yip Harburg wrote "It's Only a Paper Moon" for a nonmusical play, *The Great Magoo*.

Arlen and Koehler's first assignment for Hollywood was the 1934 film *Let's Fall in Love*. Throughout the rest of his career, Arlen alternated between writing for stage and screen, working for stretches of time in Hollywood and then returning to New York to work on Broadway. Notable stage creations during the thirties include the 1934 revue *Life Begins at 8:40*,

written with Harburg and Ira Gershwin, and the score for a 1937 political satire, *Hooray for What?*, created again with Yip Harburg.

His films in the thirties included *Strike Me Pink* (1936), *The Singing Kid* (1936), *Stage Struck* (1936), and *Gold Diggers* (1937). Then Arlen and Harburg were hired by MGM for the classic 1939 movie *The Wizard of Oz*. Their songs for this beloved film have also become classics.

In 1941, with the movie *Blues in the Night*, Arlen began a collaboration with Johnny MERCER, with whom he worked frequently for the rest of his career. Among the songs they wrote for a succession of Hollywood musicals are "Blues in the Night," "That Old Black Magic," and "One for My Baby (and One for the Road)," famously rendered by Frank SINATRA.

Arlen also returned to Broadway in 1941, with *Bloomer Girl*, a collaboration with Harburg. Then, in 1946, came *St. Louis Woman*, a stage musical written with Johnny Mercer, which included such moving songs as "Any Place I Hang My Hat Is Home" and "Come Rain or Come Shine."

Arlen's last great composition for the movies was the tune "The Man That Got Away," sung by Judy GARLAND in the 1954 remake of *A Star Is Born*. His musical *House of Flowers*, a collaboration with novelist Truman Capote, opened on Broadway in 1954, and *Jamaica*, a collaboration with Yip Harburg starring Lena HORNE, opened in 1957. His final work for Broadway, written with Johnny Mercer, was the 1959 musical *Saratoga*, which lasted only 80 performances. Harold Arlen died at his home in Manhattan on April 23, 1986.

Herb Scher

SEE ALSO:

ARRANGERS; FILM MUSICALS; MUSICALS.

FURTHER READING

Jablonski, Edward. *Harold Arlen: Happy with the Blues* (New York: Da Capo Press, 1986);
Jablonski, Edward. *Harold Arlen: Rhythm, Raincoat, and Blues* (Boston, MA: Northeastern University Press, 1996).

SUGGESTED LISTENING

Harold Arlen and Barbra Streisand:
Harold Sings Arlen; The Wizard of Oz (soundtrack).

LOUIS ARMSTRONG

Daniel Louis Armstrong is the most famous figure in the early history of jazz. As a trumpet player, his legendary tone, stamina, and ferocity of musical attack remain, for the most part, unsurpassed. His style of playing is believed by many to have transformed jazz from an ensemble activity to a soloist's art form. And, even had he not played trumpet, Armstrong's influence on jazz vocalists (as demonstrated by the "scat singing" of artists such as Ella FITZGERALD) was, perhaps, second only to that of Billie HOLIDAY.

Armstrong was born on August 4, 1901, and spent some of his later childhood in an orphanage for delinquents in New Orleans. There he joined a band and was given his first cornet. When he left the home, he was taken under the wing of King Oliver—then the

most famous jazz cornetist in the city. When Oliver left New Orleans in 1918, Armstrong took his place in Kid Ory's jazz band. He stayed there until 1922, when he joined Oliver's Creole Jazz Band in Chicago.

Armstrong moved to New York City in 1924 to play with the Fletcher HENDERSON Orchestra where he was featured as the jazz specialist. He returned to Chicago the following year with his own group, the Hot Five.

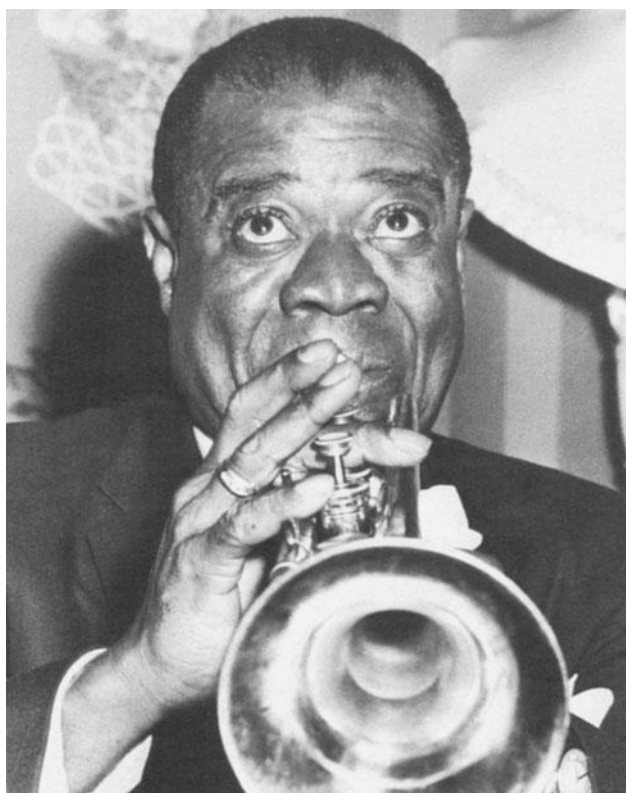
Between 1925 and 1928, Armstrong, now playing trumpet, made a series of nearly 60 recordings with the Hot Five, and later the Hot Seven. With these recordings, Armstrong seemed to scale summit after summit with the poise and rhythmic drive of his solos. After 1929, however, Armstrong rarely kept a band, working instead with a shifting gallery of ensembles that were billed as the Armstrong All Stars. He acquired a new manager in 1935, and seemed gradually to turn his back on traditional jazz in order to focus on becoming a popular entertainer. As a vocalist, he had success with songs such as "Ain't Misbehavin'," "What a Wonderful World," and "Pennies from Heaven."

As a popular entertainer, Armstrong appeared in nearly 50 films. As a jazz artist, he was the first to tour Africa, Australia, Europe, the Far East, and the Soviet Union, earning him the nickname "The Ambassador of Jazz." Miles DAVIS, in his autobiography, said of Armstrong: "You can't play nothing on trumpet that doesn't come from him." From 1925 to about 1950, Armstrong created a monumental body of work that, for the rest of the century, has remained vital, influential, and exciting. He died in 1971.

Chris Slawewski

SEE ALSO:

BLUES; CROSBY, BING; JAZZ; NEW ORLEANS JAZZ.



Although famous as a popular entertainer, it is Armstrong's impact on jazz that ensured his place in history.

FURTHER READING

Bergreen, L. *Louis Armstrong: An Extravagant Life* (London: HarperCollins, 1997);
Storbe, Ilse. *Louis Armstrong: The Definitive Biography* (New York: Peter Lang, 1996).

SUGGESTED LISTENING

Ella and Louis;
Louis Armstrong: The Complete RCA Victor Recordings;
Louis Armstrong and Earl Hines;
Louis Armstrong and His Hot Seven.

ARRANGERS

Music arrangers take existing musical material and create an “arrangement” of the music for a specific kind and size of musical group. For example, a music arranger might be asked to take a piece of music originally written for a large orchestra and create an arrangement for a smaller musical group, or even a single instrument. Arrangers also create orchestrations for certain genres, such as big bands, rock groups, or background music for films.

TRANSCRIPTION AND ARRANGEMENT

Transcription means writing out a piece of music and changing it in some way. Historically, classical music was transcribed more often than arranged. For example, before recorded music was available, reading four-handed piano transcriptions (technically known as “reductions”) was the only way that a music student could learn the orchestral repertoire.

Arrangement involves more radical rewriting and adapting. Both arrangement and transcription have existed for almost as long as written music. In the medieval period, travelling minstrels performed arrangements of church choral music. The first well-known transcriber, however, was composer J. S. Bach, who transcribed some of his own works, including one of his cello suites for lute.

Maurice RAVEL was one of the 20th century’s first great composers who also made transcriptions. In 1922, he orchestrated Mussorgsky’s *Pictures at an Exhibition*, and while remaining true to the original piano piece, Ravel added a musical colour that was all his own.

Not surprisingly, perhaps, the 20th century produced a great variety of arrangements due to the vast reservoir of classical works from which to draw. In the late 20th century, however, there has been a move back to “authentic performance,” which has reduced the need for classical transcriptions.

Today, professional commercial arrangers use a basic technique of arrangement known as “block writing.” This technique involves writing a melody along with a “block” of voices that contains the essential chord tones. In commercial music—that is, music for use in the music industry, including television,

radio, film, theatre, stage acts, dance bands, and so on—block writing often forms the basis of harmonic treatment. A melody harmonised in block style sounds like a “sheet” of sound that is easy on the ear.

Arranging is usually done on a piano, and relies on a thorough understanding of the three foundations of Western music: harmony, melody, and rhythm. Popular jazz melodies offer the easiest place to begin the application of block voicing because of their rich variety of chord types. Other styles, such as blues, rhythm and blues (R&B), and rock are also built on solid progressions suitable for the block arrangement method.

The ultimate goal of the arranger is to know exactly how every voicing, progression, rhythm, and melody will sound when played by any combination of instruments, and how that sound will affect the listener. The same piece of music, played on different instruments, can have vastly different effects on the listener. It is the arranger’s greatest challenge to be able to create music that evokes a spectrum of emotions with a selection of instruments, rhythms, and other musical elements.

ARRANGING FOR JAZZ

For the first few decades of the 20th century, jazz arrangers worked in a similar way to classical arrangers. That is, an arrangement was often a reinstrumentation of an existing work, and in jazz up to the 1930s and 1940s, the same was true especially for big bands and jazz orchestras. But there were some jazz arrangements that were substantially different in instrumentation, harmony, melody, and continuity. Undoubtedly the most important and influential jazz arranger was Duke ELLINGTON (often in collaboration with Billy Strayhorn), whose unique orchestral style produced a sound that combined composition and arranging in a completely new way. Ellington was influenced by the extraordinary talent of many of his band members—trumpeters, trombonists, saxophonists, and clarinetists—and he highlighted and blended these instruments to make a sound that remained distinctive for years. His genius for arrangements reached its peak in the 1940s with hits such as “Cotton Tail,” “Ducks,” “Chelsea Bridge,” and “Moon Mist” (these last two with Strayhorn).

Jazz has seen other great arrangers, including Fletcher HENDERSON, Count BASIE (partnered in the 1940s with arrangers Neal Hefti, Sammy Nestico, and Thad Jones), Sy Oliver, Eddie Sauter, and Buster

Harding, all in the 1930s and early 1940s. During this era, the rhythm section, consisting of piano, guitar, bass, and drums, maintained a steady beat and basic harmonic background; the saxophone and brass sections countered each other with harmonised riffs and repeated figures, with section leaders improvising over this background. These arrangers added their own touches of counter-melodies, counter-rhythms, and elaborate orchestrations.

In the bebop period of the late 1940s onward, great jazz arrangers included Gerald Valentine, Gerry MULLIGAN, Bill Russo, and Quincy JONES. But in the 1950s, it was Gil Evans who revolutionised the craft. Evans's arrangements were more like original compositions than reworkings. They boasted rich sounds—using flutes and tuba—contrapuntal lines, and reverberating harmonisations. These are most beautifully rendered in the Miles DAVIS recordings of *Sketches of Spain* and *Porgy and Bess*, where improvisatory jazz is expertly combined with arranged material.

The radical success of jazz arrangers had profound effects on popular and scored music, and some of the most famous arrangers with a jazz influence were Morton Gould, David Rose, Michel LEGRAND, Henry MANCINI, Mantovani, and Nelson Riddle. Riddle (1921–85) began his musical career as a trombonist and played with several big bands in the late 1930s, including Tommy DORSEY's and Bob Crosby's. After World War II, he studied arranging in California and, in the late 1940s, got a job as an arranger with Capitol Records. There he worked with many famous popular singers such as Rosemary Clooney, Judy GARLAND, Ella FITZGERALD, Peggy LEE, and Nat King COLE. But it was in the 1950s, on the albums of Frank SINATRA, that Riddle really made his mark. Riddle's orchestrations, notably on *Songs for Young Lovers*, *Swing Easy*, *Songs for Swingin' Lovers*, and *In the Wee Small Hours*, added an energy to many of Sinatra's early Capitol recordings that helped to revitalise the singer's flagging career.

ARRANGING NEW SOUNDS FOR FILMS

Today, arrangers for films need to be familiar with all types of music, from classical to electronic, jazz to rock, and Western to Asian. Some of the most successful film music arrangers, who are also composers in their own right, include John Barry, Ennio MORRICONE, Lennie Niehaus, Angelo Bodolamenti, Zbigniew Preisner, and David Arnold.

Another well-known arranger of the 1990s is James Newton Howard. He developed a strong affinity for the string orchestra and, in the early 1970s, he performed with a Los Angeles-based band, Mama Lion, and followed with a solo album, *James Newton Howard and Friends* (1989). He wrote his first solo film score, *Head Office*, in 1985. Subsequent scores included *Guilty By Suspicion*, *Nobody's Fool*, *Flatliners*, *King Ralph*, *Falling Down*, *Alive*, and many others, as well as the hit television show *ER*.

ADDING ORCHESTRATION TO ROCK

Since the late 1960s, when the BEATLES first used background orchestral arrangements on *Sgt. Pepper's Lonely Hearts Club Band*, instrumental arrangements have moved in and out of fashion in rock. Arranging music for rock is basically no different from arranging for other genres; it requires the ability to embellish the colour without losing the songwriter's original intention. Some of the more successful contemporary rock arrangers include Ed Shearmur who worked for Robert Plant; Michael Blair who has arranged for Elvis Costello; Will Malone and Andrew Loog Oldham, both of whom have worked with the British rock group the Verve; and Nick Ingman who has arranged for OASIS.

James Tuveson

SEE ALSO:

AUTHENTIC PERFORMANCE; CHAMBER MUSIC; FILM MUSIC; ORCHESTRAL MUSIC; ROCK MUSIC.

FURTHER READING

Charlton, Andrew. *Jazz and Commercial Arranging* (Englewood Cliffs, NJ: Prentice-Hall, 1982);
Sebesky, Don. *The Contemporary Arranger* (Van Nuys, CA: Alfred Publishing Co., 1994);
White, Gary. *Instrumental Arranging* (Dubuque, IA: Brown & Benchmark, 1992).

SUGGESTED LISTENING

Duke Ellington: *The Classic Duke Ellington*;
Gil Evans and Miles Davis: *Miles Davis Sketches of Spain*;
James Newton Howard: *Original Score Space Jam*;
Henry Mancini: *Mancini Rocks the Pops*;
Ravel: *Mussorgsky's Pictures at an Exhibition*;
Nelson Riddle: *The Capitol Years*.

CLAUDIO ARRAU

Claudio Arrau was born in Chillán, Chile, on February 6, 1903, the youngest child of an eye doctor and amateur pianist who died in a riding accident when Arrau was a year old. He read music before he could read words, and gave his first piano recital in Santiago at age five. Two years later, the child prodigy was sent on a government grant to Stern's Conservatory in Berlin, Germany, where he studied with Martin Krause, a pupil of Liszt.

Arrau made his formal debut in Berlin at age 11, and had performed under the batons of Karl Muck, Arthur Nikisch, Willem Mengelberg, and Wilhelm Furtwängler by age 15. After Krause's death in the massive European influenza epidemic of 1918, Arrau underwent a crisis of emotional and financial insecurity. Although he won consecutive Liszt Prizes in 1919 and 1920 (the first awarded in 45 years), as well as the Ibach Prize, and the Gustav Holländer Medal, a disappointing American tour in 1923–24 prompted sessions with the Jungian psychoanalyst, Dr. Hubert Abrahamsohn. With his confidence restored, Arrau won first prize in the International Geneva Concours for Pianists in 1927. The jury included Alfred Cortot and Artur Schnabel.

HISTORIC FIRSTS

From 1926 to 1940, Arrau taught at Stern's Conservatory. In 1935, he was the first pianist ever to play the complete keyboard works of J. S. Bach, which he did in 12 recitals. In subsequent seasons, he gave performance cycles of all of the Beethoven Sonatas, the Mozart Sonatas, as well as Schubert and Weber. In 1941, Arrau returned to the United States to give a career-making Carnegie Hall recital. This prompted a move to Douglaston in Queens, New York, where he lived until 1990. Arrau performed Beethoven's sonatas and concertos numerous times over several decades, including a historic BBC broadcast in 1952. In 1978, Arrau edited an Urtext Edition of the Beethoven Piano Sonatas for the publishing house of Peters in Frankfurt, Germany, the first by a Beethoven interpreter since Artur Schnabel's in 1935.

In May 1984, Arrau returned to Santiago, Chile, after a self-imposed boycott that had lasted 17 years (against the regimes of Salvador Allende Gossens and, later, General Augusto Pinochet), to play "for a whole new generation which has never heard me." He was given a reception unequaled in its enthusiasm since the pianist and composer Ignacy Paderewski returned triumphantly to Poland after World War I. People stood cheering at the airport and in line at the box office for as long as 13 hours to buy tickets, and his concerts were seen and heard on television by 80 percent of the nation.

DEPTH OF INTERPRETATION

Arrau was a celebrated interpreter of Beethoven, but he also excelled with the works of Brahms, Schumann, Chopin, Liszt, and Debussy. He was recognised for intellectual, probing interpretations executed with a powerful technical command. Fullness of sonority and unhurried tempi enhanced his thorough shaping of each phrase and nuance of the music; his playing conveyed exceptional expressive breadth and emotional power. An active educator, Arrau's best-known students are Philip Lorenz and Garrick Ohlsson.

Among Arrau's many honours were the Theresa Carreno Medal from Venezuela; the International UNESCO Music Prize; the National Arts Prize from Chile; the Aztec Eagle from Mexico; a Commendatore from the Accademia di Santa Cecilia in Rome; the Legion of Honour from France; and the Berlin Philharmonic's highest honour, the Hans von Bülow Medal. Claudio Arrau died on June 8, 1991, in Murzzuschlag, Austria.

Hao Huang and Rachel Vetter Huang

SEE ALSO:

LATE ROMANTICISM; ORCHESTRAL MUSIC.

FURTHER READING

Horowitz, Joseph. *Conversations with Arrau* (London: Collins, 1982).

SUGGESTED LISTENING

Claudio Arrau: An 80th Birthday Tribute;
Beethoven: Piano Concertos; Piano Sonatas;
Chopin: *Ballades*;
Debussy: *Préludes*.

JOE ARROYO

Joe Arroyo is the champion of “*son caribeño*.” As a singer, composer, bandleader, producer, and arranger, he is a Colombian musical superstar. Although primarily a salsa musician, he has transcended and combined disparate Latin and Caribbean genres to fuse an eclectic 1980s hybrid of sounds, creating what is sometimes known as “Latin fusion,” or *son caribeño*.

Alvaro José Arroyo González was born on November 1, 1955, in Cartagena de las Indias, Colombia. “Joe” started singing in the school choir at the age of eight, and his professional career began at the age of 12, singing at a local brothel. An encounter there with his maths teacher resulted in immediate expulsion from school—but he was reinstated within a week because his outstanding voice was needed for the choir’s performance for a visiting bishop.

TEAMING UP WITH FRUKO

Throughout his teens, Arroyo continued as a vocalist in several bands, including the popular folk group Los Corraleros de Majagual. But when two Latin musicians from New York, pianist Ricardo “Richie” Ray and vocalist Bobby Cruz, performed their own brand of salsa in Colombia, Arroyo’s singing style was changed forever. His recording career as a salsa singer began in 1970, at the age of 15, with Orquesta La Protesta, and the following year Arroyo moved to Medellín joining the musical director, arranger, and bassist, Julio Ernesto Estrada (best known as “Fruko”) and his group Fruko y sus Tesos. This was the beginning of a long-standing and significant musical partnership between Arroyo and Fruko, and with Fruko y sus Tesos, Arroyo began his international career, touring major cities in Ecuador, Peru, and the U.S. In the mid-1970s, he also performed and recorded with Fruko’s other band, the salsa-and-tropical group known as the Latin Brothers, as well as with another band, Los Líderes.

In 1981, Arroyo formed his own successful band, La Verdad. “I called it La Verdad (The Truth),” he explained, “because I’d been talking about it for so

long that people started saying that the orchestra was ‘la mentira’ (the lie).” La Verdad made its first album, *Arroyando*, in 1981, and over the next ten years, the group recorded ten LPs, with hit albums such as *Rebellion*, *La guerra de los callados*, and *Fuego en mi mente*. In addition, the group released another hit album *En acción* (1990), which Arroyo composed but credited to his mother, Angela González, so that she would receive all the royalties.

FUSING JOE’S RHYTHM WITH SON’S SOUND

These albums documented the rise of a Caribbean musical synthesis that fused traditional Latin rhythms, such as salsa, son, and Arroyo’s native cumbia, with Caribbean sounds including compas, merengue, and reggae. The new sound was *son caribeño*, but Arroyo dubbed his own way of playing it, “Joeson” (Joe Arroyo’s style of playing son).

In 1983, Arroyo nearly died from a drug overdose but then, after a brief respite from performing, released a joint recording with the modern salsa group Los Titanes in 1985.

By 1991, the immensely popular Arroyo had won the Congo de Oro—the Barranquilla Carnival’s top prize—13 times, prompting the judges to create the special “Super Congo” just for him in order to give other artists a chance at winning the Congo de Oro.

The 1990s saw an invasion of New York “romantic salsa,” with its simpler lyrics and arrangements, cutting into the trend toward synthesis initiated by Arroyo. Still a popular salsero and *son caribeño* musician, his golden era may have passed—the 1980s were the age of grandeur for his brand of Joeson—but Arroyo’s contributions to Latin music remain.

Brett Allan King

SEE ALSO:

CARIBBEAN; LATIN AMERICA; SALSA.

FURTHER READING

Ayala, Cristobal Diaz. *The Roots of Salsa* (New York: Excelsior Music, 1995).

SUGGESTED LISTENING

Arroyando; Joe Arroyo y La Verdad;
Fruko y sus Tesos and the Latin Brother—20 Aniversario;
Fuego en mi mente; *Rebellion*.

VLADIMIR ASHKENAZY

Pianist and conductor Vladimir Davidovich Ashkenazy was born on July 6, 1937, in Gorky, U.S.S.R. (now Nizhniy Novgorod, Russia), son of David and Evstolia Ashkenazy. He began piano studies at age six, and made his Moscow debut two years later. For ten years, Ashkenazy studied with Anaida Sumbatyan at the Moscow Central School of Music. In 1955, he enrolled in Lev Oborin's class at the Moscow Conservatory, and was placed second in the Fifth Warsaw International Chopin Competition. The following year, he gained international prominence by winning the gold medal at the Queen Elisabeth International Competition in Brussels. Ashkenazy went on to share first prize with John Ogdon in the second Tchaikovsky Competition in 1962. His London debut in the Royal Festival Hall one year later was a critically acclaimed triumph, and launched him on a major performing career in the West.

Ashkenazy did not emulate his Soviet pianist predecessors Emil Gilels and Sviatoslav Richter, who stayed to be lionised as cultural heroes in the U.S.S.R. In 1962, Ashkenazy defected to England, where he lived until 1968. He then moved to Iceland, the native country of his wife, Thorunn Johannsdottir, where in 1971 he was awarded the Order of the Falcon. He became an Icelandic citizen in 1972.

Since the mid-1970s, Ashkenazy has become increasingly active as a conductor. He held the post of director of the Royal Philharmonic Orchestra, London, from 1987 until 1994. Also in 1987, Ashkenazy was appointed principal guest conductor of the Cleveland Symphony Orchestra. Since 1989, he has served as director of the Deutsches Symphonie-Orchester Berlin (formerly Berlin Radio Symphony Orchestra).

After years of a demanding piano concert schedule, Ashkenazy took a break in the 1980s, and only resumed occasional piano performances in the 1990s. He maintains an active recording career, both as a pianist and conductor.

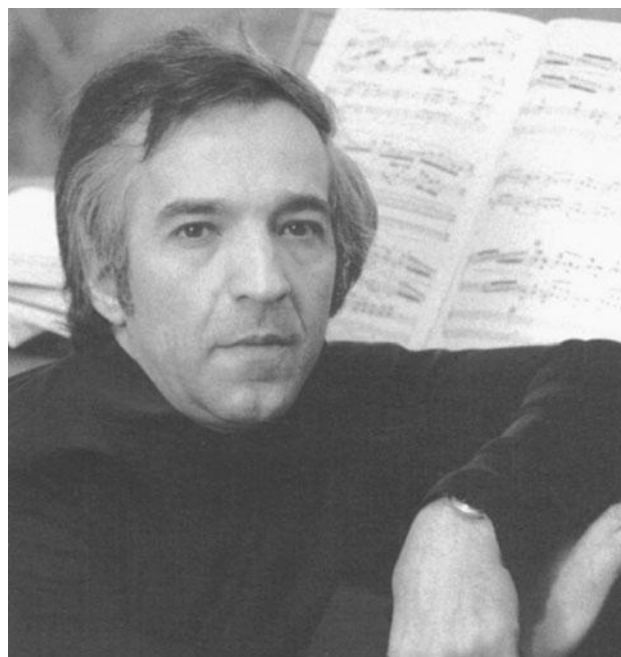
Ashkenazy is acclaimed by critics as the pre-eminent Russian pianist of his generation, who combines accurate interpretation with a sincere

emotive power. His sensitive command of tone colour heightens expressive nuances, and encompasses both delicate fingerwork and impressive power. Renowned as an interpreter of PROKOFIEV, RACHMANINOV, and Scriabin, Ashkenazy commands a far-ranging repertoire, including solo and chamber music works by Beethoven, Brahms, Chopin, Liszt, Mozart, Schubert, and Schumann. His symphonic recordings of SHOSTAKOVICH and SIBELIUS have earned critical plaudits. Ashkenazy lives in Meggen, Switzerland.

Hao Huang

SEE ALSO:

CHAMBER MUSIC; LATE ROMANTICISM; ORCHESTRAL MUSIC.



David Lees/Corbis

Vladimir Ashkenazy, a leading pianist and conductor, is renowned for his interpretations of Russian composers.

FURTHER READING

Ashkenazy, Vladimir, and Jasper Parrot. *Ashkenazy: Beyond Frontiers* (London: Hamilton, 1985).

SUGGESTED LISTENING

As conductor: Beethoven: Symphonies Nos. 5 and 7;
Sibelius: Complete Symphonies;
Mussorgsky–Ashkenazy: *Pictures at an Exhibition*.
As pianist: Beethoven: Piano Concertos; Chopin:
Ballades and Nocturnes; Scriabin: Sonatas for Piano.

CHET ATKINS

Chet “Mr. Guitar” Atkins is the most recorded solo instrumentalist in the history of country music, his work being found in the recordings of dozens of musical legends. Chester Burton Atkins was born on June 20, 1924, in Luttrell, Tennessee, and brought up in a family of musicians: his father was a touring evangelical singer, his mother a piano player and singer, and his grandfather played the fiddle in traditional country style. Atkins did not see much of his father—his parents divorced when he was six years old.

In 1942, Atkins left his Tennessee home to try his luck in radio. He worked at radio stations in Denver, Cincinnati, Chicago, Knoxville, and Springfield, Missouri, before Red Foley employed him as his travelling sideman. It was with Foley in 1946 that Atkins made his first professional recording, “Guitar Blues,” for Bullet Records in Nashville. That same year he also married the singer Leona Johnson.

Atkins signed in 1947—as a singer and guitarist—with RCA Victor Records in Chicago, Illinois. (Some years later he destroyed the master tapes from his recordings of this period.) Then, the following year, he joined the country music and comedy duo of Homer and Jethro as their guitarist. The partnership released the songs of “Mainstreet Breakdown” and “Galloping on the Guitar” in 1949. These tracks enjoyed extensive airplay when several disc jockeys began using them as incidental music, so establishing Atkins as an instrumentalist in his own right.

In 1949, Atkins moved to Nashville where he regularly appeared as both a soloist and guitarist for the CARTER FAMILY at the Grand Ole Opry, America’s primary country music venue (which also gave its name to a TV show). Chet released his first album, *Chet Atkins’ Gallopin’ Guitar*, in 1953. In 1955, he met RCA A&R man Steve Sholes, and acted for him as a freelance talent scout, finding and producing new acts. One of these was the future “king,” Elvis PRESLEY. That year Atkins arranged the first recording sessions in Nashville for Elvis. His guitar work can be heard on the recordings of Elvis’s “Heartbreak Hotel” and “I Want You, I Need You, I Love You.”

In 1957, Atkins was promoted to Manager of Operations for RCA and moved to the legendary RCA Studio B in Nashville’s Music Row. His production skills led to his being acknowledged as the father of the “Nashville Sound.” He added strings, backing vocals and a musical finesse to country songs, smoothing their perceived “rough” origins to acceptance within mainstream popular music. In 1968, he was named RCA vice president/Nashville Operations.

Such were his contributions to the world of country music that he was inducted into the Country Music Hall of Fame in 1973 at the age of 49, the youngest ever to be so honoured. In 1981, 34 years after originally signing with RCA, Atkins resigned from RCA and removed himself from their roster. Soon after, he signed a contract with Columbia Records. Atkins then turned his talents to teaching. In 1987 he developed an instrumental video learning system, *Getting Started on the Guitar*, which has outsold all similar videos.

In 1988, the U.S. Country Music Association bestowed on Chet Atkins his ninth award, Musician of the Year, making him one of the Country Music Association’s top award winners of all time. After his win, complaints lodged by younger players resulted in new eligibility rules that automatically disqualified Atkins from future awards in this category.

Chet Atkins has earned the distinguished honour of being the most nominated person for a Grammy Award in the Country Artist category. The lifetime of musical awards and accomplishments accrued by Chet Atkins speaks for itself—he is truly a 20th-century musical legend.

Renee Jinks

SEE ALSO:

COUNTRY; NASHVILLE SOUND/NEW COUNTRY; REEVES, JIM.

FURTHER READING

Atkins, C. *Off the Record*
(Pacific, MO: Mel Bay, 1976);
O'Donnell, Red. *Country Gentleman*
(New York: Amereon, 1976).

SUGGESTED LISTENING

Chester and Lester, Chet Atkins, C.G.P.;
Chet Atkins in Three Dimensions; Chet Picks on the
Beatles; Chet Picks on the Pops; Country After All These
Years; Me and Jerry Reed; Read My Licks.

AUTHENTIC PERFORMANCE

A major trend in classical music in the 20th century has been the “authentic” movement, otherwise called the Early Music revival. This is a movement that is committed to the performance of the music of the past within the conventions of its own time.

The term “Early Music” can mean different things to different people. Purists may say it applies only to music of the Mediaeval and Renaissance periods, that is, music up to about 1600. Others would include Baroque music (up to 1750), while others would include music up to 1800 and even later.

The Early Music revival started in the late 1960s, when orchestras, ensembles, and soloists playing on “authentic” period instruments began to replace performances of early music that used modern-day instruments. In vocal music, there has been a similar revival of lighter, more agile ways of singing, and a return to the smaller ensembles used in the past. The CD market has been important as a catalyst in this revival, and many seminal works of the past now exist in several authentic recordings.

IS AUTHENTICITY POSSIBLE?

To what extent “authenticity” is possible has been a subject of much debate, and most critics now agree that the term is inappropriate. One argument is that it is impossible to know exactly how music was played in the days before sound recording; another is that listening to “authentic” instruments via the medium of a hi-fi system can never be remotely akin to people listening to music in earlier centuries. The technology has changed, and also the perceptions of the listeners. Modern audiences have heard many different kinds of music from subsequent eras. Today performances are generally described as “historically informed” rather than “authentic.”

The movement arose out of the 19th century’s revival of interest in history in general, and its rediscovery of the music of the past in particular. Later came a desire to emulate the performance conventions of former times. As early as 1829, Mendelssohn

revived Bach’s *St. Matthew Passion*, though he made no attempt to re-create the conditions under which it was first performed. On the contrary, in common with many performances up until the 1970s, he preferred to use the instruments and voices to which listeners in his day were accustomed. The balance between this approach and the desire to be historically accurate has preoccupied all the major figures in the Early Music revival.

Mendelssohn’s interest in Bach was no doubt prompted by the publication, in 1802, of Forkel’s biography of Bach. In many instances, the publication of a biography of a composer was followed by editions of his music, and in the case of major composers by “complete” editions of their works.

PLAYING FROM THE ORIGINAL SCORE

Providing editions of the composer’s original score for performance was the first major task for early music revivalists. These *urtexts*, as they were called, were printed editions of the music that followed as accurately as possible the composer’s original manuscript. The word comes from the German, meaning “original text.” The provision of *urtexts* has been a major preoccupation of musicologists throughout the 20th century.

The translation and re-publication of early treatises on performance has also helped the authentic performance movement. *The Interpretation of Early Music* (1963) by the musicologist Robert Donington has become a standard reference text for performers of authentic and early music.

In the early days of the revival, little attempt was made to use authentic instruments. Harpsichord parts were played on the piano; recorders were replaced by flutes; viols by violins. Anachronistic instruments such as clarinets and horns were frequently used. Performances using period instruments tended to be mounted by music historians and enthusiasts rather than by professional musicians.

THE WORK OF ARNOLD DOLMETSCH

Musicologists and instrument makers were important in preparing the ground for the revival of early instruments and singing techniques. One such was Arnold Dolmetsch (1858–1940), ancestor of a whole family of musicians who made their careers in various aspects of Early Music. He restored and manufactured early instruments such as the lute, clavichord, harpsichord,



Christopher Hogwood conducting the Academy of Ancient Music, which he founded in 1973.

and recorder. In 1915, he published *The Interpretation of the Music of the XVII and XVIII Centuries*, which stimulated interest in authentic performance. Ten years later, he founded an early music festival at Haslemere in Surrey, and his tours of the U.S. sowed the seeds for an early music movement there.

Since the 1960s, the manufacture of reproduction early instruments has flourished, and obsolete instruments such as the cornetto and sackbut have been revived. Mediaeval instruments with no surviving examples have been reconstructed from paintings.

A REVIVAL OF BAROQUE OPERA

Other initiatives included the publication, under a team of enthusiasts headed by the French composer Camille Saint-Saëns, of the complete works of the Baroque composer Jean-Philippe Rameau. This led to performances of several of his operas in the first decade of the 20th century, and paved the way for later revivals of 17th- and 18th-century operas in Europe. Together with revivals of the music of Henry Purcell and the Elizabethan madrigalists, these events helped to re-establish the musical heritage of countries whose national music had been overshadowed by that of the Austro-Germanic school.

While Mediaeval and Renaissance music was first revived with novel instruments such as the crumhorn, often used entirely inappropriately, there has more recently been a trend toward purely vocal performance. The exploration of the music of the Renaissance owes much to the work of the musicians and musicologists Richard Terry and Edmund Fellowes, whose enthusiasm for Elizabethan music led to extensive editions of Renaissance church music and the English madrigal.

In the early 1900s, several figures made professional careers out of the performance of early music. Of particular note was Wanda Landowska (1879–1959), a keyboard player of Polish origin who made an international career as a harpsichordist. She first played the harpsichord in public in 1903 and subsequently commissioned instruments manufactured to her own specification. Far from authentic, these used iron frames and many features of the modern grand piano. Settling in the U.S. in 1940, she made a considerable impact there and her many disciples included the American player Ralph Kirkpatrick.

In vocal music, the singer Alfred Deller developed the counter-tenor voice to recital standard, and revived interest in the English lute-song.

Many modern composers of the 20th century shared an enthusiasm for early music, particularly those associated with neoclassicism. Igor STRAVINSKY's passion for Baroque music is evident from pieces such as *Pulcinella*, based on music by Pergolesi, and in his performances of the madrigals of the Renaissance Italian composer Carlo Gesualdo. Other 20th-century composers interested in early music included Paul HINDEMITH, who conducted early music concerts with the Yale Collegium Musicum in New Haven, Connecticut, in 1940.

BAROQUE TECHNIQUE

In the 1960s, the harpsichordist Gustav Leonhardt began to play on copies of Baroque harpsichords, abandoning the various pedal-operated effects that characterised Landowska's style, and also that of the English harpsichordist George Malcolm. Leonhardt's technique was based on subtle finger articulation and rhythm, and he performed and recorded with other similar-minded string instrumentalists to re-create the sound of the baroque string ensemble.

From these revivals, baroque orchestras began to develop, using not only authentic string instruments but also woodwinds with only a few keys, and unvalved brass. Pioneering among these was Nikolaus Harnoncourt's *Concentus Musicus Vienna*. Although their early recordings display technical deficiencies compared to the best players of the 1990s, they paved the way for the many baroque orchestras that have flourished since the 1970s.

Several of the instrumentalists in the 1960s revival have gone on to become international conductors and founded orchestras of their own. Among these is Christopher Hogwood, whose Academy of Ancient Music has recorded many of the major works of the Baroque and Classical eras, and William Christie, an American harpsichordist who settled in France and whose performances with his group Les Arts Florissants have resulted in many stagings of opera using baroque costume, gesture, and dance.

AUTHENTIC PERFORMANCES OF LATER WORKS

The authentic movement has moved forward to encompass works later than the Baroque period. The major works of Mozart and Beethoven have been recorded using period instruments, and the various types of early fortepiano have been re-created and recorded. Pioneers in this respect have been the

Viennese pianist-musicologist Paul Badura-Skoda and the American fortepianist Malcolm Bilson, whose recordings of the Mozart Piano Concertos have become something of a landmark.

Playing techniques have changed even since the beginning of the 20th century. Several orchestras have revived such techniques as string portamento (sliding between two pitches), and used wind and brass instruments appropriate to composers such as ELGAR and DEBUSSY. In this case, the performers are able to use actual instruments of the time, rather than have replicas built for music of earlier periods. The Orchestra of the Age of Enlightenment and John Eliot Gardiner's Orchestre Romantique et Révolutionnaire have been particularly important in this respect, the latter making a video and audio recording of Berlioz's *Symphonie Fantastique* in the Paris Conservatoire where it was first performed, using the unconventional layout prescribed by the composer.

Richard Langham Smith

SEE ALSO:

OPERA; ORCHESTRAL MUSIC; VOCAL AND CHORAL MUSIC.

FURTHER READING

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SUGGESTED LISTENING

Anon: *Holy Week and Easter at Benevento Cathedral* (Marcel Peres); *Love's Illusion* (Anonymous Four);
Music for the Lion-hearted King (Gothic Voices);
Berlioz: *Symphonie Fantastique* (John Eliot Gardiner and the Orchestre Romantique et Révolutionnaire);
Messe Solennelle (Monteverdi Choir and Orchestra);
Handel: *Messiah* (William Christie and the Arts Florissants Chorus and Orchestra);
William Lawes: *Psalms* (Consort of Musicke);
Ockeghem: *Masses* (Tallis Scholars);
Schubert: Piano Sonatas Nos. 4 and 20 (Malcolm Bilson); Vivaldi: *L'estro armonico* (Christopher Hogwood and the Academy of Ancient Music).

CHARLES AZNAVOUR

Since his professional singing career began in the 1940s, Charles Aznavour has almost single-handedly advanced the boundaries of French popular music. In doing so, he has kept the great tradition of the French *chanteur* (cabaret singer) alive. Aznavour, a singer and songwriter, speaks directly from the heart, through songs that tell of bitter-sweet love borne out of his own pain. As a result, Aznavour has turned his own peculiar style of the French music-hall troubadour into a worldwide phenomenon.

Charles Aznavour was born on May 22, 1924, and grew up in the Latin Quarter of Paris. At the age of nine, he made his stage and screen debuts, appearing in the play *Un petit diable à Paris*, and in the film *La guerre des Gosses*. During his adolescence, he danced professionally in nightclubs, and in 1944 he developed a nightclub act with actor Pierre Roche. Aznavour began to write lyrics, and his career as a singer was launched through his duets with Roche. They found success in Canada between 1948 and 1950, the same year that Aznavour wrote his first hit song—"J'ai Bu" ("I Have Drunk"), recorded by Charles Ulmer. Soon his songs were being recorded by other famous French stars, including Maurice CHEVALIER.

MOLDING HIS OWN SOUND

During his early career, Aznavour often opened for Edith Piaf at the Moulin Rouge in Paris. Advised by Piaf, Aznavour decided to pursue a solo singing career in 1950, despite his reservations about his voice, which he characterised as "a little frog." With Piaf's help, he developed an idiosyncratic style in which the throaty quality of his voice was used to its best advantage. Piaf also encouraged Aznavour to continue as a composer and used some of his songs in her repertoire.

Although only 5 feet 3 inches tall, Aznavour still has an imposing stage presence, making up for his lack of height with the intense passion and emotionalism he puts into his songs, acting them out with the skill of an experienced mime artist, and using gestures and dances taught to him by Piaf.

As well as being a captivating performer, Aznavour is also a prolific composer, and has written more than 700 songs. He rarely records anything other than his own material. His songs run the whole gamut of human emotions and experience, from the innocence of youth and the poignancy of growing old, to the passion of lovers and the struggles of freedom fighters.

His most famous song has become his trademark, the brilliant "Yesterday When I Was Young." Other hits include "Sur Ma Vie" (1955), "Il Faut Savoir" and "Déjà" (1955), "Je t'Attends" (1961), and "La Mama" (1963). In 1974, he had an international hit with "She," the theme from the television series *The Seven Faces of Woman*.

THE MULTITALENTED CHANTEUR

Besides his musical career, Charles Aznavour has been in several motion pictures, both in France and Hollywood, sometimes writing the musical scores himself. His most noted films are Georges Franju's *La tête contre les murs* (1958) and the François Truffaut film *Shoot the Piano Player* (1968), in which he played the café entertainer of the title.

Today, Aznavour is an active spokesperson for Armenia. In 1993, the Armenian President Levn Ter Petrossian appointed Aznavour "ambassador-at-large," in recognition of his humanitarian work for the country. Aznavour's song, "They Fell," shows the confusion felt by all Armenians.

Undeterred by age, Aznavour still performs and tours worldwide, and is ranked alongside popular singers such as Frank SINATRA, Mel TORMÉ, and Sammy Davis, Jr. Aznavour alone, however, carries on the tradition of the chanson style of the 1940s and 1950s.

Judi Gerber

SEE ALSO:

CABARET MUSIC; POPULAR MUSIC.

FURTHER READING

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Aznavour, Charles. *Yesterday When I Was Young* (London: Crescent, 1986).

SUGGESTED LISTENING

Aznavour Sings Aznavour, Vols. 1, 2, and 3;
Aznavour Sings His Love Songs in English.

BURT BACHARACH

As sophisticated songwriter whose melodious songs rank with the very best of his era, Burt Bacharach wrote an extraordinary number of memorable pop hits over a long period of time. In 1957, he scored his first chart hit with Marty Robbins's "The Story of My Life"; 40 years later, he and Elvis Costello were nominated for an Academy Award for their collaboration on "God Give Me Strength," which appeared in the 1996 film, *Grace of My Heart*.

Bacharach was born on May 12, 1928, in New York. He was an early fan of jazz, the melodic sophistication of which has always been an integral part of his songs. Bacharach extended his music study with contemporary classical composers Darius MILHAUD and Henry COWELL. Following a 1950–52 stint in the army, he found work as a pianist accompanying several popular singers including Vic Damone. His songwriting career began, in 1956, when Patti PAGE recorded "Another

Time, Another Place." Within a year, he had teamed with lyricist Hal David, and in 1958 their song, "Magic Moments," sung by Perry Como, was a hit.

Though Bacharach spent from 1958–61 touring as musical director with Marlene Dietrich, many of his songs were being recorded, including "Please Stay," performed by the Drifters. Other Bacharach songs such as "Only Love Can Break a Heart" and "Make It Easy on Yourself" became hits, taken to the top of the charts by performers including Gene Pitney and Jerry Butler. But it was his work with singer Dionne Warwick, whom he met in 1962, that became his most respected and best-known.

From 1962 to 1970, Warwick scored 20 Top 40 hits with many of the best songs of Bacharach and David, including "Anyone Who Had a Heart," "Walk on By," "Message to Michael," "I Say a Little Prayer," "Do You Know the Way to San José?," and "Promises, Promises." In the early 1970s, Bacharach and David split up. In 1982, Bacharach married his new collaborator, Carole Bayer Sager. Together, and occasionally with other writers, the duo produced hits such as the Academy Award-winning "Arthur's Theme (Best That You Can Do)" (1981) and Grammy-winning "That's What Friends Are For" (1985). Though that marriage ended, Bacharach's songwriting continued well through the 1990s, and his fan base—particularly among younger artists—grew steadily. Respected songwriters such as Elvis Costello and the members of the rock group OASIS regularly dealt out lavish praise for Bacharach's talents—in particular, his oblique melodies and complicated harmonic phrasing—proving that he is much more than just a writer of catchy tunes.

Dave DiMartino

SEE ALSO:

POPULAR MUSIC.



UPI/Corbis-Bettmann

Burt Bacharach is the most successful and enduring composer of popular songs in the post-war era.

FURTHER READING

Ewen, David. *Great Men of American Popular Song* (Englewood Cliffs, NJ: Prentice-Hall, 1972);
Schutz, Susan Polis, ed. *What the World Needs Now Is Love* (Boulder, CO: Blue Mountain Press, 1979).

SUGGESTED LISTENING

Burt Bacharach; *Burt Bacharach's Greatest Hits*; *Living Together*; *Make It Easy on Yourself*; *Reach Out*.

JOAN BAEZ

Joan Baez was one of the finest and most popular singers during the American folk music revival of the 1950s and 1960s. She was as famous for her radical political stance and social activism as she was for her angelic and passionate singing voice.

Baez was born on January 9, 1941, in Staten Island, New York. She became a pacifist long before she became a folksinger, and as a teenager studied the teachings of Mahatma Gandhi, the famous Indian pacifist leader. Having decided to pursue a singing career, she rapidly became a fixture on the folk club and coffeehouse scene that flourished around Harvard University in the late 1950s. Baez's "achingly pure soprano," as one critic called it, quickly made her one of folk music's first stars. Her voice had a bell-like quality, endowed with an intense vibrato, and a maturity and sadness beyond her years.

A YOUNG SENSATION

Her "big break" came at age 18, when folksinger Bob Gibson invited her to perform with him at the 1959 Newport Folk Festival. The set of songs that she performed with Gibson caused a sensation with both critics and fans. Baez's first, self-titled album rose to No. 3 on the *Billboard* charts in 1960. Over the next decade, she released a dozen albums, and performed before tens of thousands of fans in concerts and at such legendary events as the (first) Woodstock Festival. She was also an early champion of Bob DYLAN, and was nicknamed the "queen" of folk music to Dylan's "king." The two also became romantically involved after she invited him to join her on tour. Baez's album *Diamonds & Rust* (1975), widely considered her best, chronicles her relationship with Dylan.

The 1971 album *Blessed Are* was Baez's first to include many of her own songs. However, her biggest hit was her version of the Band's song "The Night They Drove Ol' Dixie Down," which reached No. 5 in the charts in 1972. Baez has a vast repertoire that includes traditional ballads, folk songs, and spirituals, many of Dylan's tunes, and songs by Pete Seeger, Paul Simon, and many other notables of the modern folk era.

Political activism has always been a part of Baez's adult life. She marched with the Rev. Dr. Martin Luther King, Jr., and sang at the historic Civil Rights march on Washington, D.C. in 1963. She went to jail for blocking the entrance to an induction centre during the Vietnam War, and she refused to pay part of her income taxes in protest at the war. She donated much of her earnings to important causes. Baez's efforts in support of human rights have led her to Cambodia, South America, and Bosnia-Herzegovina. In 1985, she opened the U.S. portion of the Live Aid concert in Philadelphia, which raised money to fight hunger. The next year, she participated in "A Conspiracy of Hope," a series of concerts for Amnesty International.

FOLK MOTHER

In recent years she has somewhat jokingly assumed the title of "folk matriarch," indicating her importance for a younger generation of folk musicians. Baez still performs live at concerts and festivals. She has also proved her ability to handle several musical genres—on her acclaimed 1992 album *Play Me Backwards*, she performs soft-rock and country with ease. Her 1995 folk album *Ring Them Bells* is a collaboration with other women singers. While Baez increasingly concentrated on her human rights work in the 1980s and 1990s, she still commands a deserved respect for her music, particularly from the 1960s, which reflected so well the mood of her contemporaries.

Dave DiMartino

SEE ALSO:

COUNTRY; FESTIVALS AND EVENTS; FOLK MUSIC; FOLK ROCK.

FURTHER READING

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SUGGESTED LISTENING

Joan Baez; *Joan Baez in Concert*, Parts 1 and 2; *Joan Baez: The First 10 Years*;

Diamonds & Rust;
Ring Them Bells.

CHET BAKER

Chet Baker was a trumpeter whose pure, fragile sound, soft dynamic levels, limited register, and laid-back style epitomised the “cool,” or “West Coast” jazz of the 1950s—a musical style that he also demonstrated on numerous recordings as a jazz vocalist.

Chesney Henry Baker was born in Yale, Oklahoma, on December 23, 1929. He discovered jazz while studying music in the army during his national service, and by 1951, after two tours of duty as an army bandsman, had begun to develop his unique style. Following his discharge, Baker spent a brief period as a sideman with Charlie PARKER. One of Parker's previous trumpeters had been Miles DAVIS, and much of what became known as Baker's mature style was due to the influence of Davis.

EARLY SUCCESS AND WEST COAST COOL

After leaving Parker, Baker began to work in Los Angeles with baritonist Gerry MULLIGAN. Baker's involvement with this “pianoless” quartet, alongside Mulligan, Chico Hamilton on drums, and Carson Smith on bass, was, perhaps, his most successful musical venture. In 1952, the group began recording for the Pacific Jazz label, and with the enthusiastic promotion of disc jockey Gene Norman, the Mulligan-Baker collaborations—“Line for Lyons” and “My Funny Valentine”—became major international hits. “My Funny Valentine” was Baker's most famous solo performance, and he reprised it in both vocal and instrumental versions in 1953, 1954, and at a Carnegie Hall reunion concert performed with Mulligan in 1974. The song was also the title track of an album that Baker recorded in 1981.

When Mulligan found himself facing drugs charges in 1953, the quartet disbanded. For a while, Baker returned to his collaboration with Charlie Parker before forming his own quartet, which stayed together for three years. From then on, Baker intermittently led his own small groups and collaborated, both as a trumpet player and as a featured singer, with other artists, most famously West Coast alto player Art Pepper, who was also battling with drugs at the time.

FAILED EXPECTATIONS

Despite early signs of great promise—he was compared to the great Dixieland cornetist Bix BEIDERBECKE—Baker's recorded output demonstrated considerable inconsistency. His 1959 album, *Chet Baker in New York*, received a scathing review in *Down Beat* magazine. Nevertheless, within the bounds of his introspective style and limited range of expression, he communicated effectively with the listeners and was consistently ranked as one of the leading trumpeters of his era in international jazz polls. Unhappily, however, his career, particularly in the late 1950s and through the 1960s, was marred by serious, long-term problems with drug addiction. From the 1960s and through the 1980s, Baker spent most of his time performing in Europe. He was imprisoned for a year (1960–61) in Italy convicted of narcotics-related offenses. Despite his battle with drugs, he continued to play in nightclubs, although the quality of his performances at this time was considered erratic.

Baker began playing regularly again during the 1970s and 1980s, performing in pianoless or drumless ensembles and even making a guest appearance on a pop single—Elvis Costello's “Shipbuilding” (1983). Baker died after falling from a hotel window in Amsterdam on May 13, 1988. In 1989, the film *Let's Get Lost* traced the closing years of Baker's dramatic life, and featured interviews with, and music by, Chet Baker. This film led to a renewed interest in Baker's popular, cool style and a re-evaluation of his importance as a jazz artist.

Todd Ridder

SEE ALSO:

COOL JAZZ.

FURTHER READING

Baker, Chet. *As Though I Had Wings* (New York: St. Martin's Griffin, 1997);

Gavin, James. *Chet Baker* (New York: Random House, 1998).

SUGGESTED LISTENING

Chet Baker Sings and Plays;
Chet in Paris: The Complete Barclay Recordings;
Let's Get Lost (soundtrack); *My Funny Valentine*; *The Pacific Jazz Years*;
You Can't Go Home Again.

Ballet and Modern Dance Music

The partnership between music and dance, and between composer and choreographer, is an ancient one: frequently the movement and mood of the dance has followed the rhythms and mood of the music. In the 20th century, this relationship has sometimes been turned on its head (so the music is a response to the dance), and sometimes completely severed. From Igor STRAVINSKY to John CAGE, writing for ballet and modern dance has been a way of drawing attention to difficult, experimental music. It is significant that many of the key and highly controversial works of modern music were written for the ballet—among them Stravinsky's *Rite of Spring* and Béla BARTÓK's *The Miraculous Mandarin*.

Ballet and the Avant-Garde

In the 19th century, ballet music was the preserve of the specialist, and usually poorly esteemed, composer. The music was light and pretty, a backdrop to the dance-dramas played out on stage. Toward the end of the century, a transformation of ballet and ballet music took place in Russia. Tchaikovsky (1840–93), together with choreographer Marius Petipa (1822–1910) created a series of masterpieces, such as *Swan Lake*, in which the scores took on the weight of symphonic music.

The decisive moment, however, came with the creation, in 1909, of the Ballets Russes by impresario Sergey Diaghilev (1872–1929), who had come to Paris to promote Russian art and culture. Diaghilev himself was neither a composer nor a choreographer, but his charismatic personality acted as a magnet for avant-garde artists of all genres.

A significant development pioneered by Diaghilev was the upgrading of the score. Initially, this was achieved by turning to the great composers of the past—a move paralleled by American dancer and choreographer Isadora Duncan (1878–1927). In 1909,

the Ballets Russes performed a work to an anthology of music by Chopin, *Chopiniana*, which under the name *Les Sylphides* has become a staple of ballet companies the world over. More daring was a ballet based on DEBUSSY's *Prélude à l'après-midi d'un faune*, choreographed by Diaghilev's chief dancer Nijinsky (1888–1950). This work partially abandoned traditional ballet techniques in favour of a more expressive relationship between music and movement.

The prime importance of the Ballets Russes for modern music, however, lies in its fruitful collaborations with important or promising composers, most notably with Diaghilev's compatriot Stravinsky, who had worked on the orchestration of *Chopiniana*. *The Firebird* (1910) and *Petrouchka* (1911) were both models of the fusion of dance and music, and achieved popular success. The *Rite of Spring*, however, provoked an uproar at its first performance in Paris in 1913. Again, dance followed close on the heels of the music: Stravinsky's brutal, exotic score was matched by the choreography, in which the lightness and symmetry of classical ballet was abandoned for movement that was heavy, asymmetrical, and repetitive. This close alliance of music and dance was influenced by the contemporary "Eurythmics" movement, whose methods of musical training through movement were used during rehearsals.

Until Diaghilev's death, the Ballets Russes continued to be a showcase for artists and composers. *Parade* (1917) had a score by Erik SATIE, a backdrop by Picasso depicting circus performers, and choreography that combined classical ballet with gymnastics and acrobatics. Other scores were commissioned from Francis POULENC (*Les biches*, 1924), Sergey PROKOFIEV (*Le pas d'acier*, 1927; *The Prodigal Son*, 1929); and Stravinsky (*Les noces*, 1923; *Apollo musagète*, 1929).

Diaghilev's realignment of dance and music found echoes elsewhere. The Ballets Russes's rival, the Ballets Suédois ("Swedish ballet"), also based in Paris, experimented with jazz, commissioning scores from Cole PORTER and Darius MILHAUD. Jazz ballet was later developed by French dancer and choreographer Roland Petit in his Ballets des Champs-Élysées, most famously in his collaboration with Jean Cocteau: *Le jeune homme et la mort* (1946). In post-revolutionary Russia, Goleizovsky often used a live jazz band for his ballets, for example in the multimedia *D. E.* (1924). And his compatriot Fyodore Lopukhov argued in his book *Paths of a Ballet Master* (1925)

that in dance the choreography should closely reflect musical dynamics and instrumental colour—marking an important step toward pure, non-narrative dance.

“WHITE BALLET”: STRAVINSKY AND BALANCHINE

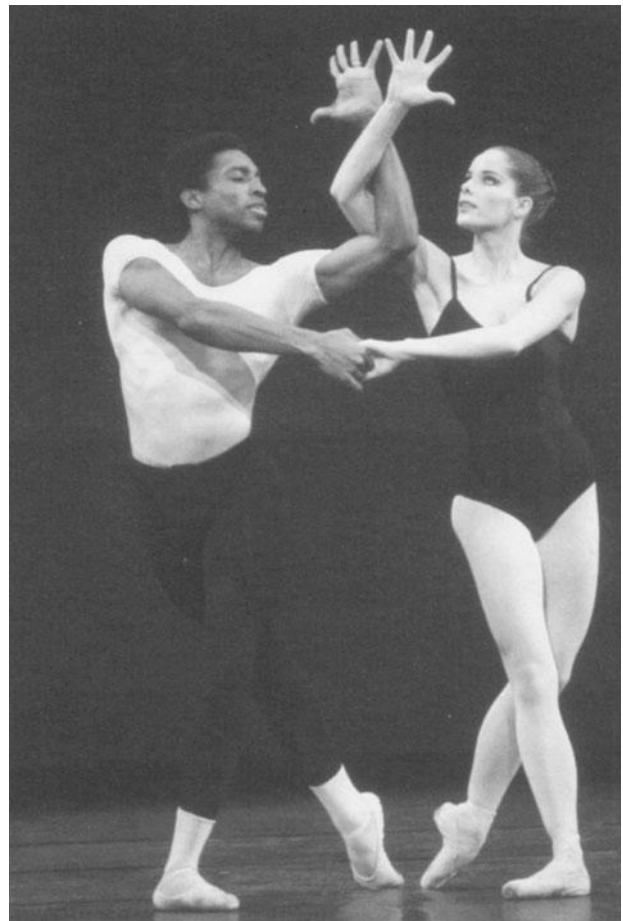
The collaboration between Stravinsky and Russian-born choreographer George Balanchine (1904–83), extending over several decades from *Apollo musagète*, is one of the great partnerships of music and dance in the 20th century. Through his sustained association with the Ballets Russes, Stravinsky had evolved a deep appreciation of the affinities and tensions between the two arts. He believed firmly that the choreography should closely mirror the musical score. One of his complaints about Nijinsky was that it was “always necessary to remind him that he must make them [the dance movements] accord with the tempo [of the music], its divisions and values,”—he considered Nijinsky’s choreography for the *Rite of Spring* overburdened and confused.

In Balanchine, however, he found a kindred spirit. Balanchine was a graduate of the Petrograd Ballet School who had been much influenced by the experimental dance of Goleizovsky. Their first collaboration, *Apollo musagète* (later simply *Apollo*), was written by Stravinsky as a homage to dance, in which Apollo, the god of music, in an encounter with the muses, accords the place of honour to Terpsichore, the muse of the dance. It was to be the first in a long series of collaborative masterpieces, in which Stravinsky’s neoclassical scores were perfectly matched by Balanchine’s stripped-down, extremely pure choreography (what Stravinsky called “white ballet”).

In 1933, Balanchine settled in the U.S. where he continued to use Stravinsky’s scores, notably in his 1957 production of *Agon* in New York. He also collaborated with composers as diverse as Kurt WEILL, with whom he worked on the *Seven Deadly Sins* (1933), and Paul HINDEMITH (*The Four Temperaments*, 1946), and even worked for the musical theatre.

AMERICANA: GRAHAM AND COPLAND

Meanwhile, America was producing its own homegrown fusions of dance and music. The towering figures here were dancer and choreographer Martha Graham (1893–1991) and Aaron COPLAND. Encouraged by her musical director, composer Louis Horst (1884–1964), Graham commissioned a great many composers to write scores to accompany her



Ruthie Jack/Cortis

Eddie J. Shellman and Darcy Bussell performing in a production of Agon, staged for the winter programme of 1991 by the British Royal Ballet Company.

stark, almost puritanical movements, including Samuel BARBER, Hindemith, and Gian Carlo MENOTTI. She frequently explored American and Native American themes: one of her early works, the *Solo Frontier* (1935), suggests the courage and determination of the first settlers.

Copland shared Graham’s ambition to create artforms that spoke directly to the American experience. From 1938, he produced a series of ballet scores on American themes, beginning with *Billy the Kid* for choreographer Eugene Loring. This was followed in 1943 by *Rodeo* (choreographed by Agnes de Mille for the Ballet Russe de Monte Carlo), in which a cowgirl gets her man only after she consents to put on a dress. Copland’s and Graham’s talents came together in *Appalachian Spring* (1944)—the masterwork of American ballet and a celebration of

the lives and loves of the early pioneers. Copland's score, for which he won a Pulitzer Prize, centres on a Shaker hymn, and is matched for exuberance and freshness by Graham's choreography.

Other American choreographers and composers were experimenting with various ways of associating music and dance. Helen Tamaris (1905–66) choreographed to African-American spirituals, yet Graham's contemporary Doris Humphrey severed dance from music altogether, most famously in *The Shakers* (1931), where the dancers moved to silence.

DANCE AND CHANCE: CAGE AND CUNNINGHAM

With the formation of the great national companies after 1945, the golden age of collaboration between composer and choreographer seemed to have come to an end. Working to tight budgets, companies could not afford to commission new works and relied instead on the commercially safe repertoire standards such as *Swan Lake*. Smaller companies also suffered from the scarcity of resources.

Moreover, the marriage of music and dance that had reached its apogee in the Stravinsky-Balanchine collaboration was showing signs of strain. As early as 1935, the choreographer Serge Lifar (1905–86) had argued that dance should derive from its own internal rhythms and not be dictated to by the external rhythms of music. His ballet *Icare* (1935) reflected the 19th-century approach, wherein the choreography was conceived first and the composer wrote the music to its pre-established rhythms. A similar disassociation was at work in Jean Cocteau's *Le jeune homme et la mort*, which was rehearsed to jazz and then performed to Bach's Passacaglia in C minor.

The music-movement relationship completely fell apart in the 1950s. The creative partnership between the brilliant young dancer Merce Cunningham, a former member of Martha Graham's company, and the fiercely experimental composer John CAGE broke all the rules and revolutionised dance. Cage served as musical director for the Merce Cunningham Dance Company (founded 1944) for almost half a century. As with Stravinsky and Balanchine, there was a deep artistic sympathy between the two, each finding in the other's work inspiration for his own. They were working, however, not toward a synthesis of sound and movement but to achieve their complete disassociation. Music and choreography, while they took place concurrently, were nevertheless utterly self-sufficient.

Both Cunningham and Cage were fascinated by the play of chance, and Cage's inclusion of silence as music was mirrored by Cunningham's bold use of stillness. As earlier in the century, avant-garde composers found in ballet a useful springboard for airing innovative and challenging music.

CLASSICISM MEETS PUNK

Since the 1960s, freewheeling experimentation has been the order of the day in some ballet companies. While commissioned scores have continued to be limited, the partnership between dance and music has been as vibrant as ever, with some startling juxtapositions. British choreographer Michael Clark and American choreographer Karole Armitage have both contrasted flawless classical technique with punk music and costume; American Twyla Tharp has choreographed to the BEACH BOYS' music ("Deuce Coupe," 1973) and dancer Mark Morris has used everything from Baroque to Indian raga. Siobahna Jiasingh, who works mostly in London, uses movements based on the classical dance techniques of Southern India, and has collaborated with American composer Philip GLASS. Glass's own work was deeply informed by Indian music and their ballet was marked by the precise, geometric movements of Jiasingh's choreography and by Glass's stately ostinato patterning.

Richard Trombley

SEE ALSO:

DANCE MUSIC; FILM MUSICALS; JAZZ; MUSICALS.

FURTHER READING

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Composer/Choreographer
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SUGGESTED LISTENING

- John Cage: *Four Walls*;
Aaron Copland: *Appalachian Spring*;
Igor Stravinsky: *Rite of Spring*; *Apollo*.

SAMUEL BARBER

Samuel Barber was born in West Chester, Pennsylvania, on March 9, 1910. He began piano lessons at the age of six and started to compose at seven. He entered the Curtis Institute in 1924, and studied piano with Isabelle Vengerova (1877–1956), composition with Rosario Scalero (1870–1954), and voice with Emilio de Gogorza (1874–1949). During his eight years at the Curtis Institute, he composed a few enduring works, such as *Dover Beach* (for voice and string quartet, 1931), which shares stylistic traits with works of his maturity in its vocally inspired melody, conservative harmonic language, sensitive text-setting, and idiomatic command of instrumental resources.

REWARDS OF SUCCESS

Barber was awarded the Bearn Prize of Columbia University for his Violin Sonata in 1928, and yet again in 1933, for the overture for *The School for Scandal*. In 1935, he won the Pulitzer Traveling Scholarship and the Rome Prize. These awards enabled Barber to travel throughout Europe in 1935 and 1936 and to study at the American Academy in Rome, where he composed his Symphony No. 1 (1935–36) and the String Quartet (1936). In 1938, Arturo Toscanini conducted the NBC Symphony Orchestra in premieres of two works by Barber on the same program: the *First Essay* for orchestra (1937) and the Adagio for Strings (1936), a transcription of the second movement of the String Quartet for string orchestra. The Adagio's rich sonorities and seamless canonic imitation, which crescendo to a deeply emotional climax, have made it one of the most popular American works for string ensemble.

During the late 1940s and much of the 1950s, Barber created a number of significant works as a result of important commissions: the powerfully violent *Medea* (*The Cave of the Heart*) (1946), reminiscent of Stravinsky, for the Martha Graham Dance Company; the intimate and poetic *Knoxville: Summer of 1915* (1947), based on a prose fragment by James Agee, for the American soprano Eleanor Steber (1916–90); and the potent, elaborately resourceful Piano Sonata (1949)

for the League of Composers, championed by Vladimir Horowitz. The four act opera *Vanessa* (1957), libretto by Gian Carlo Menotti, was first performed by the Metropolitan Opera and was awarded the Pulitzer Prize for Music in 1958. The vivid and popular Piano Concerto (1962) contains references to Debussy and Prokofiev, and won a second Pulitzer Prize for Barber.

OLD AGE AND ITS DISCONTENTS

Barber's ambitious opera *Antony and Cleopatra* (1966) premiered at the opening of the Metropolitan Opera's new house at the Lincoln Centre, but received disastrous reviews. After this, Barber moved to Europe, where he stayed until 1971. Upon his return to the U.S., he observed about his own creative process: "I write what I feel. I'm not a self-conscious composer. I think that what's been holding composers back a great deal is that they feel they must have a new style every year. I just go on doing, as they say, my thing. I believe this takes a certain courage." Never in the vanguard as an innovator, Barber was embittered to find his use of traditional forms, contrapuntal techniques, and tonal harmonic orientation dismissed by critics as conservative and antiquated. Such criticism overlooks the pungent dissonances of the Moto perpetuo movement of the Violin Concerto (1939–40), and the portentous 12-tone ostinato chords of the Adagio mesto of the Piano Sonata. Barber composed little during his last years, and died of cancer on January 23, 1981.

Hao Huang

SEE ALSO:

OPERA; ORCHESTRAL MUSIC.

FURTHER READING

Hennessee, Don A. *Samuel Barber: A Bio-bibliography* (Westport, CT: Greenwood Press, 1985); Heyman, Barbara. *Samuel Barber* (Oxford: Oxford University Press, 1992).

SUGGESTED LISTENING

Adagio for Strings; Cello Sonata; *Hermit Songs*; *Knoxville: Summer of 1915*; *Medea: The Cave of the Heart* (concert suite); Piano Concerto; Piano Sonata; String Quartet; *Vanessa*; Violin Concerto.

DANIEL BARENBOIM

A child prodigy who made his public debut as a pianist at age seven, Daniel Barenboim went on to become a celebrated keyboard artist and one of the late 20th century's foremost conductors.

Barenboim was born on November 15, 1942, in Buenos Aires, where his parents, both Jewish Ukrainian, were piano teachers. In 1952, two years after Barenboim's first public performance, the family left Argentina to settle in Israel, stopping en route in several European cities, including Salzburg where Barenboim played a Bach concerto during a class held by the celebrated conductor Igor Markevich (1912–83).

The rest of Barenboim's boyhood was spent partly in Israel (where he later became a citizen), and partly on tour; back to Salzburg in the summers of 1954 and 1955 to study with Markevich, and with Swiss pianist Edwin Fischer (1886–1960); and to Paris between 1954 and 1956 for lessons in music theory and composition with the highly influential Nadia BOULANGER. He made his New York debut at age 14, playing PROKOFIEV's Piano Concerto No. 1 under the baton of Leopold STOKOWSKI at Carnegie Hall.

After a lull in his late teens, Barenboim's career gathered momentum in the mid-1960s. As a pianist, he quickly became known for his performances of pieces by Mozart and Beethoven, and he forged a close link with the English Chamber Orchestra as a soloist and conductor, sometimes conducting from the keyboard. He often played chamber music, to sometimes exhilarating effect, with his friends, the Israeli violinists Pinchas Zuckerman and Itzhak Perlman, and with his first wife, the celebrated cellist Jacqueline du Pré (1945–87). He also enjoyed considerable success accompanying some of the world's leading singers, such as Jessye NORMAN.

Throughout the late 1960s and early 1970s, Barenboim appeared as a guest conductor with many of the world's leading orchestras, including the London Symphony Orchestra and the Israel Philharmonic. Many critics noted the resemblance—in his flexible tempos and warm sonority—to Wilhelm FURTWÄNGLER, a conductor Barenboim



Hulton-Deutsch Collection/Curtis

In the 1970s, Barenboim emerged as a leading interpreter of piano works by Mozart and Beethoven.

greatly revered. In 1973, Barenboim made his operatic debut at the Edinburgh Festival, conducting Mozart's *Don Giovanni*. Two years later, Barenboim became musical director of the Orchestre de Paris—a post he held until 1989. Under his direction, this young symphony orchestra (founded in 1967) expanded its repertoire to include many of the mainstream German works, while working with this orchestra gave Barenboim new insights into French music, particularly that of DEBUSSY. He has worked occasionally as musical director of the Chicago Symphony Orchestra (from 1991) and continues to freelance as a conductor and pianist.

Eleanor Van Zandt

SEE ALSO:

CHAMBER MUSIC; ORCHESTRAL MUSIC.

FURTHER READING

Barenboim, Daniel. *A Life in Music* (New York: C. Scribner's Sons, 1992);
Hart, P. *Conductors: A New Generation* (New York: C. Scribner's Sons, 1983).

SUGGESTED LISTENING

Elgar: Cello Concerto (with Jacqueline du Pré);
Mozart: Piano Concertos Nos. 20 and 24
(as soloist and conductor);
Schoenberg: *Five Orchestral Pieces*.

LIONEL BART

London-born Lionel Bart is one of the major composers of popular song in the 20th century. A friend of the BEATLES, the ROLLING STONES, and Brian Epstein, Bart was synonymous with the “swinging” London of the 1960s. His musical *Oliver!* made him a star and brought him fame the world over.

Bart was born Lionel Begleiter in August 1930, the youngest son of Jewish immigrant parents. He began his musical career in 1956 when he formed the pop group The Cavemen with Tommy Steele and Mike Pratt. The same year, they hit the charts with the pioneering “Rock with the Cavemen.” Steele signed to Decca, and Bart became Steele’s main source of non-U.S. material, including the numbers “A Hatful of Songs,” “Water Water” (both 1957), and “Little White Bull” (1959). In 1959, Bart wrote “Living Doll” for Cliff Richard, which reached No. 1 on both sides of the Atlantic, and in 1960 Bart topped the U.K. charts with “Do You Mind,” sung by Anthony Newley.

MUSICAL MAESTRO

At this time, Bart was beginning to turn his talents to musicals, writing the lyrics for *Lock Up Your Daughters* as well as music and lyrics for *Fings Ain’t Wot They Used T’Be* (both 1959). The shows were well received and established Bart’s reputation in musical theatre.

Bart’s most notable accomplishment was the writing of *Oliver!* (1960). Adapted from Charles Dickens’ novel *Oliver Twist*, the musical turns into fable the story of an orphan boy whose circumstances force him into a life on London’s streets with the Artful Dodger and the Dodger’s criminal “family.” Bart’s rowdy songs and clever dialogue distance the viewer from the harsh reality of the book’s social themes of child labour, kidnapping, prostitution, and murder—all integral elements of the Dickens novel. The show is full of memorable songs, such as “Consider Yourself,” “Where Is Love,” “Who Will Buy,” and “As Long As He Needs Me,” which was a Top 10 hit for Shirley Bassey in 1960. The play triumphed on Broadway in 1963, running for almost 300 performances. The 1968 film of *Oliver!* won six Academy Awards, including best score.

CAREER DOWNTURN

Bart followed *Oliver!* with the World War II musical *Blitz* (1962), which recalled the London of Bart’s youth, and with *Maggie May* (1964), which chronicled the life of a Liverpool prostitute. Both fared fairly well on the stage, but had nothing like the success of *Oliver!* Things continued to go downhill when *Twang!*—Bart’s 1964 adaptation of the Robin Hood legend—failed miserably. Even worse was to come when his 1969 “comeback” musical *La Strada* was panned by the theatre critics and closed on its opening night in New York City.

As well as the score for the film version of *Oliver!* Bart also scored the films *Duke Wore Jeans* (1958), *In the Nick* (1960), *Never Let Go* (1960), *Sparrows Can’t Sing* (1963), *Man in the Middle* (1964), *Danger Route* (1968), *Black Beauty* (1971), *Optimists* (1973), and many others. He also wrote the lyrics to the theme tune of *From Russia with Love*, the second James Bond film and the highest grossing film of 1964.

In the 1970s, Bart retreated from the public limelight as his drug and alcohol dependency increased. By the late 1980s, he had overcome his problems, and achieved chart success with the song “Happy Endings,” which was written for an award-winning TV advertisement. His rehabilitation continued in the early 1990s with successful revivals of *Oliver!*, *Maggie May*, and *Blitz* on the London stage.

Lionel Bart has received 11 Ivor Novello awards, a prize for distinction in the fields of writing for film, music, and theatre. His memorable songs, which are steeped in British music-hall tradition and laced with a strong sense of working-class pride, combine simple melodies with engaging lyrics, and many have become rousing singalong classics.

James Twerson

SEE ALSO:

FILM MUSIC; MUSICALS; POPULAR MUSIC.

FURTHER READING

Gänzl, Kurt. *The British Musical Theatre* (London: Macmillan, 1986);
Roper, David. *Bart!* (London: Pavilion, 1994).

SUGGESTED LISTENING

Oliver!; *The Songs of Lionel Bart*.

BÉLA BARTÓK

The Hungarian Béla Bartók became one of the 20th century's greatest and most original composers by going back to his nation's folk music. His patient and sustained research in the field enabled him not only to stimulate international interest in traditional peasant music, but to use its idiom and its energy as the building blocks for his own highly individual style. In doing so, he not only created a national Hungarian style but also laid down a cornerstone of 20th-century music.

EARLY WORK: STRAUSS AND NATIONALISM

Bartók was born on March 25, 1881, in the small Hungarian town of Nagyszentmiklós (now in neighbouring Romania). The early death of his father, a talented amateur pianist and cellist, obliged his mother, another fine pianist, to support the family through teaching. Throughout the 1890s, she repeatedly uprooted the family in pursuit of ever better piano teachers for her precociously talented son. Despite long bouts of poor health and suffering from a skin rash possibly due to the adverse effects of smallpox vaccination, the young Bartók was able to

practise the piano and begin writing his own compositions, including a programme piece *Echo of Radegund* (1891). He gave his first concert, as both pianist and composer, in his native town in 1892, performing the highly conventional but well-received *The Course of the Danube*.

In 1899, Bartók won a place at the Budapest Academy of Music to study piano and composition. There he found a mentor and father figure in his piano teacher, István Thomán, himself a former pupil of Franz Liszt, who helped him out financially and introduced him to the celebrated musicians, composers, and society figures of the Hungarian capital. During these years, Bartók encountered two great influences: first, there was the work of his slightly older German contemporary Richard STRAUSS, whose symphonic poem *Also sprach Zarathustra* received its first performance in Budapest in 1902; second, there was Hungarian nationalism. Apart from the short-lived republic of 1849, Hungary had been a part of the Austro-Hungarian Empire since the early 18th century. At the turn of the 20th century, sentiment for independence, particularly among the urban intelligentsia, was at its most intense, and the promotion of a reclaimed Hungarian national culture, music included, was an important part of this movement. During this period, Bartók himself adopted national costume and opposed the everyday use of German spoken by his family. Both of these influences, as well as that of Liszt, are evident in the compositions of the period, notably in the symphonic poem *Kossuth* (1903), which was named for the leader of the Hungarian republic of 1849, and which aspires to Strauss's vivid orchestral style.

THE DISCOVERY OF FOLK MUSIC

Hungarian composers of the 19th century had frequently turned to folklike songs for inspiration. These songs, however, tended to be popular salon tunes played by gypsy orchestras. It was Bartók, together with Zoltán KODÁLY, who made if not the first then the most influential attempts to unearth and catalogue the wealth of songs and dances that was still part of the peasant tradition in the more remote reaches of the Hungarian countryside.

In 1904, Bartók spent several months in the spring and summer staying with his sister in her rural home in order to ready himself for concerts and to work on new compositions. It was here that he first heard, and



Bartók spent years listening to and transcribing nearly a thousand recordings and live performances of traditional Hungarian folk melodies for use in his own compositions.

wrote down, an authentic piece of Hungarian peasant music, sung by a local girl. The following year, he and his friend Kodály, who had recently published his first book on folk music, made the first of what were to be annual journeys through Hungary, Romania, and Slovakia, meeting peasant families and listening to them sing the old tunes that had come down through the generations. Sometimes he jotted these tunes down; sometimes he actually recorded them on an early type of phonograph. "As I went from village to village," he later recalled, "I heard the true music of my race." He even learned to play folk instruments, such as the hurdy-gurdy—a stringed instrument that instead of being bowed is sounded by means of a resined wooden wheel turned by a crank.

Both Bartók and Kodály were interested in how the folk songs—with their strong, complex rhythms and their use of the pentatonic (five-note) scale—could inform and enrich their own compositions. From 1906, Bartók began publishing his arrangements of folk songs, among them *Hungarian Folksongs* (1906) and *For Children* (1908–09). In 1907, Bartók was appointed Thomán's successor at the Budapest Academy, holding a piano professorship. This secure position enabled him to study Hungarian folk music more freely. Over the years, however, Bartók's primary motive in cataloguing folk songs became one of preservation instead of musical inspiration. As Hungary industrialised, and the countryside became depopulated, the survival of the indigenous music was increasingly threatened. By 1918, Bartók had collected over 3,500 Romanian, 3,000 Slovak, and 2,721 Hungarian folk pieces.

A SYNTHESIS OF FOLK AND CLASSICAL MUSIC

Bartók's ambition was to create a distinctively Hungarian art music rooted in indigenous folk songs. But his view was at the same time much wider: "My real idea," he wrote, "is the brotherhood of nations. I try to serve this idea in my music ... and that is why I do not shut myself away from any influence, be the source Slovak, Romanian, Arab, or any other." He was also strongly drawn to the developments in concert music throughout Europe: to the emotionally intense symphonies of Gustav MAHLER; to the modal harmonies of Claude DEBUSSY, in which he found parallels with folk music; to the lurid scenarios of such operas as Richard Strauss's *Salome*; and to the dazzling virtuosity of Igor STRAVINSKY's early ballet scores. For Bartók, folk

music and other primitive forms provided a kind of justification for the experiments then taking place in music—for the movement away from diatonic (major-minor) harmonies and fixed rhythms toward more primitive scales and freer rhythms and time changes.

His first successful fusions of Hungarian folk and art musical influences were the String Quartet No. 1 (1908), the 14 Bagatelles (1908), *Two Pictures* (1910), and, most famously, the piano piece *Allegro barbaro* (1911), whose very name suggests its clashing harmonies and fierce rhythms. Bartók used folk and art styles to quite different effect in the one-act opera *Bluebeard's Castle* (1911), based on a bloody fairytale in which a young bride discovers the grim fate that has overtaken each of her husband's previous wives. The libretto was taken in part from Paul DUKAS's opera *Ariane et Barbe-Bleue* (1907), which was written by Belgian writer Maurice Maeterlinck. In Bartók's version, the pentatonic folklike themes associated with the murderous Duke Bluebeard are contrasted with the chromatic, Romantic music given to the heroine, Judith. The opera, which Bartók dedicated to his young wife and pupil, Márta Ziegler (whom he had married in 1909 and who had given birth to their son, Béla, in 1910), failed to win a national opera competition. He found the opera's lack of initial success difficult to accept. It seemed to the patriotic composer as if his country were rejecting him, and, disheartened, he withdrew from the public eye, concentrating instead, almost exclusively, on his musicological studies.

BARTÓK ON THE INTERNATIONAL STAGE

Toward the end of World War I, Bartók returned to composition with renewed vigour. In 1917, he produced both the String Quartet No. 2, with its strong North African flavour, and the fairy-tale ballet *The Wooden Prince*, whose lush orchestration (including parts for the saxophone and xylophone) and light mood could not have been more different from *Bluebeard's Castle*. The ballet's success, coupled with the end of the war, helped Bartók to establish himself as an international figure. He visited Berlin, Paris, and London to promote his works, meeting numerous composers including Stravinsky and Erik SATIE, Maurice RAVEL, and Francis POULENC. In 1927 and 1928, Bartók went on a recital tour throughout America, completing the tour with the successful premiere of his Piano Concerto No. 1.

Renewed contact with his contemporaries was not without influence on his work. The masterpiece of the 1920s, the ballet suite *The Miraculous Mandarin* (piano score, 1919) is often labelled “expressionist” and its complex rhythms and textures come close to the 12-note experiments of Arnold SCHOENBERG and his “school.” Its premiere in Cologne, Germany, in 1926 caused an uproar among critics and audiences, and further performances there were banned. *Village Scenes* (1924) was composed directly under the influence of Stravinsky. Between 1926 and 1939, he published the six-volume *Mikrokosmos*, which included 153 keyboard pieces ranging from easy to very difficult, and which were inspired by his son Péter’s earliest attempts to learn the piano. International fame also brought a wealth of commissions: the 1938 *Contrasts*, for example, was written for the American clarinetist Benny GOODMAN, and they later recorded the piece together in 1941.

THE SELF-IMPOSED EXILE

Throughout the 1920s and 1930s, despite continued hostility to his music, Bartók’s fame and reputation grew steadily around the world. Nevertheless, in 1940, at age 59, he went into voluntary exile. A man of strong and uncompromising political as well as musical convictions, he had long disliked the right-wing dictatorship of Admiral Horthy and Hungary’s strengthening ties with Nazi Germany. Finally, in 1940, together with his second wife, Ditta Pásztory (herself a concert pianist whom he had married in 1923), he emigrated to the U.S.

It was a bold move. Bartók arrived in New York with very little money, speaking hardly any English, and with the symptoms of a disease that, although undiagnosed at the time, was probably a form of leukemia. Friends and admirers, however, rallied around, and he acquired a position as a visiting assistant working on the Parry Collection of Yugoslav folk music at Harvard University.

There was a final, concentrated burst of creative activity. In 1943, Sergey KOUSSEVITZKY, conductor of the Boston Symphony Orchestra, commissioned from him a Concerto for Orchestra: in this work, Bartók showed all his old flair for vivid orchestration, and it has since become one of the most popular works in the concert repertory. Early the following year, he wrote a Sonata for Unaccompanied Violin for the violinist Yehudi MENUHIN. He was working feverishly on his Piano

Concerto No. 3 and on another commission for a Viola Concerto when he became terminally ill. He died in a New York hospital on September 26, 1945.

While Bartók was a fervent nationalist who was deeply attached to his country’s folk traditions, his aims and achievements went much further. “My true conviction” he wrote, “is the brotherhood of nations.” He lived and breathed the sometimes hauntingly beautiful, sometimes wild and barbaric, tunes, harmonies, and rhythms of Hungarian folk song, until they became part of his own international language. Ironically, it was the antiquity of so much of this music that made Bartók’s own compositions sound so alien to its early listeners. A composer of genius, he is also one who has had no real imitators.

Alan Blackwood

SEE ALSO:

BALLET AND MODERN DANCE MUSIC; CHAMBER MUSIC; EXPRESSIONISM IN MUSIC; FOLK MUSIC; ORCHESTRAL MUSIC.

FURTHER READING

Antokioletz, Elliott. *The Music of Béla Bartók* (Berkeley, CA: University of California Press, 1984);
Wilson, Paul. *The Music of Béla Bartók* (New Haven, CT: Yale University Press, 1992);
Yeomans, David. *Bartók for Piano* (Bloomington, IN: Indiana University Press, 1988).

SUGGESTED LISTENING

Ballets: *The Miraculous Mandarin*;
The Wooden Prince.

Chamber music: *Contrasts*, for violin, piano, and clarinet; Six String Quartets; Sonata for Two Pianos and Percussion; Two Sonatas for Violin and Piano.

Opera: *Bluebeard’s Castle*.

Orchestral music: Concerto for Orchestra; Dance Suite; Music for Strings, Percussion, and Celesta; Three Piano Concertos;
Two Pictures; *Two Portraits*;
Two Violin Concertos.

Piano music: *Allegro barbaro*;
Mikrokosmos, Vols. 1–6.

COUNT BASIE

The pianist and bandleader Count Basie had a major impact on the world of jazz for almost 50 years. As a pianist, his unique, sparse style of “comping” and “filling” behind soloists or ensembles in the big band era became the model from which many other pianists developed their own styles in the revolutionary age of bebop. The definition of roles in Basie’s rhythm section, and its clean, unhurried sound, also provided a model for subsequent innovations.

William Basie was born on August 21, 1904, in Red Bank, New Jersey. His mother gave him piano lessons, and in his teens, he toured as an accompanist with vaudeville shows. In 1927, he found himself stranded in Kansas City, and after a stint as an accompanist for silent films, he began performing in the bands of Walter Page and Bennie Moten.

In 1935, Basie founded the Barons of Rhythm, a nine-piece ensemble, and began attracting former members of the Moten band. In 1936, the Barons of Rhythm expanded and became known as the Count Basie Orchestra. The band achieved nationwide success in the U.S., due mainly to recordings of “One O’Clock Jump” (1937) and “Taxi War Dance” (1939).

In the expanded Basie Orchestra, the rhythm section of Basie and bassist Walter Page was joined by Jo Jones on drums and Freddie Green on guitar, and these four created a style of playing that involved a steady walking bass pattern, swing rhythm in the ride cymbal and high-hat, sparse piano comping, and a consistent quarter-note chord strum on acoustic guitar. The band of the 1930s had an internal rhythmic drive. In tenor sax player Lester YOUNG it had one of the most influential jazz soloists of the day, while trumpeter Buck Clayton was a master of playing with a mute.

After World War II, the “Basie sound” was used and developed in a series of outstanding arrangements by musicians such as Neil Hefti, Sammy Nestico, Thad Jones, and Quincy JONES. During this period, Basie with his orchestra and on his own recorded with some of the prominent vocalists of the day, such as Ella FITZGERALD, Sarah VAUGHAN, and Tony BENNETT.



UPI/Corbis-Bettmann

Count Basie's impact on jazz, as bandleader and pianist, is indelible—and his influence as widespread as his smile.

In January 1950, Basie was forced to disband the orchestra and began touring with a reduced combo. Some of Basie’s combo recordings on piano and organ, most notably those with Lester Young and Oscar Peterson, highlight his improvisational skills in a more comprehensive way. However, in 1952, the orchestra returned and resumed touring. Count Basie died on April 26, 1984, yet his sound continues in the guise of myriad imitators, from youth bands to professionals.

Todd Ridder

SEE ALSO:

BEBOP; BIG BAND JAZZ; BOOGIE-WOOGIE; JAZZ; SWING.

FURTHER READING

Basie, Count, with Albert Murray. *Good Morning Blues* (London: Paladin, 1987);

Sheridan, Chris. *Count Basie: A Bio-Discography* (Westport, CT: Negro Universities Press, 1986).

SUGGESTED LISTENING

April in Paris; *Basie Swings*; *Tony Bennett Sings*;

The Best of Count Basie; *Count Basie*;

The Complete Decca Recordings 1937–39;

On the Road.

MARIO BAUZÁ

Mario Bauzá was born in Havana, Cuba, on April 28, 1911. As a child in Havana, he listened to jazz on the radio and dreamed of moving to America. Nearly three decades later the adult Bauzá, now settled in New York City, helped awaken American jazz greats such as Dizzy GILLESPIE and Max ROACH to the vibrant music and feel of Afro-Cuban jazz.

FROM HAVANA TO HARLEM

As a teenager, Bauzá began his musical career playing the oboe and bass clarinet in the Havana Philharmonic, which performed mostly Broadway show tunes for Cuba's high society. He also joined the all-teenage orchestra, *Jovenes de Redencion*. There he met and formed a long-term partnership with Raúl Grillo (known as "MACHITO"), who was singing and playing the maracas in the orchestra. Longing for something more lively, the young Bauzá left the group and started playing the clarinet in Havana nightclubs—but he found that jazz scene too conservative and resistant to his own musical suggestions. Both Bauzá and Machito were wanting to experiment with a more energetic Cuban-based sound, something rooted in the Afro-Cuban sound that had fallen from favour in Havana. Bauzá later noted: "You had to go to the neighbourhood dances" to find those rootsy rhythms. "No Cuban music was playing in any of the high-class clubs."

In 1930, Bauzá visited New York and went to see the Duke ELLINGTON Orchestra at the Lafayette Theater. Bauzá was so enraptured by what he heard, as well as by the buzz of the city, that he decided to stay. Two years later, he found work with the Noble Sissle ensemble, during which time he switched from clarinet to trumpet.

Throughout the 1930s, he was employed by some of the best New York big bands, including those led by Chick Webb, Don Redman, and Cab Calloway. Bauzá was made musical director of Chick Webb's band, a position that gave him the opportunity to work with the young Ella FITZGERALD, who had joined Webb's group as the vocalist.

Although Bauzá was comfortably immersed in performing traditional jazz, he wanted to expand his repertoire and attempt to bring new, Afro-Cuban sounds to New York. When he was with Calloway's group, Bauzá met the trumpeter Dizzy Gillespie and helped him get a job with the band. Bauzá found a kindred spirit in Gillespie, and by 1941 both trumpeters had outgrown Calloway's band.

THE BIRTH OF CUBOP

After leaving Calloway, Bauzá became the musical director of a group led by Machito, known as the Afro-Cubans. (Bauzá had also become Machito's brother-in-law having married Machito's sister, Graciela, the group's singer, in 1938.) For the Afro-Cubans, Bauzá wrote the song "Tanga"—arguably one of the first Afro-Cuban jazz tunes. At this time, Gillespie was in search of new material for one of his first major concerts. Bauzá introduced Gillespie to Chano POZO, a *conguero* (conga player) newly arrived from Cuba. Pozo hummed a tune that changed Gillespie's music and the sound of jazz forever. It was dark, hot, and wild; evocative of the folk music of central Africa. After Gillespie added a bridge (a distinct musical passage tying together the statements of the main theme), it became the hit song "Manteca." Bauzá's prediction of the popularity of Afro-Cuban jazz began to come true.

The influence of the new cross-breed of music, often referred to as "Cubop," also inspired new dances and clothing styles in America. Bauzá worked with Machito until the mid-1970s, continually blending the heady rhythms of Afro-Cuban with the complex harmonies of jazz. After Machito died, Bauzá led his own bands until his death in New York on July 11, 1993.

Jeff Kaliss

SEE ALSO:

CARIBBEAN; CUBA; LATIN JAZZ; SALSA.

FURTHER READING

Suarez, V. *Latin Jazz*

(New York: William Morrow, 1989);

Werner, Otto. *The Latin Influence on Jazz*

(Dubuque, IA: Kendall/Hunt Publishing, 1992).

SUGGESTED LISTENING

Afro-Cuban Jazz; Machito and His Afro-Cuban Orchestra; The Tanga Suite.

THE BEACH BOYS

The Beach Boys were the most successful American pop group of the 1960s. Over the decade, they celebrated the joys and agonies of teenage romance in a Californian setting of sun, sand, and surf. Their early singles had catchy, simple melodies and words, but the production techniques and harmony singing on these records was complex and sophisticated, making them sound fresh and exciting. As the decade progressed, the group's musical ideas became more ambitious and innovative, with albums that attracted critical success but achieved lower sales.

THE SOUND OF THE SURF

The group was made up of Brian Wilson (b. June 20, 1942), his two brothers, drummer Dennis (b. December 4, 1944, d. December 28, 1983) and guitarist Carl (b. December 22, 1946, d. February 7, 1998), together with their cousin Mike Love (b. March 15, 1941) and neighbour Al Jardine (b. September 3, 1942). Brian Wilson was the most musically gifted of the group, despite being deaf in one ear. His particular talent was for intricate vocal harmony arrangements. He was deeply influenced by the work of producer Phil SPECTOR, who, in the early 1960s, had been creating hit singles that featured his trademark "Wall of sound," such as the Ronettes' "Be My Baby," which Wilson cited as one of his favourite records. Like Spector, Wilson's aim was to take simple, accessible teen pop songs and create a massive symphony of sound around them.

The Beach Boys' first hit single was "Surfin," released in 1961. Between 1962 and 1966, they went on to have over 30 major hits, including three that reached No. 1. The group had an appealing image as healthy, clean-living, all-American boys having fun on the California coast. However, the reality was very different: none of the boys except Dennis actually liked surfing, and Brian especially was the antithesis of the fun-loving, sporty type.

By the middle of the decade, despite—or perhaps because of—the group's huge success, problems had begun to surface. The group members were regularly

experimenting with hallucinogenic drugs, and Brian Wilson suffered a nervous breakdown. It later emerged that Brian had for many years had a difficult relationship with his father, an amateur songwriter named Murray Wilson, who had scorned his son as effeminate and over-sensitive.

After his breakdown, Wilson stopped touring with the Beach Boys and worked only in the studio. In 1966, he recorded what many critics believe to be the band's masterpiece, *Pet Sounds*, which has since been recognised as one of the most technically innovative albums of its time. The album appeared before the BEATLES' *Sgt. Pepper's Lonely Hearts Club Band*, and Paul McCartney has acknowledged it as a major influence on that record and the Beatles' direction from then on. Although the track "Good Vibrations," was a No. 1 hit, *Pet Sounds* did not sell well. Brian Wilson began a collaboration album with lyricist Van Dyke Parks, but it was never finished. Later albums such as *Wild Honey* failed to impress the public. During the 1970s, Wilson became something of a recluse, although the Beach Boys—minus Brian—were still one of America's top touring acts.

In 1988, the group had a No. 1 American hit with "Kokomo," a song featured in the film *Cocktail*. Compilations of the group's hit songs also proved a huge commercial success. Two of the group are now dead: Dennis, who died as the result of a swimming accident, and guitarist Carl, who died in 1998. Having survived recurring mental illness, drug abuse, and legal wrangles, Brian Wilson continues to record intermittently as a solo artist. He is now regarded as one of the most influential figures in modern popular music.

Charlotte Greig

SEE ALSO:

DOO-WOP; POP MUSIC; PRODUCERS; SURF MUSIC.

FURTHER READING

Gaines, Steven. *Heroes and Villains*
(New York: Da Capo Press, 1995);

White, Timothy. *The Nearest Faraway Place*
(London: Macmillan, 1996).

SUGGESTED LISTENING

All Summer Long; *The Beach Boys Today!*;
Friends; *Pet Sounds*; *Smiley Smile*;
Sunflower; *Surf's Up*.

THE BEATLES

The Beatles were the most musically innovative and internationally popular rock band of the 1960s. Beginning with an amalgam of American rhythm and blues and popular music, they developed an immediately recognisable style, with songs that had both melodic appeal and articulate lyrics. Their most important legacy was to show that talented young musicians could break with convention and create distinctive music within a simple idiom. This opened the floodgates for the outpouring of musical creativity in popular music of the mid- and late 1960s.

The Beatles were rhythm guitarist John Lennon (b. October 9, 1940, d. December 8, 1980), bassist Paul McCartney (b. June 18, 1942), lead guitarist George Harrison (b. February 25, 1943), and drummer Ringo Starr (b. Richard Starkey, July 7, 1940). Lennon and McCartney were the chief songwriters and singers; the others composed and sang more occasionally. In their recordings, Lennon, McCartney, and Harrison sometimes stepped outside their principal instrumental roles, with McCartney playing drums, keyboards, and guitars, Lennon playing harmonica and keyboards, and Harrison playing the Indian sitar.

The Beatles were influential not only in setting the tone for the music of the period, but also in matters of fashion, hairstyles, and even political views. For example, their interest in Indian philosophy from 1966 onward was taken up by millions in the West.

The Beatles' voracious quest for new sounds led to innovations in studio technology, as engineers for their record label, EMI, built devices to create the effects the Beatles were seeking. Their producer George Martin encouraged them to use harpsichords and orchestral instruments in ways that were intrinsic to the songs, and not merely the added sweetening.

BETWEEN LIVERPOOL AND HAMBURG

All four Beatles were born and raised in Liverpool and its suburbs. The kernel of the band was Lennon's mid-1950s band, the Quarry Men, which played skiffle: lively versions of folk and blues standards performed on guitars and various homemade instruments.

McCartney was introduced to Lennon at a Quarry Men show in summer 1957, and joined soon after. He later brought Harrison into the band.

By the end of 1957, Lennon and McCartney were writing songs. Though they decided early on that all their compositions would go out with a joint credit, they usually wrote separately. Because each tended to sing his own songs, and because of obvious stylistic differences—Lennon's preference for clever, involved lyrics, and McCartney's talent for melodic sweep—it was easy to determine a song's author.

By 1958, only the nucleus of Lennon, McCartney, and Harrison was left of the Quarry Men. Late in 1959, Lennon's friend Stewart Sutcliffe, a talented painter, joined as bass guitarist. At Sutcliffe's suggestion, the group renamed themselves the Beatles in 1960. At the end of that year, Sutcliffe left the group to continue his art studies. He died in 1961.

After a succession of drummers, Pete Best joined the group in late 1960, just before the band played the first of several engagements in Hamburg. There, the group forged its sound by playing all-night sets in various clubs in the St. Pauli district. After Sutcliffe's departure, McCartney switched from guitar to bass. It was a decisive step: McCartney approached the instrument as a would-be lead guitarist. He tended to play flowing, melodic bass lines, rather than merely holding the chord roots or playing standard patterns.

"BEATLEMANIA"

By 1961, the Beatles had built up a loyal following at the Cavern Club in Liverpool, and were making recordings in Hamburg as a backing band. Towards the end of the year, they engaged a manager, Brian Epstein, who secured them a recording contract with Parlophone, an EMI subsidiary. Three months later, drummer Pete Best was replaced by the extrovert Starr. The "Fab Four" had been born.

Epstein set about transforming the new lineup from a leather-clad dance band into a professional ensemble, with an instantly recognisable image that included collarless matching suits and a brushed-forward hair style. But the Beatles were by no means a matter of style over substance. Their first single, "Love Me Do"—simple and bluesy, but with a mildly exotic edge—was a modest hit at the end of the 1962. Next, the more upbeat "Please Please Me," became the first in a long series of British No. 1 records that, in 1963 alone, included "From me to you," "She

Loves You,” and “I Want to Hold Your Hand.” The Beatles also recorded albums in 1963—*Please Please Me* and *With the Beatles*, both essentially studio versions of the group’s stage sets, combining originals and cover versions of mostly American R&B hits.

The Beatles toured almost continuously in 1963, playing as many as three shows a day, and appearing regularly on radio and television. Such was their success that the press coined the term “Beatlemania” to describe the wild audience response at their performances. At the same time, serious critics began pointing out the originality of the growing Lennon-McCartney song catalogue.

The Beatles’ success spread to the U.S. in the last weeks of 1963, and in February 1964 they undertook a short, but highly successful, tour that included three appearances on TV’s *Ed Sullivan Show* and concerts at the Washington Coliseum and the Carnegie Hall. A summer tour took the Beatles to Europe, Asia, Australia, and back to the U.S., confirming them as a worldwide phenomenon. In the meantime, United Artists signed them to a film contract, and work on their screen debut began early in 1964.

BEATLES FOR SALE

Their first film, *A Hard Day’s Night*, offered a lightly fictionalised glimpse into the group’s daily routine—dodging fans, rehearsing, and performing, but also coping with the fact that they had become prisoners of their own fame. It also caricatured the group’s distinctive personalities: Lennon as the sharp, witty Beatle; McCartney as the cute and personable one; Harrison as shy, cutting, and focused on his own music; and Starr, the droll comedian.

The group’s third album, also called *A Hard Day’s Night* (half of its songs are in the film), consisted almost entirely of Lennon-McCartney compositions, and was the pinnacle of the Beatles’ early period. Its songs were fresh, vibrant, and in some cases (McCartney’s “And I Love Her,” and Lennon’s “If I Fell”) irresistibly melodic. At the end of 1964, *A Hard Day’s Night* was followed by *Beatles for Sale*, a much darker collection of songs that showed the strains of constant touring. After the creative explosion of *A Hard Day’s Night*, the group returned to its earlier mixture of originals and covers, and moved slightly in the direction of country and western. Yet the very best of the material—Lennon’s “I’m a Loser,” and “No Reply,” for example—showed an introspection that



Corbis

The “Fab Four” sporting “mop-tops” and velvet-collared suits. From left: Paul, Ringo, John, and George.

had not previously been part of the Beatles’ arsenal, while such songs as “Eight Days a Week” showed that they could still make bright, catchy pop records.

The Beatles’ 1965 film, *Help!*, was a comic adventure fantasy, with little creative input from the Beatles. The associated album, however, broke new ground. For several of the *Help!* recordings, they brought in outside musicians for the first time: Lennon’s folkish “You’ve got to Hide Your Love Away” was embellished with recorders, and McCartney’s bittersweet ballad “Yesterday” was given a string-quartet arrangement. The group’s own texture was now more open: acoustic guitars, keyboards, and percussion instruments were plentiful, although live the Beatles largely continued to use their electric guitar, bass, and drums setup.

In *Rubber Soul* recorded late in 1965, the Beatles continued to explore the folk-rock amalgam heard on *Beatles for Sale* and *Help!*, but Lennon’s, McCartney’s, and now Harrison’s, songwriting had reached a new level. In a sense, *Rubber Soul* is a song cycle: its songs examine the well-worn theme of love from every angle, ranging from conventional declarations

(McCartney's "Michelle"), to raging jealousy (Lennon's "Run for Your Life"), to unromantic nonchalance (Harrison's "If I Needed Someone"), to love as a social force (Lennon's "The Word").

In the 1966 sessions that produced *Revolver*, the Beatles shed their stage instrumentation and used everything from Indian ensembles to brass bands, from electronic distortion to backwards instrumental and vocal sounds. So complex was this music that they did not attempt to reproduce it on stage, and on their aimless 1966 tour they played only older material.

That summer, the Beatles announced that henceforth their efforts would be confined to the recording studio. By the end of the year, they had started recording Lennon's spectacularly image-laden "Strawberry Fields Forever," and McCartney's bright "Penny Lane," and were at work on *Sgt. Pepper's Lonely Hearts Club Band*. The tendencies first heard on *Revolver* came to fruition on this colourful album, which expands the instrumental arsenal further to include a full orchestra.

SUBMARINES AND WALRUSES

The freedom that yielded *Revolver* and *Pepper* led to the group's unravelling. After Epstein's death in August 1967, the Beatles resolved to manage their own affairs. Their avant-garde TV film, *Magical Mystery Tour*, was a critical flop, but its soundtrack, which included Lennon's "I Am a Walrus," was widely praised. The Beatles also recorded a handful of new songs for an animated feature film based on the Lennon-McCartney song "Yellow Submarine."

In early 1968, the group followed Harrison to Rishikesh, India, for a course in transcendental meditation with the Maharishi Mahesh Yogi. The experience yielded close to 40 new songs, including Starr's songwriting debut, the country-tinged "Don't Pass Me By." The result was a two-disc compendium of popular styles—from crooning to hard rock and blues, from folk to calypso, doo-wop, and surf music. Officially called *The Beatles*, the set is better known as the "White Album," because of its blank cover.

Tensions erupted within the band during these sessions, and they were magnified when the Beatles reconvened in January 1969 to record new material, with a camera crew on hand to record the event. The music was far simpler than that of *Revolver* or *Pepper*; indeed, the Beatles' aim was to get back to their rock'n'roll roots. These huffy sessions eventually

yielded the album and film *Let It Be*, but the project was shelved after the recording of *Abbey Road*, the album the Beatles consciously made as their swansong. Though by no means a return to the freewheeling experimentation of 1967, *Abbey Road* nevertheless showed Lennon dabbling with MINIMALISM in "I Want You (She's So Heavy)," and McCartney creating a quasi-symphonic suite out of song fragments to close the album.

AT THE END OF ABBEY ROAD

Abbey Road was the last time the Beatles worked together. They went on to pursue solo careers, with varying success. Lennon, on the eve of a comeback after a self-imposed five-year hiatus, was assassinated by a crazed fan in New York in 1980. McCartney went on to make over 20 albums, and undertook several world tours. Harrison was more reclusive, but in 1988 formed the critically acclaimed Traveling Wilburys with Bob DYLAN, Tom Petty, and Roy Orbison. After a few early hits, Starr's recording career effectively came to an end. The three surviving Beatles reunited in the mid-1990s to complete two of Lennon's unfinished recordings, "Free As a Bird" and "Real Love."

The Beatles set the standard for creativity and experimentation in pop songwriting, arranging, and recording, and they pioneered the use of the pop album as a unified sequence of songs. Their work paved the way for a whole generation of musicians, from THE WHO, the KINKS, and David BOWIE, who expanded on the Beatles' efforts in thematic unity, to Jimi HENDRIX and PINK FLOYD, who expanded on their sonic innovations.

Allan Kozinn

SEE ALSO:

BRITPOP; FOLK ROCK; PROGRESSIVE ROCK; ROCK'N'ROLL.

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SUGGESTED LISTENING

Abbey Road; *A Hard Day's Night*;

Help!; *Please Please Me*; *Revolver*;

Sgt. Pepper's Lonely Hearts Club Band.

BEBOP

Like many aspects of American culture, jazz emerged from World War II with a renewed energy. A wartime recording ban conspired with the efforts of a remarkable group of pioneers to strip the 1930s big band down to smaller groups. Such groups revolutionised the harmonic vocabulary of jazz, and transformed it from a dance music into a pure art form known as “bebop.”

The existing culture of jazz—New Orleans jazz and swing, in particular—was fertile soil for the development of radical musical ideas. Throughout the 1930s, big band musicians often split up into smaller combos after a gig and improvised into the early hours of the morning. The spontaneity and competitive nature of such “jam sessions” often led to the introduction of new harmonies and faster tempos. In 1942, alto saxophonist Charlie “Bird” PARKER, the seminal figure of bop, arrived in New York where he often “sat in” at after-hours clubs such as Minton’s Playhouse and Monroe’s Uptown House. The house band at Minton’s was star-studded, featuring guitarist Charlie CHRISTIAN, drummer Kenny Clarke, and pianist Thelonious MONK, all adventurous young musicians who came to epitomise the early bebop style. Legendary trumpeter John “Dizzy” GILLESPIE was a relative latecomer to the scene, if only by less than a year, but he found a kindred spirit in Parker. Both men were heavily influenced by an earlier generation of musicians that included Lester YOUNG, and both were intent on bringing something new to jazz. Parker and Gillespie, who were most responsible for defining the bebop genre, formed their own group in 1944—the first bebop combo. The combo consisted of a piano, double bass, drums, trumpet, and alto saxophone.

THE NEW WORLD OF BEBOP

Parker made his recording debut first as a sideman in 1944 and then leading his own group in 1945. The recordings appeared on the Guild and Savoy labels and remain prime examples of the initial phase of bebop. Following the release of the recordings, a torrent of talent emerged to shape the new sound of jazz. Vibes player Milt Jackson and saxophonist Dexter

GORDON were both instrumental in bebop’s development, and firmly held on to the genre throughout their careers. On piano, Monk and Bud POWELL represented the ultra-modern, original bebop school, while the hard bop style of Horace SILVER reinterpreted the blues and gospel roots of jazz in light of the new technical complexity and harmonic freedom. In Europe, musicians such as Ronnie Scott, John Dankworth, and Tubby Hayes in Britain, Arne Domnérus and Lars Gullin in Sweden, and Albert Mangelsdorff and Joki Freund in Germany, earned international respect for their own innovations in bebop.

Although the original derivation of the word “bebop” is unknown, the most likely and attractive theory is that it refers to the frequent practice of ending a melodic phrase with two staccato quaver notes, the first falling on the beat and the second syncopated and more heavily accented—“be*bop*.”

The musical root of bebop lay in more complex chord sequences that gave the soloing musician a wider range of notes to choose as part of his improvisation. Whereas in earlier jazz, a single chord had been held for two or more bars, in bebop such a two-bar period would be filled with a range of chords that contained notes far away from those of the original scale. Thus, in a 12-bar blues, perhaps the basic jazz form, a typical 1930s harmonic progression would have been the following:

B♭ / E♭7 / B♭ / B♭7 /
E♭7 / E♭7 / B♭7 / B♭7 /
F7 / E♭7 / B♭7 / F7 /

By contrast, Charlie Parker’s group played the following sequence on the blues “Laird Baird”:

B♭ / Am7♭5 D7 / Gm7 / Fm11(F7)B♭7 /
E♭7 / E♭m7 / Dm7 / D♭m7♭5 /
Cm7 / F7 E♭7 / Dm7 D♭m7♭5 / Cm7 B7 /

The way that the chords change on this treatment allowed the soloists to choose notes that were far away from the original B♭ blues scale. In addition, some of the chords were more complex in themselves than traditional jazz chords.

To play effectively in the new idiom, soloists (and accompanying bass players and pianists) needed to be technically accomplished, because not only did they have to know the notes of the chords; they also needed

to be able to hear how a chord sequence was progressing, and to be able to fit their melodic line into that changing harmony. As in many forms of music, there was a considerable challenge in fitting the horizontal melodic line to the vertical harmonies, so it was a technical problem as well as a musical one.

Although bebop can be explained as a harmonic revolution, it was, almost equally importantly, a rhythmic revolution, and the rhythmic changes were a major reason why untutored ears found bebop so difficult—and why certain individual musicians who had laid the harmonic roots of bebop found the transition to the new music so challenging. A prime example of this was the tenor player Coleman HAWKINS whose harmonic sophistication was not matched by his more conventional rhythmic style. The bebop rhythmic revolution lay partly in playing tunes much faster than before, but also in the fact that the drummer stopped keeping time on his bass drum, snare, and hi-hat cymbal. Instead, he kept time on the lighter sounding ride cymbal, with assistance from the hi-hat, while the bass drum and snare drum added accents and more complex syncopation. The pianists who laid down the chords also changed their style: rather than playing the chords solidly they tended to play more sparsely, anticipating key changes and making more use of accent. Over this new, more floating background, bebop soloists played a more jagged, elliptical music.

But such concerns had little to do with the public impression of bebop. Instead, the beboppers drew attention to their musical innovations (and technical prowess) with flamboyant public personas. Dizzy Gillespie's angled trumpet, "zoot suits," and outlandish mannerisms were far more redolent of bebop than any musical innovations, despite his disapproval of the attention paid to the extramusical accoutrements of bebop.

CHALLENGING THE STATUS QUO

The use of up-to-the-minute vocabulary designed to confuse the unhip can be traced back to the pre-bop tenor saxophonist Lester Young. The boppers brought "hep" lingo an unprecedented degree of exposure and fashion, especially for the approved "cool" or detached deportment often associated with drugs and alcohol. In this they were helped by the appearance a few years later of a similarly flamboyant literary school, the Beat Generation. These writers and poets claimed to have been influenced by bop's

driving pulse and improvisational audacity. This scorn for the conventional became one of the standard credentials for a jazz musician, but much of what seemed so rebellious in the bop style reflected reaction to the pressures of being African-American. Refused service in restaurants, banned from hotels, and in some towns jailed and beaten on the thinnest of pretexts, the African-American musician of the 1940s had little to lose by flouting conventions of dress and behaviour. Liaisons between African-American bop musicians and white women provoked hysteria in the media. For the first time the connection was made between bebop and racial tension in the U.S.

Out of bebop came other movements that owed much to this intellectual freedom within jazz. One such example is "cool" jazz, which tended to more subtle harmonic and melodic explorations, but lacked bebop's rhythmic drive; yet perhaps the most important was "modal" jazz. Rejecting the complex chord sequences of bebop as too formulaic, musicians such as Sonny ROLLINS, Miles DAVIS (accused of treating his audience with contempt because he would turn his back on it during a performance), and John COLTRANE looked for simpler harmonic patterns on which to base their music, and also explored freer rhythmic patterns that led to a powerful music that became the mainstream of jazz in the late 20th century.

To date, the emergence of bebop is perhaps the most important and radical turning point in the brief but illustrious history of jazz.

Joseph Goldberg

SEE ALSO:

BIG BAND JAZZ; COOL JAZZ; GETZ, STAN; HARD BOP; JAZZ; MODAL JAZZ; MODERN JAZZ QUARTET; SWING.

FURTHER READING

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SUGGESTED LISTENING

The Amazing Bud Powell, Vols. 1 and 2.
Dizzy Gillespie: *Groovin' High*;
Thelonious Monk: "Round Midnight";
Charlie Parker: *The Charlie Parker Story*.

SIR THOMAS BEECHAM

Sir Thomas Beecham, conductor and impresario, was one of Britain's first truly international celebrity musicians. He earned this fame due in part to his flamboyant personality, but more so to his tireless energy promoting composers, running orchestras, and entertaining audiences around the globe.

Beecham was born in St. Helens, Lancashire, not far from Liverpool, on April 29, 1879. His father, a baronet, was an astute businessman who had made a fortune manufacturing and selling (Beecham's) patent medicines. He was also an avid music lover. It was this family fortune that enabled the young Beecham to study composition privately in London and Paris and to launch his own career as a conductor—although his conducting was largely self-taught—and musical impresario.

BRINGING THE WORLD TO LONDON

Prior to World War I, Beecham had already become well known in Britain. He had formed the Beecham Symphony Orchestra and the Beecham Opera Company (later the British National Opera, which primarily aimed to promote British singers), and introduced two sensational new works by Richard STRAUSS—*Salome* (1905) and *Elektra* (1909)—to British audiences. He also brought all the brilliance and excitement of the Russian Ballets Russes to London for the first time. During this period, he met the composer Frederick DELIUS, and subsequently became a close friend and one of the greatest champions of his music—in 1929 Beecham staged a Delius Festival held in London.

After World War I, Beecham became artistic director of the Royal Opera House, Covent Garden, and he filled the productions (many of which he conducted himself) with the world's top operatic stars. In 1932, he also founded the London Philharmonic Orchestra, which he took on a triumphant tour throughout Germany. But his most important work during the 1930s was with the Royal Opera House, where he conducted Wagner's *The Ring* several times before 1939, when the house was closed due to the start of

World War II. For much of the war, Beecham lived in the U.S., conducting orchestras from coast to coast, including the Seattle Symphony Orchestra and the Metropolitan Opera in New York, as well as making recordings with various orchestras. Upon his return to England in 1946, he founded the Royal Philharmonic Orchestra, which he later took to America for a much-publicised and successful concert tour.

FINISHING WITH "LOLLIPOPS"

As a conductor, Beecham was in a class of his own. While other conductors, such as Arturo TOSCANINI, drilled orchestras as if they were soldiers on parade, Beecham relied on flair and instinct, and on winning the affection of his players—to whom he was always known as "Tommy." This relaxed, good-humoured approach to music also endeared Beecham to the public. His encores, or "lollipops" as he called them, became a famous feature of his concerts.

Beecham was one of the most widely recorded conductors of his generation, and when he died, in March 1961, he left behind a rich legacy of performances ranging from the music of Haydn and Mozart to that of his friends Delius and Jean SIBELIUS. A colourful character, he was knighted in 1916 and made a Companion of Honour in 1957. He was probably one of the last great impresarios. The world of concert music today is a tightly controlled, highly organised business in which there is little room for such a free spirit as was Sir Thomas Beecham.

Alan Blackwood

SEE ALSO:

OPERA; ORCHESTRAL MUSIC; RECORD PRODUCTION.

FURTHER READING

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SUGGESTED LISTENING

Delius: *Brigg Fair*; *Paris: The Song of the Great City*; *Song before Sunrise*; *Summer Evening*; *Symphony in C*;

Mozart: *Symphony No. 39*; *Symphony No. 41*;

The Magic Flute;

Puccini: *La bohème*;

Sibelius: *Symphony No. 7*.

BIX BEIDERBECKE

Leon Bismarck “Bix” Beiderbecke was the first great white jazz musician. Born in Davenport, Iowa, on March 10, 1903, Bix was something of a child prodigy, and from the age of three began to pick out tunes on the piano. To the dismay of his wealthy middle-class family, Bix displayed an early interest in jazz, listening to recordings, and haunting the waterfront along the Mississippi, where riverboats brought jazzmen upstream from St. Louis and New Orleans.

At 14, Bix taught himself to play the cornet. During his high school days, he began playing with semiprofessional bands, and performed regularly at local nightspots. In 1921, in an attempt to halt what they thought was a disreputable life, his parents sent Bix to a military academy near Chicago. However, he did not take to military life, and in 1922, having been dismissed from the academy, headed for Chicago, and a job with a band called the Cascades.

This was the era of Prohibition, and Chicago was one of the main centres of the illicit alcohol trade. It was also a thriving place for jazz. During the summer of 1922, Bix met Louis ARMSTRONG, Hoagy CARMICHAEL, and a host of other young jazz greats. In 1923, he joined the Wolverines, with whom he made his first recordings, including “Riverboat Shuffle” (1924). However, he soon moved on to a better-known band, led by French-born bandleader Jean Goldkette (1899–1962).

FURTHER READING

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SUGGESTED LISTENING

As leader and soloist: “Davenport Blues”; “In a Mist” (piano solo); “Since My Best Gal Turned Me Down.”
With Paul Whiteman: “Dardanella”;
“Lonely Melody”; “Sweet Sue.”
With the Wolverines: “Jazz Me Blues”;
“Riverboat Shuffle.”



Max Jones Files/Redferns

“Bix” began his short but brilliant career as a cornetist by learning other people’s solos note for note from records.

During this period, Bix had befriended saxophonist Frankie Trumbauer (1902–56), and in 1927 they joined Paul WHITEMAN’s orchestra. From October 1927, Bix toured with Whiteman’s band, but because he was self-taught, he suffered from not being able to read as well as the more technically proficient sidemen. However, he was featured heavily as a soloist, and Whiteman paid him a high salary. Having had several bouts of illness during 1928 due to alcoholism, Bix was forced to leave the band in 1929. He died in Queens, New York, on August 6, 1931.

Despite his tragically short life, Bix became a legend. In his sound production—Hoagy Carmichael likened it to “a mallet hitting a chime”—and in the impeccable way that he could phrase or shape a tune, he was unequalled. Also a fine pianist, he composed pieces, such as “In a Mist” and “Candlelight,” which owe much to his early love of the music of DEBUSSY and RAVEL. Such talent left its mark on the next generation of musicians who carried jazz from its early days into the Swing era and increasing diversity.

Alan Blackwood

SEE ALSO:

JAZZ; NEW ORLEANS JAZZ/DIXIELAND; SWING.

THE BELLAMY BROTHERS

The Bellamy Brothers have had more hits than any other duo in the history of country music. The brothers—Howard and David—began their musical careers in soul and rock, briefly straddled the pop-country divide, and subsequently developed into one of the most successful country acts of the 1980s. Their distinctive country sound shows the reggae, blues, soul, and rock influences of their youth.

Howard (b. February 1946) and David (b. September 1950) were raised in Darby, Florida. David was the first to play in a professional band, joining soul group the Accidents as keyboard player in 1965. The Accidents provided backing for touring soul artists such as Percy Sledge. The Bellamys appeared together for the first time in 1966 at a local festival in Tampa, Florida, called "The Rattlesnake Roundup." With David on accordion and Howard on guitar, the two brothers were backed by their father—himself a bluegrass musician—playing the fiddle. In 1968, the Bellamys formed a rock band called Jericho, which toured the South for three years, sharing the same bill with artists such as the Allman Brothers and Brewer and Shipley.

After Jericho disbanded in 1971, Howard and David turned their attention to studio work. This enabled them to refine their talents and make valuable contacts in the music industry. They also found more time to devote to songwriting. David sent his song "Spiders and Snakes" to the producer Phil Gernhard, who was working at the time with Jim Stafford. Before long, Stafford's version of "Spiders and Snakes" had become one of the top novelty tunes of the mid-70s, selling in excess of 2 million copies.

The brothers moved to Los Angeles and signed a recording contract with Warner Brothers Records. This resulted in the minor hit "Nothin' Heavy" in 1975. Gernhard produced their 1976 version of Larry E. Williams' "Let Your Love Flow," which topped the charts in ten countries. With its cascading acoustic guitars and close harmonies, it became a hit in both the

U.S. country and pop charts, earning Howard and David their first gold disc. The brothers were encouraged by the success of their debut album *The Bellamy Brothers*, released in the spring of 1976, and set about touring to build up their fan base. Unfortunately, the 1977 follow-up, *Plain and Fancy*, fell short of the high standards set by *The Bellamy Brothers*.

A change in management and a move to Nashville produced the 1978 album *Beautiful Friends*, which included "Slippin' Away" and "Let's Give Love a Go." The single "Lovin' On," released in late 1978, became their biggest hit since "Let Your Love Flow," but better was to come. In 1979, the double-entendre titled "If I Said You Had a Beautiful Body Would You Hold It Against Me," from their fourth Warner album *The Two and Only*, reached No. 1 on the U.S. country charts and earned them a Grammy nomination.

During the 1980s, the Bellamys moved to Nashville and concentrated on country music. They enjoyed regular success in the country charts, mostly on the MCA/Curb label, racking up 12 U.S. country No. 1 hits, including the 1987 pair "Kids of the Baby Boom" and the title track from their *Crazy from the Heart* album. Other 1980s albums included *You Can Get Crazy* and *Sons of the Sun* (1980); *When We Were Boys* (1982); *Strong Weakness* (1983); *Restless* (1984); *Howard and David* (1986); *Country Rap* (1987); and *Rebels Without a Clue* (1988). In 1996, Howard and David released *The Bellamy Brothers Dancin'*, their first album on their own record label, unsurprisingly called Bellamy Brothers Records.

Their long, successful career has brought them gold and platinum discs in the U.S., Austria, Germany, Britain, Norway, and Sweden, which is testimony to the Bellamy Brothers' universal appeal.

Renee Jinks

SEE ALSO:

CHARTS; COUNTRY; NASHVILLE SOUND/NEW COUNTRY.

FURTHER READING

Lewis, G. H. *All That Glitters: Country Music in America* (Bowling Green, OH: Bowling Green State University Popular Press, 1993).

SUGGESTED LISTENING

Greatest Hits; *Let Your Love Flow*; *Plain and Fancy*; *Sons of Beaches*.

TONY BENNETT

Whether you consider him a popular singer with jazz overtones, or a jazzman who sings pop music, Tony Bennett is one of the great singers not only of his own generation, but of several subsequent ones too. He has managed the rare feat of remaining true to his vision, keeping alive the music of classic composers such as Richard RODGERS, Ira and George GERSHWIN, Johnny MERCER, Irving BERLIN, Harold ARLEN, and Jerome KERN, while still enjoying great popular appeal.

Born Anthony Dominick Benedetto on August 3, 1926, he began his career as a singing waiter in his hometown of Queens, and in Manhattan. He was conscripted into military service during World War II, and sang with various military bands while stationed in Europe. Back home, he studied music and began to sing in clubs. While performing in Greenwich Village under the name "Joe Bari," he made such an impression on the comedian Bob Hope, who was in the audience, that Hope enlisted him to join his own show—but only after he changed his name. As the singer explained in an interview: "Right then and there, he announced that my name thereafter would be 'Tony Bennett' and that I'd accompany him on his nationwide tour."

SAN FRANCISCO AND GOLD

Bennett has described his singing as being influenced by jazz pianist Art TATUM's sense of structure and phrasing, by the sound of saxophonists Lester YOUNG and Stan GETZ, and by the unique talents of other jazz giants such as Count BASIE, Billie HOLIDAY, and Louis ARMSTRONG. In 1956, the British composer and pianist Ralph Sharon began his tenure as Bennett's musical director, pianist, and accompanist. During the 1950s and 1960s, Bennett recorded a series of hits for Columbia Records, and this success was due in no small part to Sharon's elegant sense of style. With "I Left My Heart in San Francisco," in 1962, Bennett struck gold, picking up Grammys for best background arrangement, best male pop performance, and record of the year.

With recordings and performances that mix popular ballads and blues with jazz standards and Broadway show tunes, Bennett covers the spectrum from pop to jazz. Bennett, however, thinks of himself primarily as a jazz singer. In 1975, he released a beautiful album of duets with jazz pianist and composer Bill EVANS, and between 1975 and 1986 (a period during which he released no new recordings), Bennett regularly performed with the Count Basie, Woody Herman, and Duke ELLINGTON big bands. In 1987, Columbia released a collection of sessions recorded between 1954 and 1967 that featured Bennett and Ralph Sharon alongside the likes of Chuck Wayne, the Basie Orchestra, Al Cohn, Nat Adderly, Art BLAKEY, Milt Hinton, Chico Hamilton, Zoot Sims, Stan Getz, Ron Carter, Herbie HANCOCK, and Elvin JONES, calling it simply *Jazz*.

Bennett triumphantly returned to his own recording with the majestic *The Art of Excellence* in 1986. The following year he released *Bennett/Berlin*, a tribute to the composer Irving Berlin, which included performances by Dexter GORDON, George Benson, and Dizzy GILLESPIE.

His 1995 live album *Tony Bennett: MTV Unplugged*, recorded for the U.S. cable television music video network, MTV, won a further two Grammy Awards for Bennett, including best traditional pop vocal performance and album of the year. Perhaps the most impressive accolade, however, came from the mouth of no less an authority than Frank SINATRA, who once said, "Tony Bennett is the best singer in the business, the best exponent of a song."

Chris Slaweck

SEE ALSO:

ARRANGERS; BIG BAND JAZZ; RECORD COMPANIES.

FURTHER READING

Bennett, Tony. *What My Heart Has Seen*
(New York: Rizzoli, 1996);
Jasper, Tony. *Tony Bennett*
(London: Comet, 1984).

SUGGESTED LISTENING

The Art of Excellence; *Jazz*;
Forty Years: The Artistry of Tony Bennett;
The Movie Song Album; *The Tony Bennett—*
Bill Evans Album; *Tony Bennett on Holiday*;
Tony Bennett: MTV Unplugged.

ALBAN BERG

Austrian composer Alban Berg, his teacher Arnold Schoenberg, and fellow pupil Anton Webern were responsible for the development of atonal and later 12-tone music in the early decades of the 20th century. The three are collectively known as the Second Viennese School, and are frequently labelled Expressionist. Berg, however, was much more willing to compromise with tradition; he looked back nostalgically to the tonal past.

Berg was born on February 9, 1885, into a highly cultured Viennese family. At the turn of the century, the Austrian capital was undergoing a period of intense ferment, its complacency and conservatism challenged in almost every category. The psychoanalytical theories of Freud, the angst-ridden portraits of Egon Schiele, and the sexually daring dramas of Arthur Schnitzler and Frank Wedekind provided a stimulating if unsettling environment for a young musician like Berg.

THE PUPIL OF SCHOENBERG

In 1904, Berg responded to an advertisement placed by Schoenberg, who was looking for pupils. Even though Berg had written only a few amateurish songs, Schoenberg was impressed enough to take him on, even waiving his first year's tuition fees. Schoenberg's faith in his new pupil paid off. Not only was Berg able to follow his teacher's revolutionary experiments in atonality but was soon able to initiate his own.

The String Quartet (1910) showed Berg to be an innovative figure in his own right. It was, however, the brief *Altenberg Songs* (1913) that marked the full assertion of his distinctive and lyrical version of atonality. Schoenberg did not react favourably: the songs were the first works Berg had written without Schoenberg's supervision, and Schoenberg may well have felt that Berg was staking a premature claim to artistic freedom. The older man gave an unsympathetic reading of two of the songs in a concert he conducted in 1913, and thereby played into the hands of a hostile audience whose disruptions brought the concert to a halt.

Although Berg remained fiercely loyal to his former teacher, he remained true to his own creative voice. The subsequent prewar works—the Four Pieces for Clarinet and Piano (1913) and Three Orchestral Pieces (1914)—reveal him struggling to impose traditional classical forms on atonal content. The latter work, in particular, reveals the extent of Berg's debt to MAHLER. It shows him combining the last stages of tonality with the 12-tone method.

WOZZECK: THE ALIENATED SOLDIER

Berg's first great work was the opera *Wozzeck*. In May 1914, Berg attended the Vienna premiere of Georg Büchner's bleak, expressionistic drama *Woyzeck* (Berg used a spelling based on a poorly transcribed manuscript), which for over 70 years had remained unperformed. The play's searing indictment of military brutality, its revolutionary statement of society's role in determining the individual's actions, and, above all, its raw anarchic energy seemed perfectly in tune with a time of mounting cultural, political, and social turbulence. The plot, which Berg followed closely, is stark: a humble, poverty-stricken soldier submits to an army doctor's callous medical experiments in order to feed his family, brutally kills his lover, Marie, when he discovers her infidelity, and finally drowns himself.



Corbis-Bettmann

Alban Berg has emerged from minority status to be viewed as one of the most important composers of the century.

Berg's determination to turn the play into an opera was thwarted by the outbreak of World War I, when he endured three years of harsh military service. It was not until 1917 that Berg was finally able to begin work on *Wozzeck*, but now with an energy fired by his own feelings of bitterness and alienation due to the war.

Berg's largely dissonant score captures the nightmarish intensity of the play, but the music also provides moments of lyricism, such as Marie's lullaby. Berg's tendency to combine the old with the new is here particularly clear, juxtaposing tonal and atonal, café music with strident dissonance, speech with song. The extraordinary richness of *Wozzeck's* sound-world, however, conceals a rigorous structure, based on traditional musical forms, such as the rondo and the fugue, while the use of leitmotifs (a recurring musical theme in an opera that symbolises a character, place, or object) provides more overt cohesion.

With the financial assistance of Mahler's widow, Alma, *Wozzeck* had its first performance in 1925, at the Berlin Staatsoper. It was a popular and critical success, bringing Berg international recognition. The opera was banned, however, by the Nazis in Germany, in 1933, as part of their clampdown on "degenerate music."

SERIALISM: "LULU"

Schoenberg, Berg, and Webern spent the 1920s moving away from Expressionist atonality toward the highly structured 12-tone "serialism." While Berg's work in this style was no less systematic than that of Schoenberg and Webern, his methods and his results were once again rather different. His first important work in this innovative mode was the virtuoso *Lyric Suite* (1925), which was given a successful performance by the renowned Kolisch Quartet. But the masterpieces of this final period are the opera *Lulu* and the Violin Concerto.

For *Lulu*, Berg once again turned to a controversial work of German literature—in this case Wedekind's two "Lulu" plays (*Der Erdgeist*, 1895, and *Der Büchse der Pandora*, 1904). The plays' sexually frank subject-matter—the rise and fall of a femme fatale and her final brutal murder at the hands of Jack the Ripper—raised the lid on the corruption and hypocrisy of turn-of-the-century European society. It was considered so shocking that Wedekind's work was banned in Germany from 1905 to 1918. The plays had haunted Berg since he had first seen them in a private production in 1905.

The labyrinthine plot meant that, even more than in *Wozzeck*, Berg paid meticulous attention to the opera's formal design, reintroducing the patchwork of small musical forms, or "numbers"—duets, interludes, canzonettas, and so on—used in classical opera. Berg completed the short score in 1934, but he abandoned work on the full (orchestrated) score in April 1935, when the death of Alma Mahler's 18-year-old daughter moved him to write a violin concerto in her memory. The Violin Concerto, which Berg completed rapidly, reveals more clearly than any other work the way in which Berg straddles both traditional and avant-garde compositional techniques, using serial composition to write in a quasi-tonal manner.

REQUIEM: THE VIOLIN CONCERTO

Berg's requiem for Alma Mahler's daughter also proved to be his own. In August 1935, he fell victim to a painful infection in his back and died four months later, on Christmas Eve. Berg's widow refused to release material from the unfinished orchestration for *Lulu's* third act, and the first full performance could only be given after her death, in a version conducted by Pierre BOULEZ at the Paris Opéra in February 1979. The piece gained its rightful place as one of the masterpieces of 20th-century opera.

Berg's strong ties with the past led him to find a way in which past and present could fuse, and tonality and serialism could coexist. More than 60 years since his death, Berg's contribution is only now being appreciated, and his compromising stance may emerge as the most important influence on music of the 21st century.

Richard Trombley

SEE ALSO:

CHAMBER MUSIC; EXPRESSIONISM IN MUSIC; OPERA; SERIALISM.

FURTHER READING

Carner, Mosco. *Alban Berg: The Man and the Work* (New York: Holmes & Meier, 1977);
Headlam, Dave. *The Music of Alban Berg* (New Haven, CT: Yale University Press, 1996);
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SUGGESTED LISTENING

Altenberg Songs; *Lulu*; *Lyric Suite*;
Violin Concerto; *Wozzeck*.

IRVING BERLIN

Acantor's son, Irving Berlin was born Israel Baline on May 11, 1888 in the Russian village of Monilev. When Berlin was four, his family fled the religious oppression of czarist Russia and settled with other Jewish immigrants in New York's Lower East Side.

Following his father's death, 13-year-old "Izzy" left school and left home. He lived in filthy lodgings and eked out a living hawking newspapers on the street, where he augmented his income singing to passers-by in a raspy tenor. At the age of 16, he landed a job as a singing waiter in a Chinatown restaurant and taught himself piano, playing only in the key of D flat. (In later life, Berlin used a piano that had a special mechanism which, by flipping a lever under the keyboard, allowed him to change to any other key, but to continue fingering the notes of D flat.)



UPI/Corbis-Bettmann

Born in a village in Russia, Irving Berlin became one of America's most popular and patriotic songwriters.

One of his first tunes—released under the authorship of I. Berlin—"Alexander's Ragtime Band" (1911), set off a national craze for ragtime music. In the early 1920s, he fell in love with socialite Ellin Mackay. Ellin's industrialist father packed her off to Europe, and Berlin courted her with romantic ballads ("Remember" and "All Alone"). When they married in 1926, his wedding gift was the royalties to his love song, "Always."

After losing his entire fortune in the Wall Street crash of 1929, Berlin conquered his fear that his hit-making days were over and produced some of his best songs yet: "How Deep Is the Ocean?," "Heat Wave," and "Top Hat"—the title song of the Astaire-Rogers movie. Berlin stepped in after the sudden death of Jerome KERN and wrote the score for the 1946 masterpiece *Annie Get Your Gun* in only a few weeks. He proved more than an able replacement, turning out hits such as "They Say It's Wonderful," "Doin' What Comes Naturally," as well as musical theatre's unofficial anthem, "There's No Business Like Show Business." In 1954, U.S. President Eisenhower presented the composer with a special gold medal "in recognition of his services in composing many popular songs."

During his legendary rags-to-riches career, Berlin composed his adopted land's second national anthem, "God Bless America," commemorated its holidays with "White Christmas" and "Easter Parade," and crafted words and music to over 1500 popular songs, plus the music for 17 Broadway musicals and several Hollywood classics. What makes this feat most remarkable is that Berlin never learned to read or write music. Irving Berlin died on September 22, 1989, at the age of 101.

Michael R. Ross

SEE ALSO:

FILM MUSICALS; POPULAR MUSIC.

FURTHER READING

Bergreen, Laurence. *As Thousands Cheer: The Life of Irving Berlin* (New York: Da Capo Press, 1996); Hamm, Charles. *Irving Berlin: Songs from the Melting Pot* (Oxford: Oxford University Press, 1997).

SUGGESTED LISTENING

Blues Skies: The Irving Berlin Songbook;
Forever Irving Berlin.

ELMER BERNSTEIN

Elmer Bernstein, one of Hollywood's most versatile and prolific composers, was born in New York City on April 4, 1922. Not long after beginning his studies at New York University, America entered World War II. Bernstein joined the Army Air Corps, and worked as a composer, arranger, and conductor for the Armed Forces Radio Service. After the war, he studied under composer Roger Sessions (1896–1985) at the Juilliard School of Music.

Bernstein began writing for the cinema in 1950. His first success in Hollywood was his score for a thriller *Sudden Fear* in 1952, starring Joan Crawford and Jack Palance. Three years later, he wrote one of his best-known scores for Otto Preminger's *The Man with the Golden Arm*, starring Frank SINATRA. The subject of the film was drug addiction, causing distribution problems in several U.S. states. But the jazz-based score, which featured such celebrated jazz musicians as drummer Shelly Manne and trumpeter Shorty Rogers, established Bernstein's name in the film business.

A NEW SOUND FOR FILMS

One year earlier, Alex North, with his score for *A Streetcar Named Desire*, had introduced jazz to mainstream cinema. This was an alternative style to the film music of the 1930s and 1940s, which had been dominated by composers such as Max STEINER, Dimitri Tiomkin, Erich Korngold, Alfred NEWMAN, Miklos Rozsa, and Franz WAXMAN—known as the Hollywood “symphonists.” These writers had created scores that usually reflected the musical language of popular classical composers such as PUCCINI, RACHMANINOV, and RESPIGHI. The general public could relate to this, but the more critical view was that their work was overly romanticised and sentimental—modern composers led by STRAVINSKY and SCHOENBERG had left such music behind. With North, Bernstein updated the language of film music, and opened it to broader influences.

Bernstein has gone on to create well over a hundred successful film scores, including Cecil B. DeMille's *The Ten Commandments* (1956), *The Sweet*

Smell of Success (1957), *The Great Escape* (1963), and *An American Werewolf in London* (1981). Bernstein is a skilled orchestrator with a smooth technique, and in addition to his use of jazz, displays a keen knowledge of the various styles of concert-hall and popular music. Like many film composers of his generation, this gives him a wide range of musical styles to draw upon. In his score for the 1961 film *Summer and Smoke*, for example, there are many references to various composers, among them BARTÓK, HINDEMITH, RAVEL, and Richard RODGERS.

ANY GENRE WILL DO

Bernstein's versatile skills have enabled him to compose and arrange for all film genres. In the late 1970s and early 1980s, he wrote several hit scores for comedy films. Three of the most successful were *National Lampoon's Animal House* (1978), *Airplane!* (1980), and *Airplane II: The Sequel* (1982). His score for Martin Scorsese's 1991 remake of the suspense thriller *Cape Fear* was a clever reworking of Bernard HERRMANN's score for the 1962 original, and demonstrated Bernstein's abilities as a versatile arranger. On a more ambitious scale, his music for Scorsese's *Age of Innocence* (1993) was arranged to dramatic effect for a massive 81-piece orchestra.

In 1967, Bernstein won an Academy Award for best original music score for his work on the comedy *Thoroughly Modern Millie*, starring Julie Andrews. In addition, he was nominated for the scores of *The Magnificent Seven* (1960), *To Kill a Mockingbird* (1962), and three other films.

Richard Trombley

SEE ALSO:

ARRANGERS; FILM MUSIC.

FURTHER READING

Marmorstein, Gary. *A Hollywood Rhapsody: Movie Music and Its Makers 1900–75* (New York: Schirmer Books, 1997);
Prendergast, Roy. *Film Music: A Neglected Art* (New York: W. W. Norton, 1977).

SUGGESTED LISTENING

Cape Fear; *The Great Escape*;
The Man with the Golden Arm;
To Kill a Mockingbird; *What Is Jazz?*

LEONARD BERNSTEIN

Leonard Bernstein—conductor, composer, teacher, and pianist—is a colossus of 20th-century music, straddling the worlds of the concert hall and the Broadway musical theatre. Paradoxical as this might appear, Bernstein, like Aaron COPLAND before him, wanted to work in an American idiom and was able to use the language of American jazz and popular music in his serious works and to compose expressive light music that retained all the subtlety and craftsmanship of his concert works.

Bernstein was born near Boston in Lawrence, Massachusetts, on August 25, 1918, the son of Russian Jewish immigrants. At the age of nine, he began piano lessons and went on to study both piano and composition at Harvard University, where his composition teachers included the celebrated composer and theorist, Walter Piston (1894–1976). Bernstein, who remained uneasy with academic music throughout his long career, owes a greater debt, however, to the

works of two men, composers Copland and Mark Blitzstein (1905–64), with whom he formed close friendships while an undergraduate at Harvard. Copland's notion of forging a uniquely American music is already discernible in Bernstein's undergraduate thesis in which he vaunted jazz as the most important American musical form. At the same time, Blitzstein's appeal for a politically committed musical theatre (as in his own *The Cradle Will Rock*, 1937, which deals with industrial relations) contributed to Bernstein's own engagement with the issues of the day and the unusual seriousness of his musical theatre. It was in this period, too, that he met conductor Dimitri Mitropoulos (1896–1960), who helped Bernstein apply to the renowned Curtis Institute in Philadelphia, where Bernstein studied composition under Randall Thompson (1899–1984) and conducting under Fritz Reiner (1888–1963). During the summers of 1940 and 1941, he furthered his studies of conducting under the tutelage of the revered Sergey Koussevitzky at Tanglewood. By 1944, he had been hired as assistant conductor with the New York Philharmonic, where he made his conducting debut as a last-minute substitute for an ailing Bruno WALTER. The concert was broadcast nationally on radio, launching Bernstein's career as a celebrity conductor.

COMPOSING FOR SYMPHONIES AND THEATRES

Meanwhile, Bernstein was also pursuing his parallel career as a composer. There were some purely concert works: his Symphony No. 1 ("Jeremiah") won the New York Music Critics Award for 1944. Its theme—the loss and renewal of religious faith—was to resurface in two other orchestral works, Symphony No. 2 ("The Age of Anxiety," 1949, modelled on a W. H. Auden poem) and Symphony No. 3 ("Kaddish," 1963, which drew its name from a Jewish prayer for the dead).

His most widely acclaimed work, however, was for the musical theatre. In 1944, his ballet, *Fancy Free*, created in collaboration with choreographer Jerome Robbins, was a hit, as was his musical *On the Town*, which ran for 463 performances on Broadway. During the 1950s he composed mainly for the stage and screen. In 1954, he wrote the film score for *On the Waterfront*, and in 1956 finished *Candide*, a musical version of Voltaire's famous philosophical tale. Although the musical was a flop when it first opened, a revived and reworked version in 1974 revealed it as a witty and important piece of opéra bouffe.



Erich Auerbach/Hulton-Deutsch Collection

Leonard Bernstein was the most popular conductor-composer of the 20th century, writing everything from musicals to symphonies, and leading orchestras around the world.

WEST SIDE SUCCESS STORY

It was *West Side Story* (1957), however, that brought Bernstein his most popular success. He collaborated on the musical with the young Stephen SONDHEIM as lyricist and Arthur Laurents as librettist. By setting Shakespeare's *Romeo and Juliet* in a contemporary Manhattan ghetto, Bernstein found the perfect subject to blend his commitment to exploring American social themes and musical forms.

West Side Story is now recognised as one of the masterpieces of musical theatre. It is a virtuoso mixture of Latin American dance rhythms, big band jazz, and jive, and many of its songs have become favourites, including the enchanting "Maria," the melancholy "Somewhere," and the exhilarating "America."

In 1958, Bernstein became musical director and principal conductor of the New York Philharmonic—posts that he held until 1969, when he was named conductor laureate. He strengthened the New York Philharmonic both musically and financially, popularised its Young People's Concerts—53 of which were filmed for television between 1958 and 1972—and promoted the works of new composers.

Bernstein was noted, and sometimes criticised, for his sweeping, dancelike conducting gestures and idiosyncratic tempos. But he brought fresh interpretive ideas even to works he had led frequently. His performances often had a great emotional effect on his audiences, and Bernstein stated that his goal in conducting was to "feel like the composer at the moment of creation." He felt a particular kinship with Beethoven and MAHLER, and from 1966 developed a long-lasting working relationship with the Vienna Philharmonic—surprisingly, perhaps, given that Vienna was noted for its anti-Semitism.

THE FINAL YEARS: SUCCESS AND FAILURE

Bernstein once pointed out that the better a conductor he became, the harder it was to compose, and indeed few of his later compositions can compare with those of the late 1940s and 1950s. The 1960s saw two major concert works, the Symphony No. 3 and the *Chichester Psalms*, which was commissioned for the Chichester Festival (U.K.) of 1965. The 1976 musical *1600 Pennsylvania Avenue* was a flop, while his only opera, *A Quiet Place*, was a distinctly minor work. His conducting career, however, went from strength to strength. He often appeared at high-profile commemorative concerts such as the 40th anniversary of the

bombing of Hiroshima and the dismantling of the Berlin Wall in December 1989. In the latter concert, he conducted a multinational orchestra and chorus in Beethoven's Symphony No. 9.

Around the world, Bernstein received outstanding honours, including Tony, Emmy, and Grammy awards, membership of the American Academy of Arts and Letters, and awards from the Beethoven Society, Mahler Gesellschaft, UNESCO, France, Germany, Italy, Israel, Austria, Mexico, Denmark and the Japan Art Association.

In his personal life, Bernstein had three children by the Chilean actress Felicia Montealegre, whom he married in 1951. He was known for his strong political views and embraced many left-wing causes, gaining notoriety in Tom Wolfe's *Radical Chic* for his support of the Black Panthers. He died on October 14, 1990, leaving music without one of its most colourful and talented personalities.

Richard Conviser

SEE ALSO:

FILM MUSIC; FILM MUSICALS; MUSICALS; ORCHESTRAL MUSIC.

FURTHER READING

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(New York: Vintage Books, 1995).

SUGGESTED LISTENING

As composer

Film score: *On the Waterfront*.

Musical theatre: *Candide*; *Fancy Free* (ballet);

On the Town; *West Side Story*.

Orchestral and choral works: *Chichester Psalms*;

Mass; *A Quiet Place*; Serenade for Solo Violin,

String Orchestra, Harp, and Percussion;

Songfest; Symphony No. 1, "Jeremiah";

Symphony No. 2, "The Age of Anxiety";

Symphony No. 3, "Kaddish."

As conductor

Copland: *Appalachian Spring*; *Billy the Kid*; *Rodeo*;

Haydn: Symphonies Nos. 88, 92, and 94;

Mahler: *Ten Symphonies*.

CHUCK BERRY

There are few instances where a single person can be credited with creating an entire genre: in rock'n'roll it could arguably be the legendary Chuck Berry. A singular guitarist whose style has been imitated to the point of cliché, Berry wrote and sang a seminal batch of rock'n'roll songs, including "Roll Over Beethoven," "Rock & Roll Music," and the perennial "Johnny B. Goode." He influenced the music of groups like the BEATLES, the ROLLING STONES and the BEACH BOYS, all of whom covered songs from his catalogue—which remains timeless in popular music.

Born in San Jose, California, Berry (b. Charles Edward Anderson Berry, October 18, 1926) grew up singing in church choirs in St. Louis. However, after time in prison for armed robbery (1944–47), Berry worked days as a beautician and nights as a musician, leading the St. Louis-based Chuck Berry Combo. Taking advice from no less than blues giant Muddy WATERS in 1955, Berry contacted Leonard Chess, owner of the pioneering Chess Records label, who suggested Berry change the name of "Ida Red," a song on his demo tape, to "Maybelline." Berry did, Chess signed him, and the track became Berry's first U.S. Top 10 hit.

Berry's career as a hit record maker spanned three decades and included 27 charting singles, most of which are, remarkably, well-known as classics even today. Ironically, for all his influence, Berry's biggest commercial successes were flukeish recordings: "My Ding-a-Ling," an innuendo-laden novelty track he released in 1972, was his sole No. 1 on the American pop charts. Furthermore, his only album to reach the Top 10 was 1972's *The London Chuck Berry Sessions*, an album from a Chess Records series featuring artists such as Howlin' Wolf, Muddy Waters, and Bo DIDDLEY—all by then, or so some critics maintained, well past their artistic peak.

Berry has been a highly visible figure throughout his career. He has appeared in several films, including *Rock, Rock, Rock* (1956), *Mister Rock'n'Roll* (1957), *Go, Johnny, Go* (1959), and the documentary *Jazz On A Summer's Day* (1960), and made an inspiring appearance in the highly-regarded 1965 film *The TAMM Show*. Yet his renown has not come only from music: Berry has had several brushes with the law, most famously in 1959, when the singer was sentenced to two years in prison for violation of the Mann Act (taking a woman across state lines for immoral purposes). Two decades later, he was imprisoned for tax evasion.

In 1987, filmmaker Taylor Hackford made *Chuck Berry: Hail! Hail! Rock'n'Roll*, a documentary celebrating Berry's 60th birthday, and featuring Keith Richards, Eric Clapton, and Etta James, all of whom honoured Berry for his colourful life and music. A year later, 71 of Berry's classic recordings were compiled in a lavish box set issued by MCA Records, owners of the Chess catalogue. Taken as a whole, the 71 tracks are ample evidence that Chuck Berry defined rock'n'roll.

Dave DiMartino

SEE ALSO:

BLUES; ROCK MUSIC; ROCK'N'ROLL.



Rock'n'roll legend Chuck Berry performs to a large crowd at a music festival under the Gateway Arch, St. Louis.

FURTHER READING

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DeWitt, Harry A. *Chuck Berry: Rock'n'Roll Music* (Ann Arbor, MI: Pierian Press, 1985).

SUGGESTED LISTENING

Chuck Berry;
Chuck Berry: His Best, Vols. 1 and 2.

BHANGRA BEAT

Bhangra originated more than 200 years ago as a simple dance music made by India's Punjabi farmers to celebrate the end of the harvest. More often than not, the crop being harvested was hemp or *bhang*, from which the music derives its name. Usually, the only instruments to accompany the singing were a variety of drums, along with handclapping. Indigenous percussive instruments that provided the music's foundation included a two-headed drum called the *dhhol*—a variant of which, the *dhholak*, remains a primary instrument in modern bhangra despite the advent of drum machines.

The music became very popular throughout north-western India as a centrepiece of celebrations. In the mid-1700s, as the people migrated from the rural areas into cities, they took this music with them. Bhangra became a part of Punjabi popular culture. As it evolved, musical instrumentation did as well. Traditional instrumentations were eventually augmented with mandolins and saxophones.

BHANGRA TRAVELS ABROAD

The late 20th century saw a great influx of Asians and Indians to the United Kingdom. Young people from these migrant communities sought to maintain their cultural identity in a different country and a modern world. They adopted bhangra as their music, and it began to take on a life of its own, evolving and mutating in several directions as it assimilated other musical styles and modern instrumentation.

The estimated 1 million Indians who emigrated to the U.K. during the late 1960s and early 1970s at first imported INDIAN FILM MUSIC to be played at their gatherings. However, some groups were playing bhangra at Punjabi events, and when the group Alaap released *Teri Chunni de Tare* in 1979 bhangra was reborn. Second- and third-generation young British Asians adapted the thumping beats of British disco to their own tastes, while maintaining a firm grasp on the roots of their culture. The new bhangra

was adopted by Hindi and Muslim alike. Subsequent generations of bhangra musicians began incorporating electronics and soon sequencers and synthesizers were just as integral to bhangra as the *dhholak* and other traditional instruments.

EVER-CHANGING MUSIC

Experimentation with form also changed bhangra further. In addition to the incorporation of reggae and techno beats into the music, expatriate Indians in America in the mid-1990s began tweaking traditional film music into their own brand of bhangra. As a result, bhangra transmuted into several high energy hybrids of various popular dance music forms, including the new electronic "house," reggae, and disco. Lyrics, with few exceptions, are sung in Punjabi.

The biggest challenge for those who like or are interested in listening to this musical style is finding it. Lack of distribution in North America has kept bhangra from making a huge splash. Young disc jockeys and mixmasters, eager to keep the music alive within the expatriate communities, have taken film scores and sprinkled in generous helpings of techno rhythms. This movement has been called the Hindi Remix movement.

However, for all its popularity within the subcultures of expatriate communities, bhangra remains largely unknown and lacking the cachet of mainstream acceptance. Some have questioned whether, with its cultural significance as a shared musical form embraced by all Asians, mainstream acceptance of bhangra should even be attempted.

Linda Dailey Paulson

SEE ALSO:

DANCE MUSIC; DISCO; JUNGLE; RAP; REGGAE; ROCK MUSIC.

FURTHER READING

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Various Artists: *East 2 West*.

BIG BAND JAZZ

Big band jazz is a term that has become synonymous with dance bands and swing. As a musical genre, it reached the height of its popularity in the late 1930s and 1940s, but continues to draw devoted fans from all over the world. The so-called “era of the big bands”—the late 1930s and 1940s—is frequently referred to as the “swing era,” and among the most successful ensembles of the period were those led by some of the greatest musicians and composers in the history of jazz, such as Count BASIE, Chick Webb, Fletcher HENDERSON, Duke ELLINGTON, Glen MILLER, Benny GOODMAN, and the brothers Jimmy and Tommy DORSEY.

SIZE REALLY DOES MATTER

Typically, a big band is any ensemble of ten or more players, usually up to between 16 and 20 instrumentalists. The line-up is formed by sections of rhythm (piano, guitar, double or electric bass, and drums), brass (trumpets and trombones), and reeds (saxophones doubling clarinet or flute), and generally such ensembles play written arrangements of jazz and popular dance music.

In its infancy, big band jazz, like most jazz in the early 20th century, was mainly performed for people to dance to, and characteristically consisted of sectional playing—for example, all the saxophones playing together—with a few featured instrumental soloists to provide added interest and flair. Although big band jazz was an offshoot of “pure” jazz, it became the first truly commercially successful type of jazz, being much more profitable than the original New Orleans dance bands.

Early big bands were dance bands that had developed out of the original New Orleans line-up of piano, cornet, trombone, tuba, clarinet, banjo, and drums. The new bands now featured three or four trumpets, three trombones, two alto saxophones, two tenor saxophones, one baritone saxophone, and a rhythm section. For ensembles of this size, written

arrangements were often necessary, and arrangers began to assume an important place within the genre. Arrangers of the period included Fletcher Henderson, Benny CARTER, Sy Oliver, and Duke Ellington.

Big bands and big band jazz grew out of the early jazz movement that followed World War I, and out of the dance music of the 1920s. This period saw the emergence of many musicians who were to become important bandleaders in the 1930s, such as Fred Waring, Red Nichols, Joe Kayser, and Jan Garber. However, along with Benny Goodman, it was Paul WHITEMAN, a viola player and bandleader, who was credited with ushering in the big band or swing era.

During the early 1930s, Whiteman broadened the scope of dance-band music by augmenting the instrumental line-up and introducing an advanced form of orchestration that resulted in music with an almost symphonic quality to it. He also nurtured musical excellence by hiring the best available jazz musicians—such as violinist Joe Venuti, cornet player Bix BEIDERBECKE, saxophonist Frank Trumbauer, and trombonist Jack Teagarden—and arrangers, all of whom he paid very well according to the standards of the day. But it was not only the instrumentalists who were featured in his band; the singers—including Bing CROSBY, the Rhythm Boys, Johnny MERCER, Morton Downey, and the Modernaires—had their share of the limelight too.

In the mid-1930s, big band jazz became commonly known as “swing music.” Swing gathered popular momentum throughout 1936 and 1937, largely because of the youthful audience that it attracted through a network of radio broadcasts, recordings, movies, and cross-country tours. Each year thereafter, new bandleaders, including Benny Goodman, Artie Shaw, Tommy Dorsey, Glenn Miller, Duke Ellington, Jimmie Lunceford, and Count Basie, rose to prominence, all competing for a rapidly expanding audience.

BIG BAND DOMINANCE

At its height, big band jazz was one of the first types of music to reach across racial boundaries, enjoyed and performed by African-Americans and whites alike. There were, however, some musical differences.

Nearly all of the white big bands played popular songs, generally including a substantial vocal chorus, whereas the black bands tended, in general, to favour instrumental arrangements in which there was plenty of room to feature improvised solos. The

popularity of public ballrooms and radio during the 1930s ensured that live performances were widely heard, and the driving rhythms resulted in increasing appreciation of the exhilarating pulse of swing. One of the most popular bands of this era was led by the pianist and composer Duke Ellington. His band and arrangements were to exemplify big band jazz for three decades. In 1932, Duke Ellington had the good fortune to write the song "It Don't Mean a Thing (if it ain't got that swing)," the title of which was to serve as a jazz slogan for an entire decade.

THE KINGDOM OF SWING

Two years after Ellington wrote "It Don't Mean a Thing...", clarinet player Benny Goodman assembled his first big band. It was soon enjoying great success playing arrangements by pianist and composer Fletcher Henderson. Almost overnight, Goodman was dubbed the new "King of Swing," toppling Ellington's dominance, at least among the popular audience.

During World War II, the swing era reached its zenith, spreading from America throughout Europe. This was partly because many people in Europe were hearing the American big bands for the first time via radio broadcasts from the U.S., but mainly because the most famous faces of the big band era were pressed into the war effort, lending their fame to war bond sales and taking their bands to entertain the troops. Their music became a semiofficial morale-raising device worldwide. This, combined with an insatiable demand for entertainment, ensured that the war years were a financial bonanza for those big bands that were able to maintain their personnel.

LEAN TIMES BUT ENDURING MUSIC

After the war, financial considerations forced many of the big bands to break up. Some, however, managed to weather the economic storm, and by the late 1940s the big bands of Woody Herman and Stan KENTON pushed the boundaries of conventional swing into a new, more modern era. Their lead was followed by an irrepressible breed of jazz musicians that included Dizzy GILLESPIE, Maynard Ferguson, and Buddy Rich.

The big band era also gave singers the opportunity to become famous. Many of the singing stars of the late 1940s and 1950s had their start with the big bands, which served as secure training grounds for raw talent. These performers included the ANDREWS SISTERS, Ella FITZGERALD, Doris DAY, Peggy LEE, and

Frank SINATRA, among many others. The originators of the next step in jazz history, bebop, were also players drawn from the ranks of the big bands, such as saxophonists Lester YOUNG and Charlie PARKER, guitarist Charlie CHRISTIAN, and trumpeter Gillespie.

But the arrival of rock'n'roll in the 1950s finally put an end to the mass appeal of big bands, and swing never recaptured the popularity it had enjoyed in previous decades. However, despite its commercial demise, there is still great interest in big band music among jazz enthusiasts and players.

Today's ensembles provide an exciting platform for all that is new in jazz ensemble arranging, composing, and instrumental virtuosity. A few modern big bands continue to enjoy popular and critical success, such as the group led by pianist McCoy TYNER, which regularly performs some of Tyner's most popular tunes of the last two and a half decades, the Mingus Big Band (founded by bassist Charles MINGUS), and pianist and composer Carla Bley's various ensembles. The Jazz Composers' Orchestra, founded by Austrian-born trumpeter Michael Mantler, draws on rock and Latin rhythms, and has featured a variety of soloists, from Don Cherry and Jack Bruce, to Gato Barbieri and Linda Ronstadt. All these groups serve as a kind of historical tour of jazz, performing swing, bebop, Latin jazz, jazz rock, and free jazz—but always remaining well rooted in the big band tradition.

Judi Gerber

SEE ALSO:

ARRANGERS; BEBOP; DANCE MUSIC; JAZZ; LATIN JAZZ; NEW ORLEANS JAZZ/DIXIELAND; POPULAR MUSIC; SWING.

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Duke Ellington: *Popular Duke Ellington*;
Benny Goodman: *The Best of Benny Goodman*;
Glenn Miller: *The Essential Glenn Miller*;
Charles Mingus: *Live in Time*;
Chick Webb: *Classics 1935-38*.

RUBÉN BLADES

Rubén Blades is a Panamanian-born singer and musician who has helped to revolutionise the salsa sound. Together with Willie Colón and others, he blended the movement called *La Nueva Canción* (New Song) with salsa, producing a style that is both musically modern and politically aware. Blades' willingness to mix politics with his music has earned him the nickname "the Latin Bruce SPRINGSTEEN."

Blades was born in 1948 to a musical family: his mother was a well-known singer in Panama and his father was a *conguero* (conga player). The two had met while playing the club scene in Panama City. Blades grew up listening to the music of Frankie Lyman and the Teenagers, Elvis PRESLEY, the Platters, and the BEATLES, as well as the Latin jazz of MACHITO and the local Afro-Cuban sounds.

As a young man, Blades began singing with local Afro-Cuban ensembles, achieving some success. He deferred his blossoming music career while he studied law at the University of Panama and passed the bar exams. After a short visit to New York City, the burgeoning capital of the salsa sound, Blades resurrected his musical dreams and by 1974 had taken up permanent residence in New York. There he worked at various odd jobs while making connections on the salsa scene. He was befriended by Fania Records' Jerry Masucci and Ray Barreto, a then popular salsa artist who now concentrates on Latin jazz. Blades has been involved in music ever since, except for a brief hiatus in 1984, when he completed a master's degree in international law at Harvard.

BLADES, COLÓN, AND "LA NUEVA CANCIÓN"

It was at Fania that Blades made his first recordings, originally with Barreto, then several in collaboration with Willie Colón, with whom he played a major role in shaping *La Nueva Canción*. Colón was looking for something new after the departure of his singer Hector Lavoe, and he found it in the young, fiery, literate, and politically charged Blades. Ruben replaced the typical salsa "party" songs with visceral stories of love, life, and desperation in El Barrio (the term used for the

Spanish-speaking ghetto neighbourhoods in America's major cities). His lyrics tackled topics of social and political protest while denouncing injustice everywhere and the deplorable conditions under which many Latino people live worldwide. Musically, Blades replaced or augmented the typical salsa horn-section with synthesizers, and also added a full drumset to the standard Afro-Cuban percussion of bongos, timbales, congas, and claves. Strains of jazz, doo-wop, and rock were integrated into Blades' unique salsa mix.

Blades has made some 25 records to date, some with fellow salsa legends Ray Barreto and Willie Colón, and others as a solo artist leading his bands Seis del Solar or Son del Solar on the Fania, Elektra, and Sony record labels. A five-time Grammy nominee, Blades finally took home the award for the 1996 release "La Rosa de los Vientos," in the category of Best Tropical Latin Recording.

Quintessential Blades works include *Metiendo Mano* (1977) and the 1978 release *Siembra*, one of the biggest selling salsa albums of all time (both in collaboration with Willie Colón), as well as his solo ventures *Ruben Blades y Son del Solar: Live!*, *Buscando America*, *Agua de Luna*, and *Antecedentes*. His major cross-over successes involve recordings with such non-salsa artists as Joe Jackson, Lou Reed, and Elvis Costello.

Rubén Blades has also established himself as an actor, with appearances in several major films, on Broadway and on TV shows since his emigration to the U.S. Although he failed to win the office of President of Panama in 1994, Blades continues to pursue a career in politics, while remaining a major influence on the musical scene.

Gregg Juke

SEE ALSO:

DOO-WOP; JAZZ; LATIN JAZZ; ROCK MUSIC; SALSA.

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ART BLAKEY

Art Blakey's Jazz Messengers was a group that operated for four decades as a type of "school of hard knocks," developing the talents of dozens of young jazz players, from Horace SILVER to Wynton MARSALIS and many more, in recordings and onstage performances powered by the ferocious drumming of the bandleader, Art Blakey.

Blakey was born in Pittsburgh on October 11, 1919. As a young teenager, with a few piano lessons under his belt, he was already leading a band. However, he taught himself drums—by listening to such masters as Chick Webb and Sid Catlett—after he was replaced at the keyboard by Erroll GARNER. He found work with Mary Lou Williams in 1942, and with the Fletcher HENDERSON Orchestra for the next couple of years, but his playing began to evolve from swing styles into bebop when he joined up with Billy Eckstine's new band in 1944. It was here that he found himself playing alongside such pioneers as Miles DAVIS, Fats Navarro, and Dexter GORDON.

After leaving Eckstine in 1947, Blakey put together a rehearsal band called the Seventeen Messengers (a group of professionals who gathered regularly to read new charts and perfect their playing, rather than get paid for performances). He also visited Africa, where he studied indigenous drumming techniques. In the early 1950s, he played with clarinetist Buddy DeFranco and helped put bebop on radio with former bandmate Miles Davis, saxophonist Charlie "Bird" PARKER, and trumpeter Clifford BROWN.

In 1955, Blakey and pianist Horace Silver formed the Jazz Messengers. They recruited tenor saxophonist Hank Mobley and trumpeter Kenny Dorham in a co-operative ensemble that would characterise future versions of the Messengers: everyone got to take a solo (often spurred to greater creative heights by Blakey's insistent percussion), and most got to contribute original compositions to the song list.

When Silver left in 1956 to form his own group and record for the Blue Note label, Blakey remained as the Messengers' sole leader in club dates and recordings, first for Columbia and later for Blue Note.

The band's personnel changed as the young instrumentalists gained confidence, technique, and exposure and went on to pursue illustrious careers under their own names: in loosely chronological order, they include Donald Byrd, Jackie McLean, Johnny Griffin, Lee MORGAN, Wayne SHORTER, Cedar Walton, Freddie HUBBARD, Joanne Brackeen, Bobby Watson, Wynton and Branford Marsalis, and, among the latest generation, Terence Blanchard, Wallace Roney, Philip Harper, and Benny Green. Impatient with timidity and "safe playing," Blakey's powerful rhythms and press rolls drove soloists to push themselves to the limits of their creativity.

Outside the Messengers, the seemingly tireless Blakey recorded with such visionaries as pianist Thelonious MONK and saxophonist John COLTRANE, as well as with the more staid MODERN JAZZ QUARTET, and a summit session of African and Latin drummers. As one of the Giants of Jazz, he toured with Dizzy GILLESPIE, Thelonious Monk, Sonny Stitt, and Al McKibbon. While some audiences—and occasionally fellow musicians—resented the unstoppable momentum and density of Blakey's style of drumming, many others were inspired by its energy. For many, Blakey was the embodiment, unweakened by time, of the best of that post-bebop genre which is sometimes referred to as hard bop.

Offstage, Art Blakey had no less energy; he was a lusty, irascible eccentric who loved to talk, joke, and provoke. He will be remembered as a hands-on jazz advocate and educator of the highest order. Right up until his death on October 16, 1990, Blakey remained a major figure in the modern jazz world.

Jeff Kaliss

SEE ALSO:

BEBOP; HARD BOP; JAZZ; MODERN JAZZ QUARTET.

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Straight Ahead.

BLUES

Since the 16th century, to have “the blue devils,” or to be “blue” has referred to a fit of melancholy. Then, around 1900 the term was adopted by players of a style of African-American folk music that expressed just such a mental state. A typical early blues song is characterised by a repeated musical sequence of three chords played over 12 bars, with a three-line structure to the lyrics consisting of a repeated line and a rhyming refrain. The instruments that were most often used in early blues were the guitar and voice, sometimes accompanied by a harmonica or a piano. The impact of blues on the subsequent development of American music has been enormous. Everything from rhythm and blues (R&B) to rock’n’roll, from gospel to rap, would be unrecognisable without its influence. They all owe a debt to the mournful wail of the blues singer; the simple and infectious rhythmic beat; and the pulled or bent “blue note” of the blues guitarist. The legendary blues guitarist and singer B. B. KING called blues the “mother of American music.”

HOLLERS AND BALLADS

The roots of the blues are deep in the experience and music of African-Americans during slavery in the South. The slaves sang unaccompanied worksongs, in which the leader of a workcrew timed the work by singing, and the other slaves answered in unison. The worksongs consisted of a long, loud musical shout, rising and falling and breaking into a falsetto. The group leader would add improvised embellishments and intentionally hit certain dissonant notes—the ancestor of the “blue note”—in a style that harkened back to the music of the slaves’ African ancestors. Slaves also invented spiritual songs to express their faith in God and in the rewards of the afterlife, sung in a vocal style similar to that used in the worksongs. And they sang ballads, traditional songs that told stories and were passed down from one generation to the next.

After the Civil War and emancipation ended the plantation system, the tradition of the worksongs persisted in the improvised songs, or “hollers,” of individual workers. The traditional ballad, which

flourished in the second half of the 19th century, unlike the freer worksongs, contributed a stricter, more conventional harmonic progression to blues songs. Many of the ballads, including “John Henry,” “Frankie and Albert” (also known as “Frankie and Johnny”), and “Stack O’Lee” (or “Stagger Lee”) were transformed into blues songs and re-recorded repeatedly. Like other folk music, the blues conveys the feelings and experiences of ordinary people. Blues songs cover topics such as natural disasters, crime, prison life, farm life, sickness, sexual relationships and social injustice. But despite the often gloomy subject matter, the blues has always been party music, to be shared with a crowd at social gatherings. Playing the blues was a way of exorcising sorrow.

The precise origins of the blues as we know it, however, are unclear: no one knows who the first person was to sing and play the blues. In his autobiography, composer W. C. Handy recalled first hearing a blues singer at a train station in Tutwiler, Mississippi, in 1903. The man played the guitar by pressing a knife blade against its strings, producing a whine like a human cry. Singer Gertrude “Ma” RAINEY claimed to have heard a young girl singing the blues in Missouri in 1902. Jelly Roll MORTON also reported hearing blues in New Orleans in 1902. Some scholars date the origin of the guitar-and-voice blues even further back, to the late 1890s.

By the early 1900s, a standard blues form seems to have evolved. The “songster” sang a succession of three-line stanzas—a repeated couplet and an improvised rhyming refrain. The words reflected the feelings of ordinary African-Americans:

I’m troubled in mind, baby, feelin’ blue and sad
 I’m troubled in mind, baby, feelin’ blue and sad
 The blues ain’t nothin’ but a good man feelin’ bad.

These laments were supported by a fixed cyclic 12-bar “blues progression,” which passed through tonic, subdominant, tonic, and dominant chords before returning once again to the tonic. This progression, of which there were many variants, could be played in any key, although E and A were the most widely used in blues. The early rural blues singers, many of whom were musically illiterate, improvised around this relatively simple structure, introducing the characteristic blues sounds of flattened “blue notes” and growling or rasping vocals.



Singer, guitarist, and bandleader Muddy Waters, whose Chicago blues band inspired the rock stars of the 1960s.

THE GROWTH OF THE BLUES

The part of Mississippi known as the Mississippi Delta is generally credited as the birthplace of the blues. What gives the Delta its prominence in blues lore is the fact that many important blues musicians lived there or were born there, from the early pioneers, such as Charley PATTON, Son HOUSE, and Robert JOHNSON, to musicians of later generations who migrated north, including Big Bill BROONZY, Muddy WATERS, B. B. King, and John Lee HOOKER. Patton is especially deserving of the title “father of the blues,” as he was one of the first to combine the melodies and chord progressions common to the blues, and one of the first to record them.

From the end of the Civil War, in 1865, until well into the first half of the 20th century, the Mississippi Delta had been home to poor farmers, known as sharecroppers, who attempted to earn a living and feed their families by working plantation owners’ land in exchange for payment when the crops were harvested. The sharecropper’s life was one of hard work, low wages, and little leisure. Saturday was a day off, and itinerant musicians, some of whom

farmed during the week, travelled through the small Delta towns, entertaining at juke joints (bars with music) and parties. In this way, blues music spread from town to town.

The blues also developed in pockets throughout the South outside the Mississippi Delta. Early blues musicians in the Piedmont area of the Southeast included Blind Willie McTell, Blind Boy Fuller, Blind Blake, and Josh White. Lightnin’ Slim and LEADBELLY hailed from Louisiana. Early Texas bluesmen included Blind Lemon JEFFERSON, Texas Alexander, Lonnie JOHNSON, and T-Bone WALKER. (The number of blind musicians is probably explained by the fact that playing guitar was one way a blind person could earn a living.) Texas also developed a strong barrel-house piano tradition, while Memphis was home to popular “jug bands”—African-American ensembles in which jugs were used as bass instruments.

W. C. Handy was the first person to publish blues as printed sheet music. He composed an electioneering song, “Mr. Crump,” in 1909 and published it as “Memphis Blues” in 1912. Handy’s “St. Louis Blues,” published in 1914, though not a strict 12-bar song, brought the blues its first large audience, and helped generate an interest in the music.

Many factors contributed to the growth of the blues. One was the popularity of the guitar, especially the 12-string guitar, which was brought up from Mexico to Texas and spread eastward. Another was the Hawaiian slack-key guitar, which was tuned to an open chord and played by sliding a metal bar up and down the strings. With the open tuning, the blues singer could play the melody using the altered tones of the vocal scale and work out a harmonic accompaniment on the lower strings. This led to various tunings and the slide or bottleneck styles of blues. Guitars were portable and fairly inexpensive, and could be bought mail-order or made from kits.

The blues guitarist aimed to imitate the blues singer on the guitar. This was done by playing “blue notes”—flattened notes, especially those on the third or seventh degree of the scale. To do this, the guitarist bent or choked the strings, or slid an implement such as a knife, bottleneck, or pick on the strings to produce a blue tonality. Many musicians made their own guitarlike instruments out of a cigar box, a plank, and a couple of strings or broom wires. The harmonica was also a popular blues instrument, more portable and less expensive than the guitar.

Other characteristics common to blues instrumentation included the cross-playing of the harmonica (playing in a key different from the one in which the instrument is tuned); the percussive staccato of the piano keys—the left hand playing rolling bass figures, the right hand playing melodic sequences; and back-beat drumming.

AFRICAN-AMERICAN ENTERTAINMENT

The popularity of African-American vaudeville added to the interest in the blues. The first decades of the 1900s were a period when entertainment by and for African-Americans thrived throughout the U.S. Many blues musicians travelled with jug bands, string bands, African-American minstrel shows, and African-American circuses. Among the musicians who first performed the blues in travelling shows were the stage singers Ma Rainey and Bessie Smith, and accompanists such as TAMPA RED, Thomas DORSEY ("Georgia Tom"), and Lonnie Johnson. Most experts agree that "Crazy Blues," by blues singer Mamie Smith and Her Jazz Hounds, was the first commercially recorded blues record. Produced in 1920, "Crazy Blues" sold 75,000 copies within a month of its release and appealed to African-American and white audiences alike. Women artists had a high profile in the early days of the blues, both instrumentalists, such as MEMPHIS MINNIE, and singers, such as Ma Rainey, Bessie Smith, Mamie Smith, Lovie Austin, Victoria Spivey, and Ida Cox. Unfortunately, with the demise of vaudeville, interest in "old-fashioned" women blues singers waned, and the blues became an almost exclusively male domain.

By the 1920s, the recording industry was eager to market music to African-Americans. In the mid- and late 1920s, talent scouts with the labels Paramount, Columbia, and Okeh travelled from Chicago and New York to cities such as Memphis, Dallas, Atlanta, and Jackson, Mississippi, to record regional musicians.

The first Southern blues guitarist and singer to realise commercial recording success was not from the Mississippi Delta, but from Texas. Blind Lemon Jefferson recorded in 1926, after a music-shop owner heard him playing and singing on the street in Dallas and sent him to Chicago to record. Jefferson's influential recordings were played all over the South and sold well. Over the next six years, hundreds of solo artists and small groups made commercial recordings of "country blues."

Among those recorded in the first years were musicians Texas Alexander, Tommy Johnson, Charley Patton, Willie Brown, and Son House. The records made their names known throughout the South, and other musicians began to emulate them.

The mass recording continued until 1932, when the Depression forced many companies to shut their doors and others to become more selective. Meanwhile, scholars of folk music began to travel through the South making field recordings of musicians, in an effort to preserve the music before it could be affected by outside influences. Father and son, John and Alan Lomax, recorded Leadbelly and others for the Library of Congress beginning in the 1930s. By the late 1930s, recording had had a homogenising effect on the blues, as regional peculiarities gave way to imitation.

Legendary blues guitarist Robert Johnson was influenced by the Delta country blues of Blind Lemon Jefferson and Charley Patton, as shown in the recordings he made in the two years before his death in 1938. Many people consider Johnson the most influential of all bluesmen, and many of the songs he popularised, including "Sweet Home Chicago," "Terraplane Blues," and "Love in Vain" have become blues standards.

URBAN BLUES

The blues headed north from the South almost as soon as the musical style was "invented." Southern African-Americans followed what came to be called "the blues route," travelling by train, foot, boat, and automobile to Memphis, St. Louis, Chicago, Cincinnati, Detroit, Cleveland, and other northern cities. They migrated in search of a better living, and to escape the racist laws of the South.

The migration north began in earnest during World War I, when jobs became available in the steel mills and stockyards. The style of blues changed with the Northern migration. Folk blues stayed in the rural areas, while guitar-and-piano combos became popular in the cities. These often included a string bass and sometimes brass or reed instruments. Piano players picked up a Boogie-woogie rhythm, spurred in part by the jazz-influenced trio led by Big Joe Turner and Pete Johnson in Kansas City. One reason for the addition of instruments was simply "strength in numbers"—a band could be heard better in a crowded club if it had more instruments.

The formation of larger bands also reflected the blues' natural growth. Once blues artists achieved a degree of technical prowess, they could expand their sound by adding instruments and increasing the possibilities. Chicago, which had a large African-American population (109,000 in 1920), was especially important in the development of the blues. The style of blues that developed in Chicago was considered brash, since those musicians who headed north were generally younger than those who stayed in the South. Their urban blues style was considerably louder than the country blues that was popular down South. The performers often played in noisy clubs and, along with jazz musicians, were among the first to adopt electric instruments and amplification in the late 1930s.

Singer and guitarist Big Bill Broonzy was one of the first of the great Chicago blues musicians, a prolific songwriter who made some 260 recordings. The musicians who followed Broonzy in Chicago are a Who's Who of electric blues. Many gained initial exposure in the backing band of the most important among them, Muddy Waters. Buying his first electric guitar in 1944, Waters took amplification beyond the mere raising of volume. He used it to make music that was raw, ferocious, and physical, setting the standard not only for the urban blues that followed but the rock guitar heroes of the 1960s and beyond. His original compositions became essential material for every aspiring blues band, as did emulation of the sound he used when playing these and older blues standards. Other blues artists who made Chicago their home included Tampa Red, Howlin' Wolf, Willie Dixon, Memphis Slim, Freddie King, Sonny Boy Williamson, Little Walter Jacobs, Elmore James, Bo Diddley, Buddy Guy, Otis Spann, Jimmy Dawkins, Otis Rush, Magic Sam, and Jimmy Reed.

Blues musicians also headed to the West Coast, especially during World War II, when jobs in factories and defence plants led to another large African-American migration. Notable among the California transplants was Texas guitarist T-Bone Walker. The blues played in California was distinctly urban and somewhat more flamboyant than that played elsewhere. Blues bands on the West Coast had more of a jazz influence, and the bands sometimes included horns. Other musicians known for the recordings they made in urban areas include John Lee Hooker in Detroit, Albert King in St. Louis, Guitar



Neal Preston/Corbis

A grand old man of blues, John Lee Hooker was featured on British television (above) in the early 1990s.

Slim in New Orleans, and Bobby "Blue" Bland, Clarence "Gatemouth" Brown, and Lightnin' Hopkins in Houston. In the years following World War II, urban blues began to evolve toward R&B.

BLUES FOR WHITES

After the war, there was a lot of talk about the death of the blues. When Leadbelly died in 1949, he was widely mourned as "the last of the blues singers," and when Big Bill Broonzy went on tour in Europe he was widely regarded as a trace of a vanishing tradition. During the 1950s, just as blues musicians were beginning to lose their core African-American audience to R&B, there was an upsurge in interest in the blues among whites (which had the side-effect of hastening the African-American exodus). Soon Muddy Waters and Howlin' Wolf were playing for white college audiences and European festival crowds, B. B. King was performing at huge rock concerts, and white American musicians were traveling to the South to meet "undiscovered" blues artists. In the 1960s came the British invasion, with Keith Richards, Eric Clapton, John Mayall, and many others

declaring their loyalty to American electric blues and proving it by recording blues songs. Television broadcast the blues, especially blues played by young white musicians, to a large audience. American guitarists such as Lonnie Mack, Duane Allman, and Mike Bloomfield began studying the old masters and introducing white teens to the blues.

Meanwhile, country blues was “discovered” by white folk music fans who saw the musicians as honest, earthy, and anti-establishment. But these fans did not want to hear what the blues had evolved into. They wanted to hear traditional blues. By the 1950s, the folk-blues revival was in full swing. Big Bill Broonzy put away his electric guitar and became a country blues singer. Sonny TERRY and Brownie McGhee left the Carolina Piedmont for a gig on Broadway. Musicians such as Mississippi Fred McDowell and Mance Lipscomb who had never recorded before or earned a living as professional musicians, found sudden fame.

During the 1980s, Robert CRAY, Z.Z. Top, Stevie Ray Vaughan and other musicians kept the electric blues alive, while traditional country blues gained in popularity as younger music fans, turning away from the pop world’s predilection for synthesizers and dance music, developed an interest in “roots” music. Taj Mahal and Ry COODER were blues musicians who studied the folk-blues style in the 1960s and still perform today. At the end of the century, the blues audience continues to grow, as young fans throughout the U.S., Europe, and Japan rediscover the music.

REBIRTH OF THE BLUES

Today, many cities have blues societies that put on annual festivals devoted to the blues. Blues music has its own American awards, the W. C. Handy Awards, and its own categories in the Grammy Awards. Labels such as Alligator, Antone’s, Malaco, and Rounder release new blues recordings, while Specialty and others reissue old ones. Both traditional and contemporary blues musicians have found devoted fans. Popular blues artists performing today include many of the old guard, such as B. B. King, Charlie Musselwhite, John Lee Hooker, Buddy Guy, Bobby “Blue” Bland, Robert Jr. Lockwood, Koko Taylor, and David “Honeyboy” Edwards, alongside younger keepers of the flame such as Robert Cray, Joanna Connor, Lucky Peterson, Kenny Neal, Lonnie Shields, Lonnie Pitchford, and Katie Webster.

THE MOTHER OF AMERICAN MUSIC

The legacy of the blues can be heard not only in the music of contemporary blues artists but in other forms of American music. Without the blues, there would be no jazz, no R&B, no rock’n’roll, no soul, no gospel, or rap. Country and bluegrass music reflect a blues influence, inherited from white country blues singer Jimmie RODGERS and others. Classical composers such as George GERSHWIN and Aaron COPLAND incorporated the blues into some of their intrinsically American works.

The blues has become so much a part of American culture that John Lee Hooker advertises Pepsi, and Bo Diddley appears in the Macy’s chain store Thanksgiving Day Parade. The corporate establishment has embraced what was once a deeply anti-establishment form of music that had its origins in the suffering of African-Americans, and helps to make the blues known and appreciated all over the world. However, some people feel that this has made the blues formulaic, sacrificing the variety and subtlety of earlier forms for commercial acceptance.

Daria Labinsky

SEE ALSO:

BOOGIE-WOOGIE; COUNTRY; FUNK; GOSPEL; JAZZ; JAZZ ROCK; POP MUSIC; RAP; ROCK MUSIC; ROCK’N’ROLL; SOUL.

FURTHER READING

- Cohn, L., ed. *Nothing but the Blues: The Music and the Musicians* (New York: Abbeville Press, 1993);
 Collis, John. *The Blues: Roots and Inspiration* (New York: Hyperion, 1995);
 Lomax, A. *The Land Where the Blues Began* (New York: Pantheon Books, 1993);
 Rowe, M. *Chicago Blues: The City and the Music* (New York: Da Capo Press, 1979).

SUGGESTED LISTENING

- Roots 'n' Blues: The Retrospective 1925–50;*
The Sounds of the Delta;
Blues Masters, Vols. 1–14, includes the following previously released albums: *Blues Originals*; *Blues Revival*; *Blues Roots*; *Classic Blues Women*; *Harmonica Classics*; *Jump Blues Classics*; *Memphis Blues*; *Mississippi Delta Blues*; *More Jump Blues*; *New York City Blues*; *Post-Modern Blues*; *Post-War Chicago Blues*; *Slide Guitar Classics*; *Texas Blues*; *Urban Blues*.

BOCK & HARNICK

Composer Jerry Bock and lyricist Sheldon Harnick had their greatest success with the musical *Fiddler on the Roof*, which ran for nearly eight years on Broadway. Working together from 1956 until 1970, the songwriters wrote seven finely crafted stage musicals typified by songs with heart and humour.

Raised in New York, Jerrold Bock (b. on November 23, 1928) studied music at the University of Wisconsin, and, before teaming with Harnick, wrote songs for television and stage with a college classmate.

Sheldon Harnick (b. on April 30, 1924) was initially a violinist who wrote both music and lyrics. The songwriter moved to New York from Chicago in 1950, writing for revues and nightclub acts.

Bock and Harnick were introduced in 1956 by musical theatre performer Jack Cassidy. They first collaborated on *The Body Beautiful*, a 1958 musical about the tribulations of a professional boxer. The production lasted on Broadway for just sixty performances, but brought the songwriters to the attention of producers Harold Prince and Robert Griffith, who eventually engaged them to write the songs for their new musical about Mayor Fiorello LaGuardia of New York City. *Fiorello* was a major critical and commercial success. Its score featured clever satire, like the show-stopping examination of political corruption, "Little Tin Box," as well as a gentle period waltz, "Til Tomorrow." The 1959 musical ran 795 performances and was awarded the Pulitzer Prize for drama.

Based on the life of a crusading minister in 1890s New York, Bock and Harnick's next musical, *Tenderloin*, opened in 1960. Although the show failed to meet expectations generated by their previous success, the team still produced a collection of well-received songs.

The original 1963 production of Bock and Harnick's next musical, *She Loves Me*, ran a modest 301 performances, but appreciation for its charming, intimate score has built steadily throughout the years. The musical focuses on Georg and Amanda, clerks in

an Eastern European perfumery. Although the two bicker constantly in person, neither realises that they are involved with each other in a romance conducted by anonymous letters. The refreshing and abundant score includes the atmospheric opener, "Good Morning, Good Day," the exuberant title song, and several numbers such as "Where's My Shoe?" These songs effectively carry forward the musical's dramatic action, and simultaneously convey the unique qualities of the characters singing them.

The duo's next work was the first they initiated themselves. *Fiddler on the Roof* was based on several stories by Sholom Alecheim, and focuses on Tevye the milkman as he and his family live through the sudden dissolution of the traditions which guided life in their village. Many of the songs from the 1964 musical, including "To Life," "If I Were a Rich Man," "Sunrise, Sunset," and "Matchmaker, Matchmaker," have become popular standards.

Bock and Harnick followed *Fiddler* in 1966 with *The Apple Tree*, a musical with three acts, each based on a different short story. Their final collaboration, *The Rothschilds*, which opened in 1970, depicted the rise of the international banking family.

Since then, Sheldon Harnick has written lyrics for musicals and operettas with several different composers, including Mary Rodgers, Richard Rodgers, Michel LEGRAND, Joe Raposo, and Thomas Z. Shepard. In the early 1970s, Jerry Bock wrote the score to the 1992 film *A Stranger Among Us*. He has, however, not contributed any new material to the Broadway musical theatre. Bock and Harnick's musicals have been revived on Broadway and continue to be produced in theatres around the country and throughout the world.

Herb Scher

SEE ALSO:

FILM MUSICALS; MUSICALS; POPULAR MUSIC; PRODUCERS.

FURTHER READING

Alpert, Hollis. *Broadway!* (New York: Arcade, 1991);
Bordman, Gerald Martin. *American Musical Theatre*
(Oxford: Oxford University Press, 1978).

SUGGESTED LISTENING

Fiddler on the Roof; *Fiorello*;
She Loves Me; *Tenderloin*.

KARL BÖHM

Throughout his career, the Austrian-born conductor Karl Böhm was held to be one of the foremost interpreters of Strauss, Wagner, and Mozart. His Mozart performances were particularly prized, for they were always fresh and never over-romanticised. In 1956, Böhm set aside all administrative responsibilities and began a wide-ranging tour of guest conducting appearances lasting almost 30 years, and in that time earned international recognition as one of the 20th century's most important conductors.

Böhm was born in Graz, Austria, on August 28, 1894. He began his musical studies in Graz and then continued in Vienna with Eusebius Mandyczewski and Guido Adler. In 1917, while studying law at Graz University, Böhm was appointed conductor at the Graz City Theatre. He made his debut that same year with a performance of Victor Nessler's opera *Der Trompeter von Sackingen*. In 1919, Böhm received his doctorate in law but he had already chosen music as his career, and two years later moved to Munich to work with the Munich State Opera. It was there, in the company of the eloquent champion of Mozart, Bruno WALTER, that Böhm developed his appreciation for Mozart's operas. At Walter's invitation, Böhm conducted a performance of *Die Entführung aus dem Serail*, or *The Escape from the Harem*, during his first season in Munich.

EXPANDING HIS REPERTOIRE

Böhm remained in Munich until 1927, when he moved to Darmstadt, a prominent centre for contemporary music. As general music director in Darmstadt, he conducted several modern operas, including Alban BERG's chilling masterpiece *Wozzeck*, in 1931, giving a performance that earned him the composer's warm praise. From Darmstadt, Böhm moved to Dresden, spending nine years there enjoying the appreciation of the city for his musical contributions. While in Dresden, Böhm nurtured a warm friendship with Richard STRAUSS, and subsequently conducted several premieres of Strauss' operas, including *Die Schweigsame Frau*, or *The Silent Woman*, in 1935 and *Daphne* in 1938.

Although accused of colluding with the Nazi party during the war, Böhm categorically denied these allegations, and in 1947 an investigation into the matter cleared him. Shortly thereafter, Böhm resumed his work, and he organised and conducted the German opera performances at the Teatro Colon in Buenos Aires in the early 1950s. The Vienna State Opera building, which had been almost completely destroyed in bombing raids shortly before the end of World War II, was reopened in 1955, with Böhm conducting a performance of Beethoven's *Fidelio*—a work that Böhm referred to as his “destiny opera.”

AN AUSTRIAN IN MANHATTAN

Böhm conducted his first American performance with the Chicago Symphony Orchestra on February 9, 1956, and made his debut at the Metropolitan Opera in New York the following year, conducting a production of Mozart's *Don Giovanni*. In 1962, he made the first of several appearances at the Wagner festival in Bayreuth, Germany. His associations with the Metropolitan Opera and the Bayreuth Festival continued for many years. He also continued to travel extensively, conducting opera companies and orchestras in several major cities, including Vienna, Berlin, Hamburg, Milan, and Paris.

In 1964, Böhm was made a Freeman of the City of Salzburg, an honour he particularly treasured, and in the same year the Austrian cabinet bestowed on him the honorary title of General Music Director of Austria. His 80th birthday was officially observed by the cities of Salzburg and Vienna. Böhm's final conducting project, completed on June 11, 1981, was the soundtrack for a film version of Strauss's *Elektra*. Two months later on August 14, 1981, he died in Salzburg.

Douglas Dunston

SEE ALSO:

FESTIVALS AND EVENTS; OPERA.

FURTHER READING

Böhm, Karl. *A Life Remembered*
(London: Marion Boyars, 1997).

SUGGESTED LISTENING

Mozart: *Così fan tutte*;
Richard Strauss: *Elektra*;
Wagner: *Tristan und Isolde*.

BOOGIE- WOOGIE

Boogie-woogie, or boogie for short, is a percussive style of jazz piano based closely on the 12-bar blues. It began as “barrelhouse music” in the early years of the 20th century. Barrelhouses were rough, tough saloons in some Southern states, such as Texas and Louisiana, where the drink was mostly served straight from the barrel. Music was often provided by pianists who had to play loud and hard to be heard above the noise of the bar’s customers. They kept up a constant, forceful bass rhythm in the left hand, while improvising blues with the right, so that they could carry on playing (with the left hand) even while drinking or eating (with the right). The repeated bass part typical of boogie was a device that was also used by ragtime players, who called it “the sixteens.” Often two players would share a piano to duet on a boogie tune. This allowed greater volume and sometimes complexity to be achieved, along with the opportunity for one of the players to rest during the other’s solo in what was often a physically demanding playing style.

GOING DOWN TO CHICAGO

Around the time of World War I, when large numbers of African-Americans were moving to the industrial cities in the North in search of employment, barrelhouse music took on a more distinctive character. This was especially true in Chicago, then the hub of the U.S. railroad system. Most poor African-Americans lived near the railways, and the pounding of steam locomotives, the constant rumble and clatter of carriages and goods wagons, found strong echoes in the music.

Styles of boogie varied, but the ostinato (repetition of a musical pattern) left-hand rhythm remained its most important feature, still following the simple harmonic pattern of the blues. Some jazz scholars believe that a slightly more relaxed version of boogie can be traced back to the slow Latin-American rhythm of the habanera that had earlier come across to New Orleans from Cuba.

Two of the most famous boogie piano players were Clarence “Pine Top” Smith, and Charlie “Cow Cow” Davenport, both of whom lived in Chicago in the 1920s. Other pioneer boogie musicians were Albert Ammons, Charles Avery, Pete Johnson, Meade “Lux” Lewis, Romeo Nelson, and Jimmy Yancey. Some notable examples of early boogie-woogie styles were recorded—for example, Avery’s “Dearborn Street Breakdown” (1929) and Nelson’s “Head Rag Hop” (1929). Despite their popularity, none of the innovators of the boogie style got rich, and most had to do other jobs by day to make a living: both Ammons and Lewis were taxi drivers, and Yancey was a groundsman in a Chicago baseball park.

THE LEGACY OF BOOGIE

Some boogie players performed throughout the swing and dance band eras, and so helped to keep boogie alive. Boogie also became a hit in the commercial mainstream during the 1940s with songs like the ANDREWS SISTERS’ “Boogie-woogie Bugle Boy.” Indeed, remnants of boogie can be heard in much rock’n’roll, such as the music of Fats DOMINO, LITTLE RICHARD, and Jerry Lee LEWIS. Many blues-based rock bands in the 1960s, such as British bands LED ZEPPELIN and Status Quo, used simplified elements of boogie. The BEATLES used a straightforward boogie-woogie piano as the basis for their 1967 hit “Lady Madonna.” Boogie-woogie has many contemporary advocates, including the British pianist Jools Holland, formerly of pop-punk band, Squeeze.

Alan Blackwood

SEE ALSO:

BLUES; NEW ORLEANS JAZZ/DIXIELAND; ROCK’N’ROLL; SWING.

FURTHER READING

Brown, Wesley. *Boogie Woogie and Booker T* (New York: Theater Communications, 1987);
Silvester, Peter J. *A Left Hand Like a God: A History of Boogie Woogie Piano* (New York: Da Capo Press, 1989).

SUGGESTED LISTENING

Charlie “Cow Cow” Davenport: *The Accompanist*;
Pete Johnson: *King of the Boogie*;
Meade “Lux” Lewis: *Tidal Boogie*;
Jimmy Yancey: *Jimmy Yancey*, Vol. 1.

NADIA BOULANGER

Accomplished French teacher, composer, and conductor, Nadia Juliette Boulanger was born on September 16, 1887, into a family of well-known musicians. Her paternal grandmother, Marie Julie Boulanger, sang for the Opéra-Comique, and her father, Ernest, was an esteemed pianist and professor at the Paris Conservatoire de Musique. Boulanger's younger sister, Lili (1893–1918), later became one of the most celebrated French female composers of her time, as well as the first woman to earn the prestigious Premier Grand Prix de Rome. She owed much to the guidance and direction of Nadia.

Boulanger applied herself to learning music under the rigid discipline of her mother. By the time she was five years old, she could read music fluently. She enrolled in classes at the Paris Conservatoire where she took accompaniment with Paul Vidal, and composition with Gabriel FAURÉ and Louis Vierne. Boulanger also studied organ with Alexandre Guilmant. Although Boulanger was no musical "wunderkind," she worked diligently and in 1903 won the Premier Prix in harmony at the Conservatoire. Five years later, at the age of 21, she was awarded the second Grand Prix de Rome for the composition of her cantata "La sirène."

THE TEACHER OF MASTERS

From 1920 to 1939, Boulanger taught harmony, counterpoint, and music history at the Ecole Normale de Musique. She also became a professor of the Conservatoire Américain at Fontainebleau in 1921, succeeding Robert Casadesus 29 years later as its director. Her courses filled so quickly that enrolment had to be limited. Students who attended her studio at the Rue Ballu in Paris were taught to analyse and criticise all types of music, revered or not. Some of her better known pupils included Aaron COPLAND, Virgil THOMSON, Roger Sessions, Walter Piston, and Elliott CARTER. At the outbreak of World War II, Boulanger moved to the U.S. where she continued teaching with positions at Wellesley, Radcliffe College, and at the Juilliard School of Music. All together, her students numbered in the hundreds.

PRACTISING WHAT SHE PREACHED

Although Boulanger stands out as a teacher, she also worked as a conductor. During a visit to the U.S. in the late 1930s, she became the first woman to conduct the Boston Symphony Orchestra (1938), as well as the New York Philharmonic Symphony Orchestra (1939). She was also the first female to conduct an entire programme for London's Royal Philharmonic. The little composing that she did took place earlier, in the years before she concentrated on teaching. She collaborated closely with one of her dear friends, Raoul Pugno, turning composition into a dual project. Together they wrote the music for Gabriele d'Annunzio's drama, *Citta morte*, in 1911. Her works include the *Rhapsodie variée* for piano and orchestra, first performed in February 1913, which she dedicated to Pugno.

In 1977, Boulanger was made Grand Officer of the Legion of Honour by President Giscard d'Estaing. Other honours bestowed on her included the Médaille d'Or of the Académie des Beaux-Arts, and the Médaille de Vermeil of the Ville de Paris. Among her many achievements was the establishment of a Lili Boulanger Memorial Fund, intended to promote and keep alive the work of her sister. After decades as one of the pre-eminent teachers of the 20th century, Boulanger died in Paris on October 22, 1979. The *New York Herald Tribune* proclaimed her as a woman who "in the full maturity of her career ... has enriched her time."

Joanne Hsia

SEE ALSO:

CHAMBER MUSIC; ORCHESTRAL MUSIC.

FURTHER READING

Kendall, Alan. *The Tender Tyrant*
(London: MacDonald and Jane's, 1976);
Monsaingeon, Bruno. *Mademoiselle: Conversations
with Nadia Boulanger* (Manchester: Carcanet, 1985);
Spycket, Jerome. *Nadia Boulanger*
(Stuyvesant, NY: Pendragon Press, 1992).

SUGGESTED LISTENING

Three Pieces for Cello and Piano; Lux Aeterna;
Elliott Carter: Double Concerto
for Piano and Harpsichord;
Aaron Copland: Organ Symphony.

PIERRE BOULEZ

Pierre Boulez is among the most commanding musical figures of the second half of the 20th century. Born on March 26, 1925, in Montbrison, a small town near Lyon, France, he first studied mathematics and engineering before turning to music.

In 1942, during the German occupation of France, the young Boulez enrolled at the Paris Conservatoire. One of his teachers was the celebrated composer Olivier MESSIAEN, who introduced his pupil to contemporary developments in concert music. Another strong influence on Boulez was the Polish-born conductor and composer René Leibowitz (1913–72), who had studied under Arnold SCHOENBERG.

From the unveiling of his first compositions, which dated from just after World War II, Boulez made his mark as a bold, if disturbing, new force in music—a true avant-garde composer and thinker. In the 1950s and 1960s, he developed many of his progressive techniques at the International Summer School for New Music at Darmstadt, Germany, where he

worked with Karlheinz STOCKHAUSEN, and John CAGE. All three made great strides not only in the exploration of electronic music, but also in aleatory methods of composition—that is, introducing options and choices for interpretation by the performers.

One of the most important works by Boulez from this period is *Le marteau sans maître* (“The hammer without a master,” 1954), written for contralto voice and a small ensemble of instruments such as guitar, vibraphone, and the rarely heard xylorimba (a xylophone with additional bass notes). Another influential piece is *Pli selon pli* (“Fold by fold,” 1962), for soprano voice and orchestra. Behind such mysterious titles lies music that is complex, but at the same time clear and precisely worked out, displaying both the musical imagination of the composer, and the rigorous logic of the mathematician.

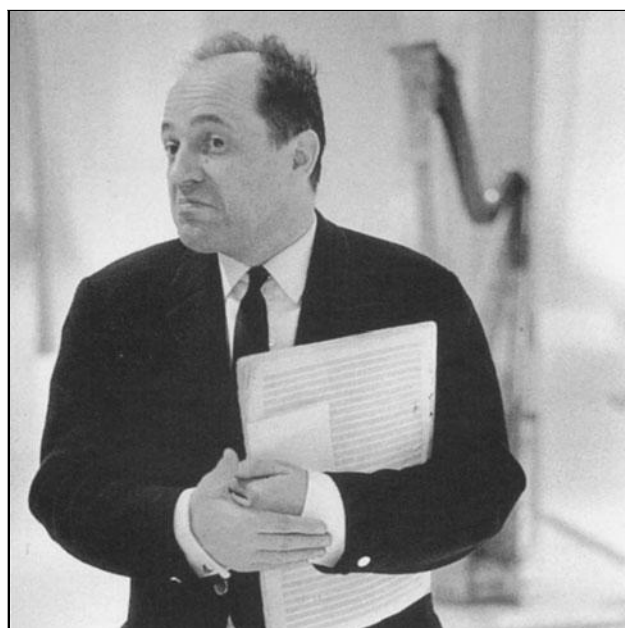
Like Gustav MAHLER before him, Boulez combined his work as a composer with a brilliant conducting career, taking on top international posts such as chief conductor of the New York Philharmonic Orchestra (1971–78). It was Boulez who was chosen to conduct one of the biggest musical events of the century: the centenary production of Wagner’s *The Ring* at the Bayreuth Festival in 1976.

In 1977, Boulez was appointed director of the Institut de Recherche et de Coordination Acoustique/Musique (IRCAM), a computer music studio in Paris, where he is able to experiment with the boundaries of electro-acoustic music in the digital age.

Alan Blackwood

SEE ALSO:

ALEATORY MUSIC; ELECTRONIC MUSIC; SERIALISM.



Erich Auerbach/Hulton-Deutsch Collection

A bemused Boulez during a TV interview in 1966. By the 1960s, Boulez had achieved a degree of popular celebrity.

FURTHER READING

Jameux, Dominique. *Pierre Boulez* (Cambridge, MA: Harvard University Press, 1990);
Peyser, Joan. *Boulez: Composer, Conductor, Enigma* (New York: Macmillan, 1976).

SUGGESTED LISTENING

Cummings ist der Dichter
 (“Cummings is the poet”);
Le marteau sans maître;
Piano Sonata No. 1; Piano Sonata No. 2;
Piano Sonata No. 3; *Pli selon pli*;
Le Soleil des eaux (“The sun of the waters”).

DAVID BOWIE

Making consistently good pop records from the 1960s through to the 1990s, David Bowie (b. David Robert Jones, January 8, 1947), has remained entirely credible by continuing to change. His ability to shift genres gave him the nickname “the chameleon of rock.” Bowie’s music covers a huge range: folk-pop, avant-garde rock, soul, electro-rock pop, and drum’n’bass. All have been adopted with originality, indicated by the often-used term “Bowie-esque.”

By 1972 and Bowie’s first successful album *Ziggy Stardust*, he had been recording for a decade. With fame came a back catalogue including Anthony Newley-inspired songs, and the infamous “The Laughing Gnome” single. Bowie as Ziggy, with his androgynous stage act, took off, but his first American hit was “Space Oddity,” a re-issued flop from 1969.

Bowie was a hit among critics because he wrote memorable rock songs that were performed superbly by his band and renowned guitarist Mick Ronson. Bowie’s colourful appearance and ambiguous sexuality

were also the perfect antidote to dreary late 1960s rock, and helped strengthen the burgeoning “glam rock” phenomenon. He also championed “underground” figures long favoured by critics, including VELVET UNDERGROUND and Iggy Pop, and gave “All The Young Dudes” to the struggling pop group Mott The Hoople.

Through the mid-1970s and early 1980s, Bowie influenced rock and fashion. He also appeared in several films, including *The Man Who Fell to Earth* (1976), and *Absolute Beginners* (1986). In 1980, he starred on Broadway in *The Elephant Man*, and in 1982 appeared in the BBC adaptation of Bertolt Brecht’s *Baal*.

Following the strong commercial success of 1983’s *Let’s Dance*, Bowie produced a string of badly received albums, including two from his group Tin Machine, formed in 1989 in an attempt to revisit his live rock’n’roll roots. However, 1993’s *Black Tie White Noise* still reached No. 1 in the album charts.

As the 1990s close, Bowie has again reinvented himself with two widely praised albums, *Outside* and *Earthling*. Composer Phillip GLASS released symphonic versions of the late-1970s Bowie-Eno collaborations, *Low* and *Heroes*; and in early 1997, a massive 50th birthday concert, telecast from Madison Square Garden, featured such artists as Lou Reed and the Cure’s Robert Smith. Bowie was one of the first artists to make his music available over the Internet; even more fascinating, he reportedly netted over \$50 million when he issued financial market bonds in the future profits of his vast back catalogue. Always a pioneer, David Bowie remains a step ahead of most in pop music.

Dave DiMartino

SEE ALSO:

ELECTRONIC MUSIC; POP MUSIC; ROCK MUSIC; ROCK’N’ROLL.



Hulton-Deutsch Collection/Corbis

Bowie, flirting with transvestism as Ziggy Stardust, proudly struts around, enjoying one of his many commercial peaks.

FURTHER READING

Gillman, P., and L. Gillman. *Alias David Bowie* (London: Hodder and Stoughton, 1986);
Hopkins, J. *Bowie* (New York: Macmillan, 1985);
Tremlett, George. *David Bowie: Living on the Brink* (London: Century, 1996).

SUGGESTED LISTENING

Aladdin Sane; *Diamond Dogs*; *Heroes*; *Hunky Dory*;
Let’s Dance; *Low*; *The Rise and Fall of Ziggy Stardust and the Spiders from Mars*; *Scary Monsters*;
Station to Station; *Young Americans*.

BRAZIL

When people think of Brazilian music, they inevitably think of the *Carnaval*—the annual pre-Lenten festival held in Rio de Janeiro, with its noisy, joyous street parade of colourful floats and flamboyant dancers moving to the irrepressible rhythm of the samba. But Brazil's contribution to the world's music has been far greater than this single image might imply. The country's enormous size, varied landscape, complex history, and extraordinary racial mixture have created an unparalleled musical wealth, much of which has yet to be discovered by the rest of the world.

The colonisation of Brazil began with the arrival of Portuguese explorer Pedro Alvares Cabral in 1500. The colonists, the Indians, and the slaves who were later imported from central and western Africa produced a potent cultural cocktail. The cross-fertilisation of Jesuit church music, traditional Portuguese ballad forms, and intricate African rhythms, dances, and chants eventually gave birth to the Brazilian dances that are colonising the world today—the samba, the *lambada*, and the *choro* among them. Likewise, African instruments such as the *agogo* (double cowbell) and the *cuica* (a small friction drum that can sound like birdsong or monkey chatter) were joined by the European triangle and the tambourine, and these married particularly well with Portuguese instruments, such as the guitar, its smaller cousin the *cavaquinho*, the flute, and the clarinet.

Choro (which may have got its name from the Portuguese for “crying” or “sobbing”) is the oldest of the modern dance forms—an overlaying of the 19th-century European polkas and waltzes with a tropical Afro-Brazilian syncopation—and was in fact the original music of the *Carnaval*. It was much more restrained than the samba that replaced it, with its spectacularly loud drums and shouted lyrics.

In the late 1950s, samba and associated song forms evolved toward a quieter, jazz-influenced form called bossa nova, which roughly translates as “new style.” Its chief creators, especially Carlos JOBIM, received attention outside their country because of their involvement with the soundtrack for the film *Black Orpheus* (1959), and through recordings of their songs by American jazz players such as saxophonist

Stan GETZ, guitarist Charlie Byrd, and flautist Herbie Mann, as well as by the sublime Brazilian guitarist and singer João Gilberto and his vocalist wife, Astrud. “The Girl from Ipanema,” a sexy, lilting 1962 single written by Jobim and recorded by Getz and the Gilbertos, was a huge hit. It crossed over from Brazil to the U.S. and from jazz to rock stations, and set the tone in the clubs of Rio de Janeiro and São Paulo.

In the state of Bahia, further to the north, the traditional music has always been closer to the rhythms and drumming sounds of Africa. Black consciousness groups, called “*blocos afros*,” brought these forms to the attention of people throughout Brazil.

Brazil's dry, poor, and mostly white northeastern region gave rise to a form of cantering, accordion-driven song known as *forró*, which was related to the older *baião*. Further to the northwest and closer to the equator, radio brought music from the Caribbean, giving rise to the reggae-influenced *lambada*.

Much regional material filtered into the national song festivals of the late 1960s and 1970s, often including implied musical protests against the military dictatorship that ruled Brazil for 21 years. Some of the songwriters, including the now-famous Caetano VELOSO, Gilberto Gil, Gal Costa, and Milton Nascimento, also incorporated rock elements and electrical instrumentation, resulting in hybrids that were as mind-bending as some of the poetic lyrics. Collectively, this younger generation's contribution, honouring samba while exploring different territory, became known as MPB (*música popular brasileira*).

Jeff Kaliss

SEE ALSO:

AFRICA; DANCE MUSIC; LATIN AMERICA; REGGAE.

FURTHER READING

Appleby, D. *The Music of Brazil* (Austin, TX: University of Texas Press, 1989); McGowan, C., and R. Pessanha. *The Brazilian Sound: Samba, Bossa Nova, and the Popular Music of Brazil* (Philadelphia, PA: Temple University Press, 1997).

SUGGESTED LISTENING

Forró: *Brazil Classics 3: Music of the Brazilian Northeast; Tropicália 2* (featuring Caetano Veloso and Gilberto Gil); Samba: *Black Orpheus; Brazil Classics 2: O Samba*.

JACQUES BREL

Belgian-born actor, director, composer, and screenwriter, Jacques Brel was one of Europe's most enduring artists of the 1950s and 1960s. His influence was international—both David BOWIE and Joni MITCHELL cited Brel's music as having helped shape their respective genres. Brel's songs, often brooding and filled with themes of unrequited love and cynicism, were brought to their largest audience by others who recorded them within their own individual styles.

BREAKING OUT ON HIS OWN

Jacques Brel was born on April 8, 1929, in Brussels. He endured a difficult childhood marred by the severity of the Nazi occupation of Belgium during World War II. Initially, his talents as a musician and songwriter were purely a hobby. He studied commercial law and worked for a while in his father's cardboard merchandising business.

By age 23, Brel, now married with two daughters, quit his job and moved his family to Paris so that he could pursue a career as a songwriter. As a consequence, Brel and his family lived in poverty while he struggled to find singers for his compositions. He finally realised he stood the best chance of survival (as well as increasing the chance that his work would be interpreted as he intended it) by performing the works himself. He swiftly gained a loyal cabaret following, earning notice for his highly emotive, visceral stage presence evoking feelings of loneliness, death, and melancholy that were never melodramatic.

Though primarily a European phenomenon, Brel also gained a small but dedicated following in the United States after he was signed to the CBS recording label. Although he never had a popular hit record in America, Brel's songs did find success in the hands of other artists—his "Le Moribond" later became the Terry Jacks hit "Seasons in the Sun," and the English versions of "If You Go Away" and "If We Only Have Love" have become cabaret standards.

For over 12 years, Brel, as a songwriter and singer, gave more than 200 concerts annually in Europe, and despite language barriers, he packed both Carnegie

Hall in New York and the Royal Albert Hall in London. His songs have also been performed and recorded by artists including Frank SINATRA, Ray CHARLES, Nina SIMONE, and Scott Walker.

In 1967, Brel retired from the concert stage for health reasons, but his music was kept alive thanks to fresh recordings by other artists of his songs. Brel's music also reached a whole new audience with the creation of *Jacques Brel Is Alive and Well and Living in Paris*, a revue-style show written by poet Eric Blau and songwriter Mort Shuman. The show opened in early 1968 at New York City's Village Gate theater and ran for over 1,840 performances before closing. In Britain, the musical did not fare as well, closing after only 22 performances.

IN FRONT OF AND BEHIND THE CAMERA

When not singing, Brel pursued a moderately successful career as an actor appearing in films by Claude Lelouch, Marcel Carné, and Edouard Molinaro. He made his directorial debut in 1972 with *Franz*, a serio-comic love story in which he also starred. The film received critical praise, but failed commercially. In 1973, Brel directed *Le Far West*, another box-office failure. Though he continued to act through the mid-1970s, he never directed again.

Brel developed lung cancer in the early 1970s and struggled with it until October 9, 1978, when he died. Immediately following his death a compilation album, *Brel*, sold over a million copies worldwide.

James Tuverson

SEE ALSO:

CABARET MUSIC; FOLK MUSIC; PIAF, EDITH.

FURTHER READING

Blau, Eric. *Jacques Brel Is Alive and Well and Living in Paris*

(New York: E. P. Dutton, 1971);

Clayson, Alan. *Jacques Brel*

(Chessington: Castle Communications, 1996);

Holdsworth, Carole A. *Modern Minstrelsy*

(Las Vegas, NV: P. Lang, 1979).

SUGGESTED LISTENING

Best of Jacques Brel; Brel;

Jacques Brel l'Univers Symphonique;

Jacques Brel Master Series; Knokke Live.

ALFRED BRENDL

One of the world's foremost concert pianists, Alfred Brendel is admired especially for his sensitive interpretations of the music of Beethoven, Schubert, Mozart, Haydn, and Liszt.

Alfred Brendel was born in Wiesenberg (in the former Czechoslovakia), in 1931, but spent his childhood in Zagreb. He displayed an early interest in music, which was encouraged by his parents, and began studying piano at the age of six with Sofia Dezelic. In 1943, his family moved to Graz, Austria, and there he was taught composition and piano by several important tutors, including Paul Michel (b. 1918), Edward Steuermann (1892–1964), and Edwin Fischer (1886–1960). It was the latter who had the most profound influence on Brendel's interpretive approach to music.

LANDMARK PERFORMANCES

In 1948, Brendel made his debut recital in Graz, and the following year won a prize in the Busoni Competition in Bolzano, Italy. This success encouraged him to pursue a career as a pianist (rather than in writing or painting, which were two other early areas of interest).

During the 1950s, Brendel performed mainly in Austria, but made many recordings that gained him an international reputation, among them performances of the works of Liszt, Mozart, and Schubert. Most significantly, Brendel was the first musician to record the complete piano works of Beethoven. So successful were these recordings that in 1962 he performed all the Beethoven piano sonatas in a series of concerts held in London's Wigmore Hall, and in the following year he embarked on the first of many popular recital tours of North America.

Since then, Brendel has performed in concert halls all over the world. His repertoire ranges from Bach to Schubert and Mussorgsky to BARTÓK, although he is best known as a performer of late 18th- and early 19th-century music. His interpretations of Schubert have helped to stimulate a renewed interest in that composer's piano works. But Brendel has also made

his mark with 20th century music by performing piano pieces by STRAVINSKY and establishing SCHOENBERG's Piano Concerto as part of the standard classical concert repertoire.

Brendel's playing is praised for its subtlety of tone and colour, and sensitivity to the composer's individual style. Although he performs with great intensity of feeling, he approaches a piece of music analytically, studying its structure in great detail. His concerts have occasionally been criticised for being too eccentric, but equally he has been lauded for his sympathetic interpretations.

AWAY FROM THE PIANO

An accomplished writer, Brendel has published many essays on music. His first collection of essays, entitled *Musical Thoughts and Afterthoughts*, which covers a wide range of topics including Beethoven's use of dynamics (variations in loudness) in his piano works, Liszt's style of playing, and the "electrifying" teaching methods of Edwin Fischer. Typically, the scholarship in these essays is lightened by perceptive, often witty, observations on contemporary fashions in music.

Besides his many concert engagements, Brendel often gives master classes, most famously at the Vienna Festival during the 1960s as well as at the Cheltenham Festival in 1973. His list of recordings is enormous, and on the occasion of his 65th birthday, in 1996, Philips issued a 25-CD boxed set called *The Art of Alfred Brendel*, which contains some of the most outstanding recorded performances from his remarkable career.

Eleanor Van Zandt

SEE ALSO:

CHAMBER MUSIC; FESTIVALS AND EVENTS.

FURTHER READING

Brendel, Alfred. *Musical Thoughts & Afterthoughts* (New York: Noonday, 1992);
Brendel, Alfred. *Music Sounded Out* (New York: Noonday, 1992).

SUGGESTED LISTENING

Beethoven: *Complete Piano Sonatas* (1995);
Mozart: Piano Concerto No. 9 in E Flat (1978);
Schubert: Piano Quintet in A, "The Trout" (The Cleveland Quartet).

BRITISH BEAT MUSIC

British beat groups rose to popularity in the mid-1960s in the U.K., the European mainland, and the U.S. during the period referred to by the American press as the “British Invasion,” because of the perceived dominance of British groups in the U.S. charts. British Beat groups demonstrated that young men could make music together without having had any formal training and without being part of a musical establishment that wanted to groom solo stars. Their music was the background from which the great British rock groups of the 1960s emerged.

Britain's beat groups were strongly influenced by, music from the U.S.: rock'n'roll from the 1950s—Elvis PRESLEY, Chuck BERRY, Bo DIDDLEY, and Buddy HOLLY; rhythm and blues (R&B)—the Coasters and Ray CHARLES; the Chicago-based electric blues—Muddy WATERS and Howlin' Wolf; and female groups such as the Teddy Bears and the Crystals. Initially, the beat groups worked in English clubs to create their unique styles and stage acts. Many then went on to play in Hamburg, Germany, at clubs like the Top Ten Club, the Indra Club, and the Star Club. After a few months, the groups returned to their home towns with aggressive, sharpened acts and sounds, which attracted the attention of thousands of young listeners in England and subsequently in the U.S.

LIVERPOOL AND MANCHESTER

While not responsible for the origin of Beat music, Liverpool was an important area for its development, and Liverpool groups were the first British acts to achieve popularity in the U.S. The music of Liverpool groups, often referred to as “Merseybeat” after the Mersey River, tends to have a light, pop-oriented sound with catchy melodies and sweet, sentimental lyrics.

The BEATLES were the most popular and influential of the Liverpool groups, quickly outgrowing their roots, and local rivals, to become a phenomenon in the history of popular music. They drew from many sources: rock'n'roll, R&B, British music hall, and

American Broadway tunes. As the 1960s progressed, other Merseybeat bands could only hope to wring out one or two more years riding on the coat-tails of the Beatles. Another popular Liverpool group was Gerry and the Pacemakers. Their music is similar to that of the Beatles' early period: catchy melodies, close-harmonised singing, and themes of teenage love. Three successive releases in 1963, “How Do You Do It?,” “I Like It,” and “You'll Never Walk Alone,” hit No. 1 in Britain; and two ballads reached the U.S. Top 10 in 1964, “Ferry 'Cross the Mersey” and “Don't Let the Sun Catch You Crying.” However, their popularity waned due to an outdated sound, and they disbanded in 1967.

Manchester groups were also influenced primarily by American rock'n'roll and R&B. The Hollies were one of the most successful bands from Manchester. Their earliest recordings were covers of R&B songs, none of which succeeded in America. They finally made it to the Top 10 in both Britain and the U.S. in 1966, with the song “Bus Stop.” Popular for many of their singles, the Hollies failed when they attempted to become an album-oriented group.

Herman's Hermits were another commercial, singles-oriented band from Manchester. They were repackaged for a pre-teenage audience by record producer Mickie Most in 1964. He hired the best London session players for the Hermits' studio recordings, including Big Jim Sullivan and Jimmy Page on guitars, and bassist/arranger John Paul Jones. Page and Jones later formed the backbone of LED ZEPPELIN. Other popular Manchester bands in the 1960s included Freddie and the Dreamers, and Wayne Fontana and the Mindbenders.

BIRMINGHAM AND NEWCASTLE

Birmingham bands were the most soul-oriented of all the Beat groups. Many augmented their sound with electric pianos and organs, and singers imitated soul singers Ray Charles, James BROWN, and Wilson Pickett. While the beat was still strict, Birmingham groups added more swing to imitate their soul models.

Several important Birmingham groups developed in the mid-1960s, such as the Move, the Diplomats, and the Uglys, but only two had a major impact—the Spencer Davis Group and the Moody Blues. Unlike most other Beat groups, the primary musical influence on the Spencer Davis Group was jazz. Formed by Davis in 1963, the band recorded several R&B covers,

finally reaching No. 1 in England in 1965 with the single "Keep on Running." Steve Winwood's vocals, strongly influenced by soul singers, were a distinctive feature of the group.

The Moody Blues originally formed in 1964 as an R&B band. Their first single, a cover of R&B song "Lose Your Money," did moderately well on the charts. After a breakup, the Moody Blues reformed with multi-instrumentalists Justin Hayward and John Lodge, and in 1967 teamed with conductor/arranger Peter Knight and the London Festival Orchestra to record *Days of Future Passed*, a landmark album of 1970s art-rock.

The only Beat group from Newcastle-upon-Tyne to achieve any popularity was the Animals. Strongly influenced by American R&B and Chicago blues, Eric Burdon's harsh vocal style was enhanced by the soulful, jazz-oriented organ playing of Alan Price. Their first release was "Baby Let Me Take You Home" (1964), derived from Bob DYLAN's "Baby Let Me Follow You Down;" their second, a remake of the classic folk song "House of the Rising Sun" (1964), reached No. 1 in both England and the U.S. In 1965, they continued their singles success with a cover of Nina SIMONE's "Don't Let Me Be Misunderstood." From late 1966, the band became Eric Burdon and the Animals.

LONDON DISTRICT

London Beat groups were mostly influenced by the Chicago-style electric blues and American R&B. Home to several excellent Beat bands in the 1960s, London boasted the ROLLING STONES, the Yardbirds, the KINKS, and the WHO. Based in the London suburbs and the Southeast were the Zombies, the Dave Clark Five, and the Troggs. The sound of London Beat groups was generally much harder, guitar-driven, and more blues-oriented than the bands from the other cities.

The most influential of the beat bands from London was the Rolling Stones. Similarly to the Beatles, the musical style of the Stones developed in three stages: songs formerly performed by other groups and original material imitating their R&B heroes; an experimental, drug influenced period characterised by an increased use of orchestral and ethnic instruments; and a mature period, characterised by a return to their R&B roots, with extremely polished production.

The musical style of the Yardbirds coincides with the tenures of their lead guitarists: with Eric Clapton (1963–65), their music was mostly blues covers, with performances that included long improvisational jam

sessions. With Jeff Beck (1965–66), the band had a hard-edged, blues-based pop sound that also featured experimental sounds such as fuzztone and electronic feedback. With Jimmy Page (1966–68), the Yardbirds were psychedelia and Eastern-influenced, and returned to pop-orientated singles ("Ha Ha Said the Clown").

The Who's music also developed in distinct stages: an early R&B style with a hard-edged sound; and a mature style—long songs, extensive use of synthesizers, thick polyphonic textures, and good, rich production. Despite quitting in 1984, the band reunited for various concerts in 1985, 1988, and 1989. The overall rough-edged sound, aggressive stage act, and politics expressed in Pete Townshend's lyrics can all be seen as forerunners to the mid-1970's punk rock movement.

The music of another successful London-based band, the KINKS, has a raw sound with heavy, percussive rhythms, and aggressive playing, that foreshadows HEAVY METAL bands of the 1970s and 1980s, punk bands of the 1970s, and INDIE (or alternative) bands of the 1980s and 1990s. The Kinks had hits in the U.S. and England throughout the 1970s and 1980s, and are still in demand for concert appearances in the 1990s. Other influential London-area groups were Manfred Mann, the Dave Clark Five, the Tremeloes, Them—featuring VAN MORRISON—the Zombies, and the Small Faces, a group that influenced the later punk rock era.

Steve Valdez

SEE ALSO:

PUNK ROCK; ROCK MUSIC; ROCK'N'ROLL; SOUL; SURF MUSIC.

FURTHER READING

Clayson, Alan. *Beat Merchants*
(London: Blandford, 1995);

McAleer, D. *The Fab British Rock'n'roll Invasion of 1964* (New York: St. Martin's Press, 1994);

Schaffner, N. *The British Invasion*
(New York: McGraw-Hill, 1983).

SUGGESTED LISTENING

The Beatles: *Beatles 1963–1966; Please Please Me; The Best of the Animals; The Best of Gerry and the Pacemakers; The Definitive Collection; The Best of Manfred Mann: The Definitive Collection; The Best of the Spencer Davis Group; The British Invasion: The History of British Rock; The History of the Dave Clark Five; The Hollies' Greatest Hits.*

BRITPOP

Britpop is the name given to the music of several British groups who became successful in the mid-1990s, and whose music consciously pays homage to British groups of the 1960s such as the BEATLES, the KINKS and the WHO. The main Britpop bands are OASIS, who refer back to the Beatles; Blur, whose idols are the Kinks; and Pulp, who are more influenced by the early 1970s, glam-rock sounds of David BOWIE. All these bands demonstrate a strong awareness of British identity in the lyrics and musical style of their songs, and in their sense of dress. While some critics regard the Britpop bands, especially Oasis, as unimaginative and derivative, others have hailed Britpop as a renaissance of the British “beat” groups who, starting with the Beatles, took America by storm in the 1960s. Some are also of the opinion that the term “Britpop” actually means very little in itself and is merely a handy marketing label.

STYLE AND CLASS ROOTS

In the 1960s, British beat groups developed their own pop music based on American rock’n’roll and rhythm and blues, but also incorporated elements of British street style. For example, in their early days the Beatles dressed in a “mod” style—with collarless suits and long hair—a fashion that was unknown in America until that time. Meanwhile, the Kinks, the Who, and the Small Faces pointedly sang in British accents, often making reference to British places and lifestyles in their songs. The Kinks and the Small Faces in particular were exaggeratedly English, while observing the changes in, and anachronisms of the English class system. For example, the Kinks sported the red hunting jackets of the English upper class while their number one single “Sunny Afternoon” wryly described the descent of an aristocrat bankrupted by the tax man. Similarly, the Small Faces gently poked fun at the generation gap among the English working class in “Lazy Sunday Afternoon.”

Two decades later, in a reaction against the dominant, highly Americanised sound of grunge groups such as NIRVANA and Pearl Jam, bands like Oasis and Blur offered a distinctly English image and

sound—rooted in the 1960s but updated for the 1990s. Several strands within British youth culture also contributed to the emergence of Britpop: the rebellious minimalism of 1970s punk rock; the early 1990s’ trend for rapid recycling of fashions from the 1960s and 1970s; and the perennial interest of art-school bands like Blur in sociological observation.

THE SHOCK OF THE NEARLY NEW

Oasis presented an image of the beer-drinking, soccer-loving “new lad,” with anoraks and designer sports clothing, while Blur wore sneakers and posed on motor scooters. Both groups had a guitar-driven sound, just like the Beatles (who in turn had modelled themselves on such American guitar pop groups as Buddy HOLLY and the Crickets). Blur’s 1994 album *Parklife* was particularly focused on the contemporary British working class—celebrating London life in songs about dog racing, discos, and pubs—all delivered in a broad Cockney accent.

As the 1990s progressed, Britpop became a catch-all term covering any new, young, singles-oriented British group, rather than describing a distinct British musical direction. Thus groups with styles as diverse as the punk-pop of Supergrass and the neo-psychedelic rock of Kula Shaker became known as Britpop. The result was that the term became increasingly meaningless and began to fall out of use. On Blur’s 1997 album *Blur*, the group dropped their references to the Kinks and to British street life, creating a sound that was closer to American alternative groups such as Pavement. For many, this appeared to signal the beginning of the end of Britpop.

James Tuveson

SEE ALSO:

BRITISH BEAT MUSIC; INDIE BANDS; PUNK ROCK; ROCK’N’ROLL; SEX PISTOLS.

FURTHER READING

Holorny, Linda. *Blur: An Illustrated Biography* (New York: Omnibus Press, 1996);
Krugman, Michael. *Oasis: Supersonic Supernova* (New York: St. Martin’s Griffin, 1997).

SUGGESTED LISTENING

Blur: *Parklife*; Oasis: *Definitely Maybe*; *What’s the Story (Morning Glory)?*; Pulp: *Different Class*.

BENJAMIN BRITTEN

Alongside Edward ELGAR, Benjamin Britten is probably the most celebrated British composer of the 20th century. He was born in Lowestoft, a small seaside town on the east coast, on November 22, 1913—an auspicious day, for it is Saint Cecilia's Day (Saint Cecilia is the patron saint of music).

Britten's mother, herself a gifted musician, was quick to recognise and encourage her young son's remarkable gifts. From the age of five, he had piano and viola lessons and began to write short pieces of music. During his teens, he took lessons from, among others, the English composer Frank Bridge (1879–1941), and completed his formal studies at London's Royal College of Music.

The adult Britten rapidly made a name for himself with early works such as his song cycle *Our Hunting Fathers* (1936), a piece that set the words of his friend the poet W. H. Auden to music. He also gained recognition with several musical scores specially written for government-sponsored documentary films. An affectionate tribute to his former teacher, *Variations on a Theme of Frank Bridge*, introduced his music to a worldwide audience when it was first performed at the International Salzburg Festival in 1937. Upon hearing this work, composer Aaron COPLAND described it as “a knock-out.”

OPERATIC SUCCESS

Two years later, Britten sailed for America, accompanied by Auden and the renowned tenor Peter Pears (1910–86)—a lifelong collaborator and partner for whom Britten wrote many outstanding works. Upon arrival in New York, the trio joined an artists' commune, and, while there, Britten demonstrated his love of writing for voice with some striking new pieces, including the song cycle, *Les Illuminations* (a musical setting of poems by the 19th-century French poet Arthur Rimbaud), and a short opera, *Paul Bunyan* (inspired by American folklore).

Benjamin Britten (left) and Peter Pears during rehearsals for The Rape of Lucretia at Glyndebourne, England.

When war broke out in Europe later in 1939, Britten became a conscientious objector—rejecting the idea of fighting and killing on moral grounds. However, in 1942 he decided to return home in order to “do his bit” for his country. Back in England, Britten spent much of his time giving concerts and recitals, but he also found time to write his atmospheric work *Serenade for Tenor, Horn, and Strings* (1943)—this work consists of settings of poems by Tennyson, Blake, Keats, and other English poets. He also began work on another opera, commissioned by the American Koussevitzky Foundation, which was to prove the real turning point in his life. This work, entitled *Peter Grimes* (1945), was also to be a turning point in the history of English opera.

The story of *Peter Grimes*, based on a grim, powerful poem by writer George Crabbe, concerns a strange, solitary fisherman (Grimes) who is victimised by the local community and finally drowns himself. The opera was first performed at London's Sadler's



Hulton-Deutsch Collection

Wells Theatre in June 1945, and was hailed as the greatest opera by an English composer for over 200 years. Britten's strong feeling for the sea was one aspect of the opera that caught the public's imagination, and the "Four Sea Interludes" from *Peter Grimes* has since become a popular concert piece in its own right.

Peter Grimes confirmed Britten's reputation as a great operatic composer, and his operas and choral pieces were to form the most important part of his work. *Albert Herring* (1947) is a light-hearted comedy, far removed from the tragic world of *Peter Grimes*. *Billy Budd* (1951), based on the novella by Herman Melville, takes place on board a British warship during the Napoleonic Wars, and focuses on the injustice and brutality of life aboard ship at that time. *A Midsummer Night's Dream* (1960) captures all the magic and comedy of Shakespeare's play. *The Turn of the Screw* (1954) and *Owen Wingrave* (1971) are two chilling ghost stories based on the work of Henry James, and *Death in Venice* (1973) was based on a story by the German writer, Thomas Mann.

Britten was also interested in types of musical theatre originating from other cultures and eras. *Noye's Fludde* (1958), *Curlew River* (1964), and *The Burning Fiery Furnace* (1966) are all small operas that contain echoes of European medieval "miracle plays," and Japanese Noh theatre. He also wrote for children's voices, as in *Let's Make an Opera* (1949), which included elements of audience participation.

AFTER 1948: ALDEBURGH

Many of Britten's post-1948 works were written for staging at the Aldeburgh Festival. Soon after the success of *Peter Grimes*, Britten decided to stage a musical festival at Aldeburgh, a few miles down the coast from his birthplace in East Anglia. The festival took place in the summer of 1948, and thereafter became an annual event. Although perhaps overshadowed by his operas, a number of impressive concert works were composed by Britten throughout his career, and Aldeburgh provided a showcase for them. Such works included *The Young Person's Guide to the Orchestra* (1946), a musical story that introduced children to orchestral instruments; the choral *Spring Symphony* (1949); and the deeply moving *War Requiem* (1961), written to commemorate the rebuilding of Coventry Cathedral, which had been destroyed by bombs during World War II.

In addition to composing, Britten was a fine conductor and pianist—often accompanying Pears on intelligent interpretations of songs by Schubert and other composers. He consistently undertook extensive concert tours worldwide, while the success of the Aldeburgh Festival attracted many famous performers and composers—among them the Russian cellist Mstislav ROSTROPOVICH, for whom Britten wrote the Cello Symphony (1963).

As a composer, Britten was not daringly advanced compared to some of his contemporaries. What he did have, however, was a gift for giving conventional instrumental and vocal sounds and harmonies a surprising new twist, or the musical equivalent of viewing familiar scenes or pictures in a distorting mirror. This talent gave Britten's music a much more cosmopolitan and internationally appealing sound than that of many other English composers. In 1976, not long before he died, he was made a lord of the realm, the first musician to be given such an honour.

Alan Blackwood

SEE ALSO:

FESTIVALS AND EVENTS; OPERA; VOCAL AND CHORAL MUSIC.

FURTHER READING

Cooke, M., and P. Reed. *Benjamin Britten: Billy Budd* (Cambridge: Cambridge University Press, 1993);

Evans, P. *The Music of Benjamin Britten* (Oxford: Clarendon Press, 1996).

SUGGESTED LISTENING

Choral and orchestral works

Cello Symphony; *A Ceremony of Carols*; *Sinfonia da Requiem*; *Variations on a Theme of Frank Bridge*; *War Requiem*; *The Young Person's Guide to the Orchestra*.

Opera and other stage works

Albert Herring; *Billy Budd*; *Death in Venice*; *Gloriana*; *A Midsummer Night's Dream*; *Noye's Fludde*; *Owen Wingrave*; *Peter Grimes*; *The Rape of Lucretia*; *The Turn of the Screw*.

Song cycles (with orchestra or piano)

Our Hunting Fathers;
Seven Sonnets of Michelangelo;
Serenade for Tenor, Horn, and Strings.

BIG BILL BROONZY

Of all the musicians who pioneered the Chicago blues, none was more important than Big Bill Broonzy. Broonzy incorporated the spirituals and folk songs of the Deep South into urban blues, serving as a link between the old and new. His guitar-driven, rhythmic music set the tone for the Chicago blues of the post-World War II era.

William Lee Conley Broonzy was born in June 1893, near Scott, Mississippi. He grew up in Arkansas, where he learned to play a homemade cigar-box fiddle under his uncle's guidance and picked up old folk songs from relatives. Broonzy preached for a time, and worked as a farmhand and on road gangs in Arkansas. He served in the army toward the end of World War I and moved to Chicago in 1920, where he befriended several blues musicians and began to learn guitar. Although a newcomer to the instrument, Broonzy quickly became an accomplished guitarist. He made his first recordings in 1926 for Paramount under the name Big Bill—he stood 6 feet 6 inches and weighed over 200 pounds—to distinguish him from another musician named Bill. His first hits were “Big Bill Blues” and “House Rent Stomp.”

BROONZY IN THE 1930S

By 1930, Broonzy was recording extensively and had developed a distinctive guitar style, choking his notes and hammering on the strings to a swinging beat. Although his 1930s recordings had a jazzy sound and included a small band accompaniment, they still had a hint of country-style. He wrote more than 300 tunes, including the blues standard “Key to the Highway,” but received little compensation from dishonest producers. Some of his numbers were protest songs, including “If You’re Black, Get Back” and “Just a Dream.”

Big Bill Broonzy’s unmistakable tenor voice has been described as one of the most supple and expressive in blues. Combining the resonance of a field holler with the streetwise, confident authority of a city dweller, it made him the best-selling black male blues singer of the late 1930s. He toured with MEMPHIS MINNIE in the 1930s and worked with many

other major blues figures, including MEMPHIS SLIM, Sonny Boy WILLIAMSON, Washboard Sam, and Jazz Gillum. Broonzy’s big break came in December 1938 when he performed in John Hammond’s “From Spirituals to Swing” concert at New York’s Carnegie Hall, replacing the deceased Robert Johnson. His hits included “Trucking Little Woman” (1938), “Looking Up at Down” (1940), “When I Been Drinking” and “All by Myself” (both 1941).

POST-WAR CAREER

Broonzy was known as much for his wisdom, dignity and warmth as for his inspiring musicianship. After World War II, Broonzy continued to perform on the Chicago club scene. He nurtured Muddy WATERS’ career when Waters first arrived in Chicago, and Waters repaid him by recording a tribute album after Broonzy’s death. Broonzy was the classic hard-working musician, continuously adapting to change. He worked in a foundry and held various other jobs to make ends meet, including working as a Pullman porter, farmer, and janitor at Iowa State University.

In the late 1940s, Broonzy exchanged his urban electric guitar for a more countrified acoustic one and became a folk-blues singer, adopting an old-time style that pleased the Greenwich Village folk crowd. Broonzy enjoyed a huge following in Great Britain, France, and Belgium. He first went to Europe in 1951 and returned regularly until his death in August 1958. Although some criticised his later career as pandering to white tastes, Broonzy’s European tours did much to win a whole new audience for the blues.

Stan Hieronymus

SEE ALSO:

BLUES; FOLK MUSIC.

FURTHER READING

Broonzy, William, with Yannick Bruynoghe.

Big Bill Blues: William Broonzy’s Story

(New York: Da Capo Press, 1992);

Lomax, Alan. *The Land Where the Blues Began*

(New York: Pantheon Books, 1993).

SUGGESTED LISTENING

Blues in the Mississippi Night; Do That

Guitar Rag; Good Times Tonight;

The Young Big Bill Broonzy: 1928–35.

CLIFFORD BROWN

Born in 1930 in Wilmington, Delaware, hard bop jazz trumpeter Clifford Brown was an extraordinarily sensitive musician and a superb technician. One of the brightest stars of the early 1950s, Brown's career was on the rise in every respect when the jazz world was shocked by his tragic death in a car crash in 1956.

Brown's father, himself an amateur musician, gave Clifford a trumpet at age 15, and he was soon playing in college and other youth bands. By his late teens, Brown was performing in Philadelphia with well-known jazz artists such as Miles DAVIS and Fats Navarro, and had become a familiar face on the New York bop scene. In 1948, he entered Maryland State University to study music, but was nearly killed in a car accident and spent almost a year recovering in the hospital. Encouraged to resume playing by Dizzy GILLESPIE and others, Brown made his first records with Chris Powell and Tadd Dameron in 1952.

In 1953, Clifford Brown went on tour in Europe with Lionel Hampton's band, which was attracting much attention because of its exciting new talents. During this tour, many of the young musicians defied Hampton's ban on making individual recordings. Brown sneaked out of a Stockholm hotel by the fire escape to record with fellow-American trumpeter Art Farmer. He also recorded in Paris. These sessions are preserved on the albums *Clifford Brown in Paris* and *Stockholm Sweetnin'* (both 1953). When Hampton heard of this on returning to the U.S., Brown and most of the rest of the band were fired for breach of contract.

THE BROWN-ROACH QUINTET

Clifford Brown recorded with Sarah VAUGHAN and briefly appeared with Art BLAKEY's quintet in 1954, recording the memorable live albums *A Night at Birdland, Volumes 1 and 2*, before joining up with legendary drummer Max ROACH to form the Clifford Brown-Max Roach Quintet. One of the finest jazz groups of the 1950s, the quintet also included pianist Ritchie Powell (brother of Bud POWELL), bassist George Morrow, and, at different times, saxophonists Sonny Stitt, Harold Land, and Sonny ROLLINS. Brown's

recordings with Roach are generally thought to be among his finest. Brown was soon regarded as a major trumpeter and composer, and was chosen as *Down Beat* magazine's New Star of the Year in 1954. Sadly, Brown and Powell died in a road accident while driving between venues on a nationwide tour.

LASTING INFLUENCE

Brown's airy, joyous music incorporated formal elements of swing into a mature bop style. He had great technique and stamina, an exhaustive range, and tremendous versatility, able to solo accurately at a Parkeresque 300 beats per minute, or state a ballad melody with breathtaking emotional directness.

The ensemble sections of Clifford Brown's arrangements often emulated swing, but with a consciously modern jazz approach in that only one instrument of each type was used, rather than sections of each. Although not a prolific composer of "heads" (melodies used as a basis for jazz improvisation), Brown is now remembered most widely for his unusual composition "Joy Spring." The chord changes of "Joy Spring," like those of countless bop heads, are loosely derived from George GERSHWIN's "I Got Rhythm," but the melody is complex and thoroughly original. This and other compositions, such as "Daahoud" and "Sandu," now form part of the standard jazz repertoire. Clifford Brown's playing influenced Lee MORGAN, who died in 1972, and lives on in the work of trumpeters Freddie HUBBARD, Wynton MARSALIS, and Charles Tolliver.

Joseph Goldberg

SEE ALSO:

BEBOP; COOL JAZZ; HARD BOP; JAZZ; SWING.

FURTHER READING

Goldberg, Joe. *Jazz Masters of the 1950s* (New York: MacMillan, 1965);
Wilson, John Stuart. *Jazz: The Transition Years, 1940-60* (New York: Da Capo Press, 1983).

SUGGESTED LISTENING

Clifford Brown and Max Roach Inc.;
Clifford Brown and Max Roach Live at Basin Street;
Jazz Immortal; *Live at the Bee Hive in Chicago*, Vols. 1 and 2; *Pent-Up House*;
"What Is This Thing Called Love?"

JAMES BROWN

A profoundly influential figure in African-American music, James Brown has, in the space of 40 years, left a recorded legacy that has been universally praised by both critics and the public. Even more remarkably, the unique merger of tight rhythm and rock-solid repetitive bass that he pioneered decades ago has become a conspicuously hip, "modern" style ubiquitous in late-1990s rhythm and blues (R&B) and dance music.

Known to a generation as "Soul Brother Number One," Brown, who was born on May 5, 1933, grew up in poverty in Augusta, Georgia. He had musical ability from an early age. Following a stint in reform school, the singer—and by 1952 a multi-instrumentalist—joined the Gospel Starlighters, a gospel group led by longtime associate Bobby Byrd. Renamed the Flames, the group started to play R&B. In 1955, the group's demo version of Brown's "Please, Please, Please" reached producer Ralph Bass, who signed the band to the Cincinnati-based King Records label. Within a year, a newly-recorded version of the song was released by King's Federal label and scored a significant hit.

Brown's impact on R&B from then on cannot be overstated; between "Please, Please, Please" and the 1988 hit, "I'm Real," the singer released close to 100 R&B hits, and is still ranked by *Billboard* magazine the number one artist in that field. His impact was by no means confined to R&B: beginning with 1960's "Think," his first hit on *Billboard*'s pop singles chart, Brown managed to reach the top 40 an astounding 44 times. His hits during the 1960s with the Famous Flames have become milestones: "Papa's Got a Brand New Bag," "Cold Sweat," and "I Got You (I Feel Good)." Brown's electrifying live performances and the political message of songs such as 1968's "Say It Loud, I'm Black and I'm Proud" made a great impact upon African-American music fans at the time.

As the 1960s progressed, Brown produced sessions for many artists, including Lynn Collins, Byrd and his own newly named band the JB's. His music became even more tightly wound, but by the mid-1970s began to fade slightly in popularity due to the rise of disco and new dance music. Though he still had hit



*Singing and dancing in concert, San Francisco, 1984:
James Brown was as outrageously athletic as ever at age 50.*

records—his last major pop entry was "Living in America" (1985)—later run-ins with the law plagued his career. In 1988, the singer was sentenced to six years in prison as the result of a drug-related car chase.

Brown re-emerged in 1991, and within a year had won a Lifetime Achievement Grammy Award from the National Academy of Recording Arts and Sciences. Though without hit records in the 1990s, the rise of sampling made his inimitable sound an integral part of countless rap and hip-hop records of the decade. Few, if any, figures in 20th-century music can match James Brown's impact on dance music.

Dave DiMartino

SEE ALSO:

DANCE MUSIC; DISCO; FUNK; RAP; SOUL.

FURTHER READING

Brown, G. *James Brown: Doin' It to Death* (London: Omnibus Press, 1996);

Rose, C. *Living in America: The Soul Saga of James Brown* (London: Serpent's Tail, 1990).

SUGGESTED LISTENING

Live at the Apollo; Roots of a Revolution; Soul Pride: The Instrumentals 1960-69; Star Time.

DAVE BRUBECK

More a jazz musician of ideas than a great pianist or composer, Dave Brubeck took his experimental, heavily European-influenced jazz to massive, mainly white, middle-class audiences in the 1950s and 1960s, and they loved it. Brubeck is perhaps most popularly known for the catchy “Take Five”—the first jazz single to sell more than a million copies.

CLASSICAL INFLUENCE

Born on December 6, 1920, in Concord, California, Brubeck studied the classical piano with lessons from his mother, but by the age of 13 he was already performing professionally with local jazz groups. He continued his music studies at the College of the Pacific, and while in the military during World War II he played in the band assigned to General George Patton’s 3rd Army. After the war he returned to California to continue his studies at Mills College in Oakland. There he came under the influence of composition teacher Darius MILHAUD, whose own work integrated elements of jazz and world music.

While at Mills, Brubeck formed an octet with fellow students, including drummer Cal Tjader (1925–82), saxophonist Paul Desmond (1924–77), clarinetist Bill Smith (b. 1926), and bassist Ron Crotty (b. 1929). In the late 1940s, their approach to jazz—in which a classical-influenced style was modernised by polytonality and polyrhythms—was strongly indebted to Milhaud, and was a little too far ahead of its time to gain the attention of jazz fans besotted with swing and bebop.

In 1951, Brubeck and Desmond formed their own quartet. The new group featured Brubeck’s avant-garde, harmonically complex piano and Desmond’s laid-back, airy alto, but the quartet’s drum and bass chairs changed repeatedly until the late 1950s and early 1960s, when Joe Morello (b. 1928) and Eugene Wright (b. 1923) joined. This proved to be the group’s most popular period. The quartet’s somewhat erudite style set them apart from most bebop, hard bop, and cool jazz ensembles, and introduced the classical-jazz hybrid that was labelled “third stream” by writer and composer Gunther Schuller. Their tours of college

campuses, along with their thematic recordings (for example, the album *Jazz Impressions of Eurasia*) were popular with classical and other audiences who were intimidated by the rougher side of jazz.

The 1959 album *Time Out* marked the height of their success. The album had the further distinction of initiating many listeners to a composition not in the standard jazz time signatures of 4/4 or 2/4, or even in the less familiar 3/4 and 6/8: “Take Five,” which was written by Desmond, is in 5/4, which adds an extra, unforgettable beat to each measure. The album also reaffirmed Brubeck’s classical foundation with another hit, “Blue Rondo à la Turk,” a rhythmically tricky reworking of Mozart’s “Turkish Rondo” in 9/8.

A FAMILY AFFAIR

The Dave Brubeck Quartet broke up in 1967 but several members, including baritone saxophonist Gerry MULLIGAN, who succeeded Desmond, tenor Jerry Bergonzi, and clarinetist Bill Smith (from the original Mills College octet) performed intermittently with Brubeck’s later groups. Starting in the 1970s, the core of these later groups was made up of Brubeck’s sons: keyboard player Darius (b. 1947), trombonist and electric bass guitarist Chris (b. 1952), drummer Danny (b. 1955), and cellist Matthew (b. 1955). Their repertoire continues to feature an interesting mix of Brubeck hits, a seemingly inexhaustible supply of new compositions, jazz standards, and popular tunes, all performed with characteristic musical sophistication and impressive technique.

Jeff Kaliss

SEE ALSO:

EUROPEAN JAZZ; FREE JAZZ; JAZZ.

FURTHER READING

Brubeck, Dave. “Jazz Evolvement as Art Form”
(*Down Beat*, vol. xvii, No. 1, 1950);

Hall, Fred. *It’s About Time: The Dave Brubeck Story*
(Fayetteville, AR: University of Arkansas Press, 1996);

Storb, Ilse, and Klaus-G. Fischer. *Dave Brubeck:
Improvisations and Compositions: The Idea of Cultural
Exchange* (New York: P. Lang, 1994).

SUGGESTED LISTENING

*Jazz at Oberlin; Jazz Impressions of
Eurasia; Time Out.*

GARY BURTON

Gary Burton has had a resounding impact on the recent history of jazz in many ways, not least through the unmistakably pure sound of his instrument, the vibraphone. Firstly, he developed a multi-mallet style—using four instead of the traditional two—which gave the vibraphone greater harmonic richness. Secondly, he integrated country and rock elements into jazz, helping to lay the foundation for what would be called “fusion.” Thirdly, he developed a parallel career as a teacher at the Berklee College of Music in Boston, Massachusetts, helping to encourage succeeding generations of young musicians. Always an articulate musician, he has given excellent descriptions of the relationship between technical proficiency and creative flair.

Born on January 23, 1943, in Anderson, Indiana, Burton began to study music as a young child, and by age six had already settled on the marimba, a wooden instrument from the Caribbean. He soon extended his talent to the vibraphone, which substitutes metal bars placed on top of resonant metal tubes for the marimba’s tuned wooden blocks. Adapting violin and piano music for his percussive instruments, Burton later began performing in and around his hometown in a band that included his father, brother, and sister.

After graduation, Burton took advantage of an acquaintance with tenor sax player Boots Randolph—who had had a minor pop hit with “Yakety Sax,” and had close ties with Nashville—and recorded and performed in Nashville before becoming a student at Berklee, which, in the early 1960s, was becoming the premier U.S. jazz school. After Berklee, Burton moved to New York, where he joined the touring ensembles of pianist George Shearing—who recorded an album of Burton’s original compositions—and saxophonist Stan GETZ.

In 1967, Burton formed his own quartet. The band borrowed part of its style from Nashville, and from rock rhythms, and substituted casual on-stage clothing for the suit-and-tie of earlier times. Although Burton did not venture into free jazz, he was important in giving his instrument a modern, joyful voice.



David Redfern

Gary Burton taking a solo during his performance at the Moussac-sur-Vienne jazz festival, France, in 1990.

He eschewed the electronically produced vibrato used by most vibes players in favour of an open, ringing tone. He also bent notes by pressing a hard rubber mallet on to part of the metal bar. In the 1970s, Burton performed and recorded with two prominent but very different pianists: Keith JARRETT and Chick COREA. He also began a successful association with the German jazz record label ECM. In 1971, he won a Grammy for “Alone at Last,” recorded at the Montreux Jazz Festival, and won another in 1979 for *Duet with Corea*.

Since the 1970s, Burton has continued his service at Berklee (becoming executive vice president), and has fostered the talents of many young musicians in his various groups, among them guitarist Pat Metheny.

Jeff Kaliss

SEE ALSO:

JAZZ ROCK; NASHVILLE SOUND/NEW COUNTRY.

FURTHER READING

Burton, Gary. *A Musician's Guide to the Road* (New York: Watson-Guptill, 1981);
Rivelli, Pauline, and Robert Levin. *Rock Giants* (New York: World Publishing, 1970).

SUGGESTED LISTENING

Country Roads and Other Places; The New Quartet; Reunion; Six Pack.

CABARET MUSIC

Sally Bowles sang "Life Is a Cabaret" in the Broadway and film musical *Cabaret*. Like life, the cabaret scene (and its music) can be raw, immediate, bitter, sweet, sad, or romantic—but always an intimate experience. With a past that stretches from 19th-century Parisian cafés to seedy 1920s Berlin clubs to today's sophisticated Manhattan nightspots, cabaret has always been a place where the evening's entertainment breaks down the boundaries between performer and audience. Best exemplified by the satirical 1920s ballads of composer Kurt Weill and lyricist-playwright Bertolt Brecht, it has evolved into the launching pad for such well-known performers as Barbra Streisand and Bette Midler.

ARTISTIC FREEDOM

Cabaret was born with the 1881 opening of the Chat Noir in Paris. A place for artists to gather and experiment, the club was symbolised by a black cat which, according to writer Lisa Appignanesi, "could sing, recite, dance, show shadow plays, write music, lyrics, farce, and, above all, perform." Filled with avant-garde artists and social outcasts, the Montmartre district was the perfect setting for a club that blended cynical and sometimes sentimental songs, anarchistic politics, and often violent behaviour. Ironically, the object of much of the satire, the Parisian bourgeoisie, began frequenting the club. By the turn of the century, cabarets had sprung up all over Europe. During World War I, the Cabaret Voltaire opened in Zurich as a place where artist refugees performed music and poetry.

After World War I, Berlin became the scene of cabaret's full flowering. In small clubs throughout the city, entertainers poked often critical fun at topical issues like sex (mostly), society, and the rise of Hitler's National Socialists. Marlene Dietrich's Lola singing "Falling in Love Again" in the movie *The Blue Angel* embodies the image of the world-weary cabaret singer, while Brecht-Weill ballads like "Mack the Knife" and

"Alabama Song" (as performed by Weill's wife Lotte Lenya) gave the cabaret its soundtrack—although, in fact, their music was primarily performed in musical theatre. The Kit Kat Klub, the garish Berlin nightclub that was the setting of *Cabaret*, exemplifies the cabaret spirit before the repressive Nazi regime shut it down.

Cabaret took an idiosyncratic turn in the U.K. in the 1940s and 1950s with the revue style, derived from university cabarets, most famously at Cambridge, of such performers as Michael Flanders and Donald Swann. Their best-known show *At the Drop of a Hat* was characterised by genial political comment and inspired silliness, accompanied by the artful musical comments of Swann at the piano.

By the late 1940s, cabaret had crossed the Atlantic and found a home in Manhattan cafés. In such legendary nightspots as the Blue Angel, with its chic all-black decor, performers like Bobby Short and Mabel Mercer redefined cabaret music as sophisticated and stylish. In the 1950s and early 1960s, a new generation of talented entertainers like Streisand, Tammy Grimes, and Blossom Dearie were seen at other New York City clubs such as Bon Soir and Upstairs at the Downstairs. With the onset of rock music, cabaret seemed fated to become an endangered species. However, in recent years, talented song stylists Andrea Marcovicci, Susannah McCorkle, and Weslia Whitfield have given cabaret a new life. For as long as audiences want to listen to music performed in an intimate nightclub setting, they will, as Sally Bowles sang, "come to the cabaret."

Michael R. Ross

SEE ALSO:

FILM MUSICALS; POPULAR MUSIC; TIN PAN ALLEY.

FURTHER READING

Appignanesi, L. *Cabaret*

(London: Methuen, 1984);

Jelavich, P. *Berlin Cabaret*

(Cambridge, MA: Harvard University Press, 1993);

Segal, Harold. *Turn-of-the-Century Cabaret*

(New York: Schirmer Books, 1996).

SUGGESTED LISTENING

Blossom Dearie: *Blossom Dearie*;

Dagmar Krause: *Supply and Demand*; Various Artists:

Lost in the Stars: The Music of Kurt Weill.

JOHN CAGE

Arguably the most innovative composer of this century, John Cage sought to broaden the definition of “music” to embrace whatever a composer’s vision identifies—from the roar of road traffic to complete silence, from string quartets to an ensemble of automobile parts. His bequest to music is the license to question, to dare, and to expand toward infinity the boundaries of the artistic experience.

Born in Los Angeles on September 5, 1912, Cage relished the fact that he was the son of an inventor and strove—with considerable success—to become regarded as one himself. Arnold SCHOENBERG, with whom Cage attempted to study for a time, dismissed the unteachable pupil as “an inventor, perhaps, but never a composer.” Cage wore the epithet with lifelong pride.

FINDING A DIRECTION

The senior John Cage was, indeed, a successful inventor: his improvements in submarine detection devices were adopted by the U.S. Navy during World War I. He and his wife had moved from Colorado to California, largely to escape the restrictive attitudes of their small town. Their only surviving child showed an interest in music at an early age. He studied piano with an aunt and expressed admiration for the music of Edvard Grieg (1843–1907). More important, he displayed early signs of the healthy disregard for convention that would colour his whole life. At the age of 15, he won an oratorical competition in Los Angeles and delivered a speech on Americans’ need for tolerance toward the cultures and lifestyles of other peoples. Sixty years later, at a 75th-birthday celebration, Cage delivered that speech once again, and found that its relevance had survived.

The young Cage entered Pomona College, near Los Angeles, with initial thoughts of a career in the ministry, followed by a time of European wandering. It was under the spell of Spanish skies, as he revealed in a 1989 autobiographical note, that he first attempted to compose music “in some mathematical way, I no longer recall” By age 19, he was back

in California, supporting himself by gardening, but also moving steadily toward a musical career. He studied for a time with Richard Buhlig, a Chicago-born pianist and self-styled mystic who encouraged rule-breaking among his students. One of Buhlig’s associates was the ardent iconoclast, composer, and pianist Henry COWELL, who was 15 years older than Cage but of like mind when it came to exploring new artistic horizons. In 1933, Cage moved to New York to study in Cowell’s classes at the avant-garde New School for Social Research.

A year later, however, he was back in Los Angeles for the famous encounters with the newly arrived émigré Arnold Schoenberg. “It was clear to both of us,” Cage later recalled, “that I had no feeling for harmony... [and that] I’d never be able to write music. ‘Why not?’ I asked. ‘You’ll come to a wall’ Schoenberg replied, ‘and you won’t be able to get through.’ ‘Then I’ll spend my life knocking my head against that wall!’ I replied.” In 1939, Cage moved to San Francisco, where he and another innovative American composer, Lou Harrison, gave a number of live performances in which they explored the music-making potential of discarded metal trash, using such objects as thin sheets for producing thunder, or brake-drums and huge springs that gave off highly distinctive sounds.

PATH TO INTERNATIONAL FAME

It was while working with a dance group in Seattle in 1938 that Cage first came up with the idea of the “prepared piano.” He found that by wedging various objects at certain points between a grand piano’s strings, an exotic blend of tonal effects and percussive timbres could be obtained, which was not unlike the sound of African or Indonesian drums. Following on from his first piece for prepared piano, *Bacchanale* (1938), Cage went on to create a large repertoire of works for prepared piano, both as a solo instrument and combined with an orchestra. By the late 1940s, Cage’s reputation as a leading innovative composer was secured, with a 1949 Carnegie Hall performance of his latest work for prepared piano, *Sonatas and Interludes*, becoming a focus of attention in the New York music season.

More important, the success of the “prepared piano” in suggesting the presence of unexplored musical horizons led Cage throughout his life to challenge accepted musical forms and propose new

ones of his own invention. In the 1950s, as charter member of the "New York School," which also included American composers Morton Feldman (1926–87) and Earle Brown (b. 1926), as well as the innovative American painter Robert Rauschenberg (b. 1925), Cage experimented with the newly revealed panorama of sounds created by electronic devices and tape. Influenced by Rauschenberg's "all-white" paintings, he created what remains his most famous piece, *4'33"* (1952)—a "silent" work for piano, carefully notated, lasting 4 minutes and 33 seconds, and consisting entirely of the ambient sounds in the room at the time. Another famous work, *Atlas Eclipticalis* (1961), was arrived at by imposing a particular day's star chart over manuscript paper, and then interpreting the clusters of dots as notes.

INFLUENCES AND INTERESTS

Although Cage claimed little influence from the mainstream of composers, either present or past, his musical outlook embraced a wealth of other influences. In New York, he championed the French composer Erik SATIE, producing a concert in which Satie's *Vexations*—a work lasting 24 hours or more and consisting of endless repetitions of a single page of music—was received kindly by a baffled audience. Another significant influence was Cage's lifetime companion, dancer and choreographer Merce Cunningham, for whom he created a repertory of dance pieces, each one a unique statement on the nature of motion.

The 1960s found Cage teaching on one of his favourite subjects, mushrooms, at New York's New School for Social Research, while completing *Silence*, the first of several essay collections exploring the nature of the arts. In the early 1970s, he discovered the writings of the great 19th-century American writer and naturalist Henry David Thoreau. The result was *Lecture on the Weather* (1975), a work of pandemonium using readings from Thoreau's *Journals*, taped sound-effects, a chamber ensemble, and film.

Cage's attention was seized, no less, by the Irish writer James Joyce's highly experimental novel *Finnegans Wake* (1938), which inspired the composition of *Roaratorio* in 1979. Subtitled "An Irish Circus on Finnegans Wake," the work consists of tape recordings of thousands of sounds derived from Joyce's novel, many of them taped in the locations where Joyce himself would have heard them.

A close study of Eastern philosophies in the late 1940s and an increasing interest in the use of chance (aleatory) elements in music, drew Cage to the Chinese oracular writings of the *I Ching* (Book of Changes). In 1951, he composed a four-volume piano work entitled *Music of Changes*, in which the tone and length of the notes were determined by the toss of three coins and the relevant text from the *I Ching*. Cage's fascination with the *I Ching* continued up to the age of 75, in 1987, when he used it to select famous passages from the entire repertory of grand opera. Then he juggled the contents so that a tenor, for example, might be assigned an aria for coloratura soprano. He finally pasted the pieces together to form an entirely new dramatic, evening-length work.

Dismissed in some circles as a madman or buffoon, Cage lived to reap appropriate honours for his extraordinary and revolutionary contributions to music. Whether or not his large scores will survive in performance, they benefited immensely during Cage's lifetime from his smiling presence, his delighted delivery of the discursive texts, and the notion that someone in this world found music in the act of feeding raw carrots into an electric blender (as in his 1973 work called, appropriately, *Etcetera*). On August 12, 1992, as the world prepared to honour Cage's 80th birthday, he died suddenly of a stroke in the apartment he shared with Merce Cunningham in Manhattan, New York. His best-known single statement, "everything we do is music," is a fitting testament to the creative genius that accepted no restrictions to musical inventiveness.

Alan Rich

SEE ALSO:

ALEATORY MUSIC; BOULEZ, PIERRE; ELECTRONIC MUSIC; STOCKHAUSEN, KARLHEINZ; VARÈSE, EDGARD.

FURTHER READING

Kostelanetz, Richard. *John Cage (ex)plain(ed)* (London: Prentice-Hall, 1996);
Pritchett, James. *The Music of John Cage* (Cambridge: Cambridge University Press, 1993).

SUGGESTED LISTENING

Bacchanale; *Four Walls*;
Music of Changes; *Roaratorio*;
Sixteen Dances; *Sonatas and Interludes*.

CAJUN

Cajun music is the folk music of French Louisiana. It is characterised by sad songs put to the bouncy, uptempo beat of a two-step or to the romantic, swaying strains of a waltz. The lead instruments in Cajun music are the fiddle or accordion, and traditional Cajun vocals are sung in a high pitch.

ORIGINS: FIDDLES AND ACCORDIONS

The word Cajun is a corruption of "Acadian," the name given to the French colonists who arrived in Canada's eastern provinces in the early 1600s. In 1755, the British government forcibly expelled the Acadians from Nova Scotia and sent them into exile. Some of them returned to France, others went to the Caribbean. However, many of them settled in south Louisiana, where they tried to re-create their cohesive society. Today, the 22 parishes, or counties, where the Acadians first settled are called French Louisiana, Acadiana, or "Cajun country." Soon the Acadians had spread throughout Louisiana and all the way into east-central Texas.

When the first Acadians arrived in Louisiana, they brought with them their traditional folk ballads, which were passed down orally. By the 1780s, they were able to acquire musical instruments, and the violin's compactness made it a favourite. In traditional Cajun music, the violin is played with an open tuning and a double-string bowing technique, reproducing the drone popular in the music of the Acadians' ancestors in Brittany, western France. German immigrants who came to French Louisiana and Texas in the mid-1800s to help build railroads introduced the diatonic (button) accordion to the region. Before the 1920s, the fiddle and accordion were not featured together because their tunings were not compatible. When German accordions in the keys of C and D, to which violins could easily be tuned, began to be imported around 1925, these two instruments dominated Cajun music.

The original Cajun songs bore a strong similarity to the music of Brittany, but also reflected the Cajun people's interaction with African-Americans (both free and slave), other French colonials, Spanish colonials, and Anglo-Americans. French-speaking blacks (who

often refer to themselves as Creoles) added an African-inspired rhythm to the traditional French-language songs, while the Cajuns in turn adapted black folk songs to their melodic style. To their own waltzes, the Cajuns added two-steps, jigs, polkas, contradances, and reels learned from their neighbours.

Although the topics of Cajun songs are nearly always sorrowful—laments of unrequited or troubled love—the music is party music, meant to inspire dancing. Cajuns traditionally laboured long in the fields and on ranches, and later at oil refineries, and Saturday night was the time to let off steam with a house party or a dance, called a "fais do do." The classic shrill Cajun singing style developed in the days before amplification, when a vocalist had to sing high and loud in order to be heard above a party crowd. Similarly, Cajun fiddlers had to bow their strings hard to make sure the sound would carry. Many bands featured two fiddles, with one playing lead and the other harmony. The later addition of the accordion proved an asset for noisy crowds, but because it was limited in the number of keys and notes it offered, the songs became less complex. Eventually, some Cajun bands added a triangle, a washboard, or spoons for percussion.

EARLY RECORDINGS

Cajun music had been performed for more than a century before recording devices were invented. The first Cajun record featured the waltzes "(Allons à) Lafayette" and "La Valse Qui Ma Portin" ("The Waltz That Carried Me to My Grave") and was made by the husband-and-wife team of Joseph and Cleoma Falcon for Columbia in 1928. Cleoma, who sang lead vocals and played guitar, was one of only a handful of female Cajun musicians until recent years. Joe accompanied her on accordion. "Lafayette" proved so successful that other national recording companies, such as Victor, took notice. Among other early Cajun musicians on vinyl were fiddlers Leo Soileau and Dennis McGee, and accordionists Mayuse Lafleur and Amadé Ardoin. Ardoin, a black Creole, was the most influential accordionist of his day. He performed with a highly syncopated style and incorporated the blues into his playing. He was a powerful vocalist whose broad repertoire included ancient French dance tunes and many of his own songs. Ardoin often teamed up with the talented McGee. Record companies continued to record Cajun musicians until the Depression began to affect record sales in the mid-1930s.

AMERICAN MASS CULTURE

Until the 1930s, Cajun culture was able to survive as a distinctive form, uninfluenced by American mass culture, because French Louisiana was isolated from the rest of country. Few roads traversed the bayous and prairies, and no English-speaking radio stations broadcast there. The discovery of oil in the region brought an influx of new people and businesses, and the construction of bridges and highways in the 1930s opened Acadiana up to the rest of the United States.

Americanisation jeopardised the Cajun way of life, which was viewed as inferior by the newcomers. Efforts were made to suppress the Cajun culture and children were punished for speaking French in schools. Americanisation also had its effect on Cajun music, as it began to be influenced by hillbilly tunes, Texas swing, jazz, and blues. Accordions fell out of favour, and while the fiddle remained the lead instrument in Cajun bands, many groups added a Western guitar, a steel guitar, string bass, and sometimes drums. Vocalists sang in the "high, lonesome" style popularised by Hank WILLIAMS and Bill MONROE.

Many artists performed French versions of Western songs or sang in English. Leo Soileau was one of the first musicians to add the country-and-western influence to his playing, forming a string band called Leo Soileau and His Three Aces in 1934. Other bands included Happy Fats and the Rayne-Bo Ramblers and the Hackberry Ramblers, whose progressive sound incorporated country, swing, and blues. The Hackberrys were one of the first Cajun bands to use electronic amplification, which greatly increased their popularity at dances. Another popular musician was swing-influenced fiddler Harry Choates, whose fame spread throughout French Louisiana and into east Texas. Choates made the most popular (though not the first) recording of the Cajun national anthem, "Jolie blonde," in 1946, and it was a hit with country music fans as well as Cajuns.

REVIVAL OF OLD-STYLE CAJUN

World War II brought a renewed interest in Cajun music among young adults. Louisiana GIs returned home with a sense of pride in their French heritage, and they wanted to hear the music of their youth.

Over 40 years of performing, Clifton Chenier became the main ambassador for zydeco, a bluesy, rock-based derivative of Cajun music.

During the postwar years, small regional record companies began to bring Cajuns into their studios. The accordion came back into vogue, and was repopularised by Iry LeJeune, Lawrence Walker, and Nathan ABSHIRE. LeJeune's 1948 hit "La Valse de Pont d'Amour" ("Love Bridge Waltz") was the first successful postwar accordion tune. He was the quintessential Cajun musician, with an emotional, high-pitched voice and dramatic playing style. Walker, known as "King of the Accordion Players," performed with his band, the Wandering Aces, throughout the 1950s. Abshire brought a swampy blues sound to his songs and had a huge hit with "Pinegrove Blues" in 1949. Together, these musicians marked a return to the traditional sound. The Western swing sound continued to thrive as well, and in 1962 D. L. Menard released one of the two most popular Cajun songs ever recorded (along with "Jolie blonde"), the uptempo "La Porte d'en Arrière" ("The Back Door").

The children of Cajun musicians showed little interest in their parents' music in the 1950s and 1960s. Instead they invented their own sound, "swamp pop," a mixture of rock'n'roll, Cajun, black Creole, New Orleans rhythm and blues (R&B), country, and blues. Swamp pop even broke into the Billboard Hot



Philip Gould/Cortis

100 chart in 1961 with Cleveland Crochet's "Sugar Bee." Older Cajun musicians responded by recording rock'n'roll songs, while others struggled to keep the traditional sounds alive. But while Cajun music was falling out of favour with many of the Cajun people, it began to receive tremendous acclaim from the rest of the world after fiddler Dewey Balfa and two other Cajun performers received standing ovations from huge crowds at the 1964 Newport Folk Festival. Soon after, Balfa, Ralph Rinzler of the Smithsonian Institution, and others began efforts to preserve all aspects of Cajun culture, including the music.

THE CAJUN BOOM

In 1968, the Council for the Development of French in Louisiana was formed, an official government agency with the goal of bringing French culture back to the state's people. National festivals continued to bring in Cajun musicians through the next decades, and organisations in Louisiana began hosting their own music festivals. Recording companies specialising in "roots music" released new Cajun recordings, and the Cajun boom that took America by storm in the 1980s continues to this day. Cajun-influenced food appears on menus throughout the country, and Cajun music is featured in movies and television shows. Musicians ranging from Richard Thompson to Ricky Skaggs have incorporated Cajun sounds into their own.

The commercial boom has also helped strengthen the cultural roots of Cajun music. Local dances take place frequently in Louisiana, while regional radio stations broadcast live Cajun shows each week, and cultural festivals help to introduce Cajun children to the music of their parents. Many older musicians, including Alphonse "Bois-sec" Ardoin (who was the nephew of Amadé), D. L. Menard, Aldus Roger, and Eddie LeJeune (the son of Iry), continue to play at festivals and concerts.

The Hackberry Ramblers, one of the bands that first popularised the Cajun-country sound, live on and still feature one of the original members, fiddler Luderin Darbonne. Younger Cajun musicians range from those in the band Beausoleil, which maintains a traditional sound, to Zachary Richard, who performs Cajun music with a rock'n'roll twist. The 1980s and 1990s have also seen more women performers come through, including Christine Balfa, Dewey Balfa's daughter, who leads the band Balfa Toujours, and Ann Allen Savoy, guitarist in the Savoy-Doucet Band.

ZYDECO

Cajun music spawned another type of music among the black population of Louisiana: zydeco. This is an offshoot of R&B that evolved from "la la," a style of dance music with a springy rhythm. The name zydeco is a corruption of the French term "les haricots"—pronounced "lay-zah-ric-co"—from the song title "Les Haricots Ne Sont Pas Salle" ("The Beans Aren't Salty"). Older black Creoles in Louisiana would refer to a dance as a zydeco, and the name eventually came to be used to describe the music played at these dances.

Zydeco bands often feature an electric guitar, piano accordion, frottoir (a metal washboard worn as a vest), electric bass, and drums. The zydeco sound is marked by a hypnotic, uptempo beat and a lively melody. Zydeco musician Rockin' Dopsie described it as "a little jazz, a little blues, a little French, and a little R&B, all mixed together." The first zydeco recordings were made in the late 1940s. Accordionist Boozoo Chavis had one of the earliest zydeco hits with "Paper in My Shoe," in 1954. Clifton CHENIER, the "Zydeco King," did more to popularise zydeco on an international level than any other artist. He toured and recorded extensively from the 1950s to the late 1980s. Boozoo Chavis continues to record and perform today, and other popular zydeco musicians include Clifton's son, C. J. Chenier, Rockin' Dopsie Jr., Geno Delafosse, Rosie Ledet, and Beau Jocque.

Daria Labinsky

SEE ALSO:

BLUES; COUNTRY; FOLK MUSIC; HILLBILLY MUSIC; JAZZ;
NEW ORLEANS JAZZ/DIXELAND; ROCK'N'ROLL; SWING.

FURTHER READING

Ancelet, Barry J. *Cajun Country*
(Jackson, MS: University Press of Mississippi, 1991);
Ancelet, Barry Jean. *Cajun Music:
Its Origins and Development*
(Lafayette, LA: Center for Louisiana Studies,
University of Southwestern Louisiana, 1989).

SUGGESTED LISTENING

Alligator Stomp, Vols. 1–3;
Cajun and Zydeco Classics;
Le Gran Mamou: A Cajun Music Anthology, 1928–41;
Louisiana Cajun Classics.

MARIA CALLAS

At the peak of her career in the 1950s, Maria Callas was among the world's most famous opera singers. At a time when few of the finest opera singers also valued acting ability, Callas was hailed as the most enthralling singer-actress in memory.

Maria Callas was born to Greek immigrant parents in New York City in 1923. She returned to Greece at the age of 13, and was taken under the wing of Elvira de Hidalgo, an inspirational singing teacher. The teenage Callas was a particularly awkward-looking adolescent—tall, overweight, and extremely nearsighted—but she studied tenaciously and made a number of professional appearances in Greece during the World War II German occupation.

In 1945, Callas returned to New York, but her singing career did not blossom until she appeared at the Verona Arena in 1947 and then elsewhere in Italy. In 1951, Callas made her debut at Milan's La Scala in Verdi's *I Vespri Siciliani*. Her many subsequent triumphs at that venue led to a clamour for her presence at opera houses around the world. She created a sensation with her portrayals of such tragic heroines as Puccini's Tosca and Verdi's Violetta in *La Traviata*. But it was her emotionally charged performance in the title role of Bellini's *Norma* that perhaps best displayed her prowess as opera's most accomplished tragedienne.

As her career blossomed, Callas's off-stage life had to be lived more and more in the public gaze. In 1954, she shed 70 pounds, enabling her to rival Hollywood's glamorous stars. But she also acquired a reputation for tempestuousness. Her feuds and displays of bad temper made for lurid newspaper reports, as did her stormy relationship with Greek shipping tycoon Aristotle Onassis, which began in 1959.

In 1968, Onassis abandoned Callas for the widowed Jacqueline Kennedy. Callas had not sung on stage for several years by that time, and a final brief concert tour in 1973–74 was inevitably a great disappointment. Her remarkable voice—hugely powerful yet paradoxically fragile—had been overworked from an early age and strained by the demands of so many arduous roles.



Hulton-Deutsch Collection/Corbis

The drama Callas brought to her stage performances was uncannily reflected in the traumas of her personal life.

Callas was not without her critics. Her dramatic brilliance was universally recognised, but her soprano voice was far from perfect. It was often unsteady, veering off into shrillness at the upper end of her range, and there could be dramatic breaks as she descended to the lower end. But these faults were offset by her flawless technique, and by the emotional depth that she conveyed through her roles.

Callas died at age 53 in 1977, the great years far behind. She is widely acclaimed as an outstanding interpreter of operatic music in the 20th century.

Edward Horton

SEE ALSO:

CARUSO, ENRICO; OPERA; OPERETTA.

FURTHER READING

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SUGGESTED LISTENING

Bellini: *Norma*; *Live in Concert 1935–59*; *Lyric and Coloratura Arias*.

EDDIE CANTOR

Although Eddie Cantor started his career in vaudeville, he was best known for his roles on Broadway, in movies, and in radio and television programmes. A comedian, singer and dancer, Cantor became extraordinarily popular as a song stylist, crooning 1920s-style numbers like "Dinah," "If You Knew Susie," and "Alabama Bound." His dedication to show business eventually led him to found the Screen Actors' Guild, and other organisations which supported performer rights.

Eddie Cantor (originally Isidore Itzkowitz) was born on January 31, 1892 on the lower East Side of New York City. The child of Russian immigrants, he was orphaned by the age of three and subsequently went to live with his grandmother, Esther. He left school at fourteen and started singing on street corners. Then as part of a song-and-dance team, competed in and won local talent contests. Cantor then got a job on Coney Island as a singing waiter, where he was accompanied by Jimmy Durante, a ragtime pianist who also became famous in cabaret and later film musicals. Joining the Gus Edwards troupe in 1912, he started working in vaudeville and became well-known for his "blackface" routine.

EYEING HIS WAY TO BROADWAY

During a performance in Los Angeles, Cantor was discovered by theatrical producer Oliver Morosco. As a result, he was featured in songwriter Earl Carroll's *Canary Cottage* in 1917. He then signed with Florenz Ziegfeld to perform in *The Midnight Frolics* at the New Amsterdam Theater in New York. After twenty-seven weeks, *Frolics* ended and Eddie headlined the *Ziegfeld Follies* of 1917. With his skipping feet, clapping hands, and rolling eyes, the captivating Cantor became one of America's greatest musical theatre performers. He developed from a "timid soul" into a man known for his comical and musical outbursts, and was deemed "Banjo Eyes" because of his "large, expressive optics." Like his contemporary Fanny Brice, Cantor frequently alluded to his humble Manhattan upbringing; this brought him popularity

with both Jewish theatre-goers and audiences as a whole. His participation in the *Follies* brought him recognition as a major star. Subsequently, he performed in the *Follies* of 1918–19, 1923, and 1927.

In 1923, Ziegfeld hired Cantor to act in *Kid Boots*. This performance led to the beginning of Cantor's movie career when it was filmed in 1926. Ziegfeld's *Whoopee* in 1928 made him a millionaire and was also filmed two years later. Despite losing most of his money in the crash of 1929, Cantor's continuing theatrical successes and his autobiography, *My Life Is in Your Hands*, helped rebuild his fortune.

FROM THE STAGE TO THE SCREEN

Cantor began working in radio in 1931, and over the next two decades became one of the biggest stars of the medium. Cantor's film career also began to take off; he was signed by Samuel Goldwyn, and had major successes with movies like *Palmy Days* (1931), *The Kid From Spain* (1932), *Roman Scandals* (1933), and *Ali Baba Goes to Town* (1937). He spent much of his time during World War II entertaining the troops. He created the "March of Dimes" with President Roosevelt to help fund research for a cure for infantile paralysis. He also founded and served as the first president of the Screen Actors' Guild, the American Foundation of Radio Artists, and the Jewish Theatrical Guild.

Cantor went on to host the NBC *Colgate Comedy Hour*. He suffered his first heart attack in 1952, and was forced into semi-retirement by a second. However, he continued to do guest appearances and also continued writing books and articles. He died on October 10, 1964 after an extremely prolific career in musical theatre, the movies, radio, and television.

Sarah Lowe

SEE ALSO:

FILM MUSICALS; JOLSON, AL; KAHN, GUS; MUSICALS;
POPULAR MUSIC; PORTER, COLE.

FURTHER READING

Goldman, Herbert G. *Banjo Eyes: Eddie Cantor and the Birth of Modern Stardom* (Oxford: Oxford University Press, 1997).

SUGGESTED LISTENING

The Best of Eddie Cantor: A Centennial Celebration; Makin' Whoopee!

THE CARIBBEAN

Mixing of types of music occurs whenever different cultures are brought together, and in time it becomes harder, and perhaps unnecessary, to identify the separate ingredients.

Among the many parts of the world that were influenced by African slaves, the Caribbean is unique in the diversity of languages and cultures that have been scattered across scores of small, sparsely populated islands. Musical cross-pollination has accelerated in the 20th century, thanks to recording, radio, television, and the ease with which touring artists can travel. A look at the rich individual and combined traditions of this tropical maritime region is a rewarding, if slightly confusing, experience. (Jamaica's reggae, which has had the greatest global influence among types of Caribbean music, along with its relatives ska and bluebeat, are discussed elsewhere in this encyclopedia.)

The island of Hispaniola to the east of Cuba was split between two European languages when the Spanish ceded the western portion to France in 1697. This created the nation of Haiti in the west, while forming what became known as the Dominican Republic on the eastern two-thirds of the island.

The remainder of the Caribbean was similarly split up politically and commercially between the European colonising nations, and later by the U.S. East of Hispaniola, Puerto Rico was claimed as a territory by the U.S. after its victory in the Spanish-American War of 1898. The Lesser Antilles, extending southeastward from Puerto Rico, were principally French, though the British claimed several of these smaller islands, as well as Jamaica and the Bahamas. Off the coast of South America, Britain also colonised Barbados and later took Grenada and Tobago from France, and Trinidad from Spain. Most of the larger islands of the Caribbean, though retaining the languages and other aspects of colonial culture, are now independent countries.

The mixture was ignited with Christopher Columbus's landing at Santo Domingo in the Bahamas in 1492. Then, the early 16th century brought Spanish settlers to Cuba and several other islands, along with the imposition of European colonial rule, Catholic

religion and music, and the exploitation of natural resources. As elsewhere, the indigenous populations were plagued by disease and hard labour and began to disappear, leaving behind such native percussion instruments as the *maracas* (shakers) and *guiros* (scrapers). The Native Americans' places in the churches, mines, plantations, and other workplaces were taken by slaves from central and western Africa, who brought with them their own religions and the musical forms and instruments associated with these beliefs and traditions of their homeland.

CUBA: SANTERIA TO SALSA

The successful integration of Catholicism and African religion in Cuba led to a highly musical form of worship called *santeria*, in which each saint, or *orisha*, had a particular rhythm associated with devotional rites. Performed on *batá* drums and *shekere* rattles, these rhythms were the ancestors of those made with wooden sticks, or *claves*, which in the 19th century became the basis of the rootsy rumba of *son*, a blending of African, Spanish, and French influences. The latter were brought to Cuba's eastern Oriente province by black and white refugees from Haiti's revolution.

Along with the *batá*, *shekere*, and *claves*, the battery of percussion behind these types of music involved a beaten wooden tube called the *cata* or *guagua*, an iron shaker called the *maruga*, and various sizes of *conga* drums. These were joined by a small Cuban version of the guitar called a *tres*. In the slower *danzón* (European-style melodic music played by a small orchestra), these were joined by dance-band instruments and rhythms. All these elements fused in the 20th century to create *salsa*, and they were exported with the waves of immigrants to Miami, New York, and other parts of the U.S. Some of the instruments, with or without the dances, also dispersed throughout the Caribbean.

MÉRINGUE AND COMPAS

The *méringue* (the musical style rather than the dance) of the Dominican Republic and the *méringue* of neighbouring Haiti sound somewhat alike, sharing the same syncopated musicality and the same roots in African rhythms and percussion. The Dominican form, however, is livelier and quicker, its several vocalists performing in Spanish, often to the accompaniment of a large accordion, a two-headed drum

called the *tambora*, the *guiro* left behind by the indigenous Arawak, and the *conga* from Africa. The slower, more nostalgic Haitian version features a guitar and lyrics in Afro-French Creole.

During the 1930s, 1940s, and 1950s, Dominican dictator Rafael Trujillo encouraged *méringue* as a form of nationalistic expression and as the culture of the rural underclass. Its subsequent development, under the influence of more liberal politics and jazz, was as a big-band cousin of *salsa*, with the addition of the saxophone bringing a lurching momentum to the music. This was the sound of singers like Johnny Ventura, who in the 1960s made *méringue* into a Caribbean equivalent of rock'n'roll. The more traditional, acoustic sound could still be heard in the music of accordionist Francisco Ulloa.

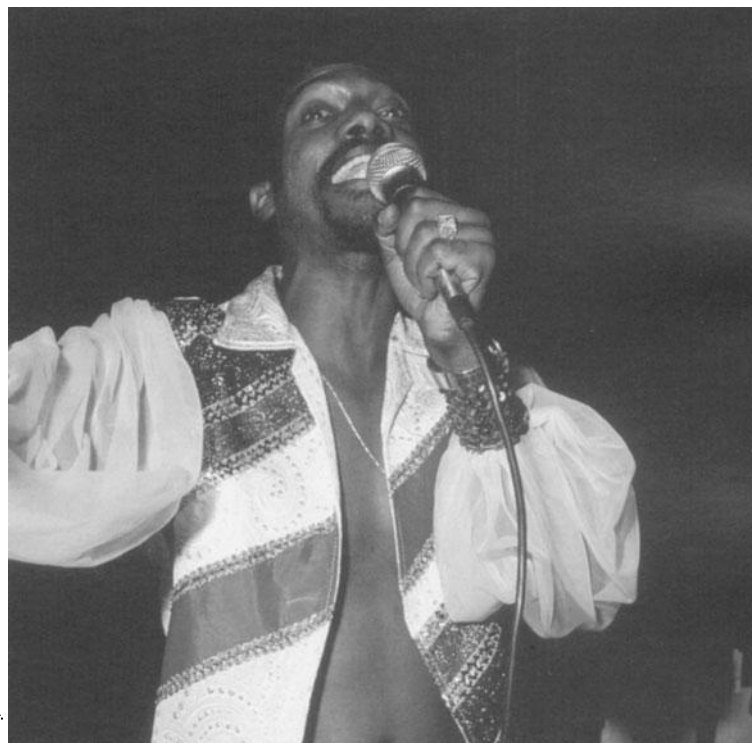
In Haiti, the vocal and drumming patterns of voodoo ceremonies could still be heard late into the 20th century. A few contemporary recording groups who wanted to reclaim the traditional Creole culture that had been suppressed under dictator Papa Doc persisted in performing voodoo-based music. The dance bands Boukman Eksperians, named for the legendary Boukman, who had led an unsuccessful slave revolt against the French in the 18th century, and Ra-Ra Machine, whose name refers to Ra-ra, the music of the annual Easter carnival in Port-au-Prince, offered a voodoo sound that incorporates electric and electronic instruments alongside African drums and percussion.

Another Haitian development, distinct from and more recent than voodoo, is *compas*—a descendant of *méringue*, with early jazz influences imported during a period of U.S. occupation (1915–34), as well as touches of *salsa* from nearby Cuba. More recent influences were *soca* from the British Isles, *zouk* from the French Antilles, and *soukous* from contemporary Central Africa. *Compas* is smoother than the voodoo-related genres and is performed by large ensembles resembling jazz bands, with the guitar carrying the melody. In the middle of the century, the most influential of these groups was the Les Jazz des Jeunes. During the regimes of Papa Doc and his son, thousands of Haitians emigrated to the U.S., where from the 1970s such bands as Tabou Combo revolutionised the *compas* sound with hi-tech equipment. So-called mini-jazz bands of the last several decades have been even more indebted to American, British, and European pop music.

Puerto Rico, as noted earlier, caught its affection for *salsa* from the neighbouring island of Cuba, whose expatriates again became neighbours in the large cities of the U.S. But Puerto Rico also contributed its own heady rhythms and dances. Somewhat less African and more traditionally Spanish, these Puerto Rican dances included the saucy *plena*, *bomba*, and *guaracha jibara* from the hilly, outlying regions of the island, which also favoured a small variety of guitar with four (later five) sets of double strings, called the *cuatro*.

THE FRENCH ANTILLES—ZOUK

Until the 1980s, the music of the French Antilles was relatively unknown, but in the 1980s *zouk*, the modern dance-funk style generated notably by the band Kassav, took the world by storm. Its catchy danceability (the very word comes from a Creole word for “party”) and its natural second home in Paris assisted its ascent. In the late 1990s, popular *zouk* was a musical derivative or offspring of the *gwo ka* music of the island of Guadeloupe and *chouval bwa* from Martinique.



Popular Caribbean singer The Mighty Gaby performs the soul and calypso sound of “soca” in Barbados, in 1985.

Gwo kwa centres on an ensemble of drums of West African design, which incite holiday high spirits by travelling around the island during the annual carnival, accompanied by richly harmonising vocalists. *Chouval bwa*'s bass drum, the *bel-air*, is large enough to be straddled by its player, while the smaller *tambours* are hung around the neck. Other players use bamboo chunks or shakers, with everyone joining in the call-and-response singing.

The European part of *zouk* derives from the *biguine*, a popular dance music instigated by Martini-quans who served in World War I. Their music, incorporating strings, woodwinds, and horns, was adopted by European and American jazz bands and began a minor dance craze, as well as spawning a 1930s hit song. This was echoed in their island homeland in a form called *cadence* and toured by Haitian orchestras. As the arrangements got jazzier and the rhythm section funkier, *zouk* was born, incorporating other Caribbean rhythms and instruments as well as bright horn and edgy rock arrangements. In turn, *zouk* spread back over the water and beyond, even showing up in the *lambada*, the recent dance craze from northwestern Brazil.

THE BAHAMAS—SPIRITUAL MAGIC

The Bahamas has been nowhere near as influential as its fellow former British colony, Jamaica, but one of its native sons, Joseph Spence, has gained great international favour in recent decades among world music fans, including the Grateful Dead. Spence was an eccentric and virtuosic improviser continuing a tradition dating back two centuries. When British loyalists from the nearby Carolinas abandoned their plantations during the American Revolution and came to the Bahamas, they brought along their slaves, who, in turn, brought their own versions of hymns they learned in the Protestant churches that they had been forced to attend.

The Bahamanian blacks were joined in the middle of the next century by runaway slaves seeking freedom in the emancipated islands. The Bahamas preceded the U.S.'s outlawing of slavery by thirty years. The black population remained economically and socially segregated from the Bahamas' whites, but they retained their love of the ancient hymns. They performed these hymns in a communal format influenced by African call-and-response, uniquely Bahamanian but bearing some similarity to the

rabble-rousing approach of black Baptist ministers in the American South. In these "rhyming spirituals," a refrain drawn from the Gospel is repeated by a chorus of men and women, while a soloist, often a high tenor man or a woman, improvises rhythmically, melodically, and quite wildly. Spence performs in this genre, with or without his wife, relatives, and friends, either a cappella or with his "magic" guitar, on a number of field recordings. He brings a similar approach to sea shanties (sailor tunes) and even to reworkings of American popular songs.

Unfortunately, since the Bahamas gained independence in 1973 and Spence died in 1984, the abundant American tourist trade has failed to show interest in this fascinating island music.

KINGS OF CALYPSO

At the opposite pole of the Caribbean, the islands of Trinidad and Tobago had generated a much more popular song form, calypso, long before they gained joint independence from Great Britain in 1962. Although calypso's popularity in the U.S. and England is due in part to its lyrics about sexual intrigues and topical matters in Island English, the form dates back to the French settlers who took control of Trinidad from the Spanish (who had named the island) in the late 18th century. They brought slaves with them from Haiti and the French Antilles, and some of the French patois dialect persists to this day.

The West Africans came to the plantations with a communal work song called a *gayup*, which featured a lead singer called a *chantwell*. The term calypso may have come from the West African "kaiso," a cry of encouragement, and the term applied to early 20th-century calypso bands, when their instrumentation resembled traditional jazz or Dixieland bands. Calypsos, called *callindas* in the late 19th century, became a part of the pre-Lenten carnival parades, which paralleled the celebrations of white Catholics. This led to a competition between bands somewhat similar to those of the *escolas* in Rio's bigger carnival.

The *chantwells* who led the bands and competed for the title of "King," were accompanied first by drums and later by ensembles of bamboo tubes of different lengths. The singers made use of calypso lyrics as a medium for protesting against the eternally difficult conditions of island blacks in satirical and ironic fashion, while poking fun at rival *chantwells*

and their bands. These leaders took on boastful pseudonyms such as Lord Executor, Roaring Lion, and Attila the Hun. They began appearing on records in 1912 or 1914, not with bamboo ensembles but with bands which combined American early jazz instruments with Caribbean elements such as the Puerto Rican *cuatro*, a sort of miniature guitar composed of four or five sets of double strings.

In the 1930s, the calypso singers spread their fame during annual recording trips to New York. A timely commentary on the abdication of the monarchy by King Edward VIII caught the attention of British and American listeners, but the calypso stars sometimes ran into trouble at home from sensitive politicians concerned with sexual innuendo and braggadocio.

SPREADING OUT AND MODERNISING

With the influx of American troops during World War II the Caribbean islands were left with a profusion of old oil drums, which when emptied provided the basis for a new percussion instrument, called a steel drum or pan. Calypso singers learned to reconfigure the lids to create individual tones, and the resulting harmonically entrancing steelbands began to replace both the bamboo ensembles of old and the imported jazz-type bands. The soldiers took their relish of calypso back to the U.S., and the ANDREWS SISTERS scored a Stateside hit with their version of Lord Invader's "Rum and Coca-Cola."

The RCA Victor label responded by signing contracts with both Mighty Sparrow, a native of Grenada who became a repeated King of Trinidad's carnival, and Harry Belafonte, a New York actor and singer who had spent his childhood in his parents' homeland of Jamaica. Although Belafonte had no direct connection with Trinidad or carnival, he was a handsome black man with a sexy, husky voice (due, by his own admission to a tilted larynx). The successful promotion of his albums by RCA in the 1950s, with many songs penned by Barbados native Irving Burgie (including the title tune from the controversial 1957 film, *Island in the Sun*), won Belafonte the title "King of Calypso." This was somewhat resented by Sparrow and the true Trinidadians, although it made the seemingly exotic musical form tremendously popular in the U.S.

A couple of decades later, Sparrow, who was spending part of each year in New York, and other Caribbean artists began updating their own material

with faster electronically enhanced disco beats and soul stylings. "Soul" and "calypso" were combined to coin a new dance-music genre, *soca*, which rapidly spread throughout the Caribbean, rivalling salsa and surpassing reggae in its acceptability by both natives and tourists. "Hot, Hot, Hot," by soca star Arrow, who was from the tiny island of Montserrat near Guadeloupe, became a successful number for New York performance artist Buster Poindexter.

As these many forms of musical jewels continue to combine and be spread across the tropical waters and abroad, they will continue to change, while never completely losing their roots on the other side of the Atlantic.

Jeff Kaliss

SEE ALSO:

AFRICA; CUBA; DANCE MUSIC; HIGHLIFE; LATIN JAZZ; NEW ORLEANS JAZZ/DIXIELAND; REGGAE; SALSA; VENEZUELA.

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SUGGESTED LISTENING

Dominican Republic: Francisco Ulloa y Su Conjunto
Tipico Dominicano: *¡Ultramerengue!*

Haiti: Ra-Ra Machine: *Voudou Nou*;
Tabou Combo: *8ème Sacrement*;
Various: *Haïti Chérie, Méringue*.

French Antilles: Kali: *Roots*; Kassav:
Live Au Zénith.

The Bahamas: *The Real Bahamas*.

Trinidad & Tobago: *Calypso Carnival 1936-41*;
Island in the Sun: The Songs of Irving Burgie;
Mighty Sparrow: 1027.

Caribbean (general): *Mas! A Caribbean Christmas Party*.

HOAGY CARMICHAEL

Hoagy Carmichael was one of the most influential figures in popular music from the 1930s to the 1950s. A composer, singer, and pianist, Carmichael's most memorable songs evoke a romanticised vision of a small-town America, filled with gentle rivers, shady verandas, and blue skies. Although changing musical tastes in the 1960s and 1970s forced him into retirement, many of Carmichael's songs are still firm favourites with jazz musicians and singers.

Born on November 22, 1899 in Bloomington, Indiana, Hoagland Howard Carmichael attended law school at the University of Indiana. A self-taught piano player, he helped support himself by performing with local jazz bands at college dances and fraternity parties. In 1922, he met and inevitably came under the spell of the legendary cornet player Bix BEIDERBECKE, who was then with the Wolverines. The Wolverines recorded Carmichael's instrumental "Riverboat Shuffle" in 1924. He continued to write songs while completing his studies. After graduating in 1926, he briefly practised law in Miami, before a 1927 hit recording of his song "Washboard Blues" by Red Nichols convinced him to pursue music as a career.

"STARDUST" AND AFTER

In the late 1920s, Carmichael played the piano and sang with bands led by Don Redman and Jean Goldkette, and recorded with jazz greats such as Beiderbecke, Jimmy and Tommy DORSEY, and Jack Teagarden. One night in 1927, while Carmichael was thinking about a girl he had once loved and lost, a haunting melody suddenly came to him. With the later addition of lyrics by Mitchell Parish, this became the song "Stardust," popular music's quintessential expression of romantic longing. It remains one of the most recorded songs of all time (more than 1,300 versions in 40 languages) and has provided hit material for artists from Frank SINATRA to Willie NELSON.

With the premature death of Beiderbecke in 1931, Carmichael's recordings became less jazz influenced and he concentrated on writing more mainstream songs. Carmichael's list of hit songs from this period

also includes "Rockin' Chair" (1929), "Georgia on My Mind" (1930) with lyrics by Stuart Gorell, "Lazy River" (1930) with Sydney Arodin, "Lazybones" (1933) with Johnny MERCER, and "Two Sleepy People" (1938) with Frank LOESSER.

THE 1940S AND 1950S

Carmichael's career continued to flourish, with songs such as "The Nearness of You" (1940) with Ned Washington, "Skylark" (1941) with Johnny Mercer, "Baltimore Oriole" (1942) and "Memphis in June" (1945) with Paul Francis Webster, "Ole Buttermilk Sky" (1946) with Jack Brooks, and the award-winning "In the Cool, Cool of the Evening" (1951) with Mercer again. Although classic jazz and pop artists such as Louis ARMSTRONG, Mildred Bailey, and the Mills Brothers recorded definitive versions of Carmichael's tunes, the songwriter's own laid-back, midwest-flavoured 1956 album *Hoagy Sings Carmichael* are equally memorable. Beginning in 1937, Carmichael appeared in a number of films, including *To Have and Have Not* (1944), the Academy Award-winning *The Best Years of Our Lives* (1946), and *Young Man with a Horn* (1950), which was loosely based on the life of Bix Beiderbecke. He also had acting roles in several of these movies, usually playing laconic saloon piano players/philosophers. Between 1959 and 1963, he had a regular role in the TV western series *Laramie*. Hoagy Carmichael died in 1981 in Palm Springs, California.

Michael R. Ross

SEE ALSO:

CHARLES, RAY; FILM MUSIC; JAZZ.

FURTHER READING

Carmichael, Hoagy. *The Stardust Road* (Westport, CT: Greenwood Press, 1969);
Carmichael, Hoagy, with Stephen Longstreet. *Sometimes I Wonder: The Story of Hoagy Carmichael* (New York: Da Capo Press, 1976).

SUGGESTED LISTENING

Hoagy Carmichael: *Hoagy Sings Carmichael*;
I Can Dream, Can't I?;
Old Rockin' Chair; *Stardust Road*;
Various Artists: *The Classic Hoagy Carmichael*;
The Hoagy Carmichael Songbook.

THE CARTER FAMILY

Glenn A. Baker Archives/Redferns



The Carter Family was a pioneering group that profoundly influenced country, bluegrass, and folk music. They were the first musicians to record the traditional hymns and folk tunes of the South—"the songs everyone knew"—and, by doing so, they gave the people of the Appalachians a sense of cultural pride.

The Carter Family were Alvin Pleasant Carter, known as A. P. (1891–1960), his wife, Sara Dougherty Carter (1898–1979), and her distant cousin Maybelle Addington Carter (1909–78). Soon after A. P. and Sara married in 1915, the two began performing near their Virginia mountain home. Maybelle married A. P.'s brother Ezra in 1926, and the trio soon decided to pursue music professionally. Sara sang lead, Maybelle sang harmony, and both women played guitar and autoharp (a kind of zither in which chords are produced with the aid of dampers). A. P., who had a deep bass voice, sang, and played the fiddle.

The Carters recorded their first songs in 1927, and over the next 14 years they recorded nearly 300 more. They seldom toured, but their popularity spread through their extensive recordings and, after 1938, their live radio show. A. P. was an avid collector of old songs, especially Appalachian ballads, and these made up much of the Carter Family repertoire. Their hits included many songs that are still country and bluegrass standards today, such as "Wabash Cannonball," "Foggy Mountain Top," "Will the Circle Be Unbroken," and "My Clinch Mountain Home." "Wildwood Flower," which became an anthem for country guitarists, sold more than a million copies.

Maybelle was a highly talented and innovative guitarist. She picked the melody with her thumb while brushing the strings for rhythm. This style, known as the "Carter lick," influenced scores of later country musicians. A. P. and Sara separated in 1933, but the group continued to record together until 1940, finally disbanding in 1943.

The Carter Family's sound consisted of clear, simple vocal harmonies and complementary musical accompaniment. Other folk and hillbilly groups of the time often sacrificed vocal clarity in favour of loud instrumentation.

Maybelle formed a group with her daughters Anita, Helen, and June, called the Carter Sisters and Mother Maybelle. They joined the Grand Old Opry in 1949, and Maybelle was a regular there until 1967. June Carter married country musician Johnny CASH, and the group appeared regularly on his television show during the 1960s. At the 1963 Newport Folk Festival, Maybelle was recognised for her influence on Woody GUTHRIE and, through him, on Bob DYLAN and others.

In 1970, the Carter Family became the first group elected to the U.S. Country Music Hall of Fame. In the mid-1970s, Joe and Janette Carter (A. P. and Sara's children) began a series of Carter Family reunion concerts featuring Sara. The songs of the Carter Family have been recorded by dozens of country, bluegrass, and folk musicians, including Lester Flatt and Earl SCRUGGS, Emmylou HARRIS, Joan BAEZ, and the WEAVERS.

Stan Hieronymus

SEE ALSO:

COUNTRY; FOLK MUSIC; HILLBILLY MUSIC.

FURTHER READING

Carter, Janette. *Living with Memories* (Hiltons, VA: Carter Family Memorial Music Center, 1983); Krishef, R., and S. Harris. *The Carter Family* (Minneapolis, MN: Lerner, 1978).

SUGGESTED LISTENING

Anchored in Love: The Complete Victor Recordings 1927–28; Country Music Hall of Fame.

BENNY CARTER

A brilliant trumpeter and classic alto saxophonist, Benny Carter was also an accomplished arranger and one of the first African-American musicians to find acceptance in Hollywood.

Born in New York in 1907, Carter learned piano from his mother. He was initiated into jazz by his cousin, pioneering trumpeter Cuban Bennett. Carter still paid tribute to Bennett decades later: "Cuban was the greatest. You couldn't believe that anyone could play like that in the 1920s.... They're doing today what he did then!" On the saxophone, Carter's ideal was Bix BEIDERBECKE's collaborator Frank Trumbauer. But it was Doc Cheatham who convinced Carter that it was acceptable to play both trumpet and saxophone.

In the 1920s, Carter sat in with New York's best African-American big bands, and made his recording debut in 1928 with Charlie Johnson's Orchestra. He displayed additional talent as an arranger with Fletcher HENDERSON's Orchestra—his arrangement of "Keep a Song in Your Soul" (1930) remains a classic. In 1928, he formed the first of his own big bands, which over the next 15 or so years would develop such future stars as Miles DAVIS and Max ROACH.

FROM THE BBC TO HOLLYWOOD

In 1935, Carter played with Willie Lewis's Orchestra in Paris, France, and was joined in recording sessions by the gypsy guitarist Django REINHARDT. During extended stays in Britain, Belgium, Holland, and Scandinavia he became a key figure in promoting jazz in Europe. In 1936, he was invited to arrange for the BBC by journalist and pianist Leonard Feather (one of jazz's most famous critics). Carter produced as many as six arrangements a week for the BBC's dance orchestra, and also found time to write his own pieces, including the popular "When Lights Are Low." While in Holland, he put together one of the first international, interracial jazz bands.

Carter returned to the U.S. in 1938 to form a big band, and record with the likes of Roy ELDRIDGE and Coleman HAWKINS. However, he found that his elegant, low-key music was out of step with the brasher sound

then favoured, and in 1943 he eagerly accepted an invitation from Twentieth Century Fox to contribute to film music and appear in the Lena HORNE movie *Stormy Weather* (1943). Two years later, he moved permanently to Los Angeles, and for the next 40 years he composed for movies and television, the source of a much higher and steadier income than most jazz musicians at that time were able to hope for. Among his film scores were *The Snows of Kilimanjaro* (1952, with Carter cast in a bit part again), *The Five Pennies* (about bandleader Red Nichols, 1959), *Flower Drum Song* (1961), and *Buck and the Preacher* (1971), while on television, his music was heard on *Mod Squad*, *Ironside*, *Chrysler Theater*, and a host of other shows.

He had little time, though, to enjoy after-hour jam sessions or recordings with the few jazz giants who shared the Hollywood scene, such as Shelly Manne and Quincy JONES. In the mid-1970s, Carter began to spend more of his time with big bands and small ensembles, and to generate yet another abundant collection of beautifully arranged pieces. He was joined by a host of older and younger musician admirers who were glad to see him back with mainstream jazz. The admirers included Dizzy GILLESPIE, Oscar Peterson, Phil Woods, Mel Martin, and Doc Cheatham.

Carter received a Grammy Lifetime Achievement Award in 1987, and in 1992 a Grammy for Best Jazz Composition for his "Harlem Renaissance Suite." In performance, his alto saxophone (he rarely played trumpet in later years) sounded as sweet, strong, and sensuous as it had when he had first matured his style seven decades earlier.

Jeff Kaliss

SEE ALSO:

ARRANGERS; EUROPEAN JAZZ; FILM MUSIC.

FURTHER READING

Berger, Ed, Monroe Berger, and James Patrick.

Benny Carter: A Life in American Music
(Metuchen, NJ: Scarecrow Press, 1982);

Feather, Leonard. *The Jazz Years: Earwitness to an Era*
(New York: Da Capo Press, 1987).

SUGGESTED LISTENING

All of Me; Further Definitions;

Harlem Renaissance; Live and Well in Japan;

Three Great Swing Saxophones.

ELLIOTT CARTER

Elliott Carter's innovative, bold compositions tower over 20th-century American music. Born Elliott Cook Carter, Jr., in New York on December 11, 1908, he spent his childhood in an atmosphere of progressive cultural awareness, and at age 17 befriended the older and influential Charles Ives. After graduating from Harvard, Carter travelled to Paris, and from 1932 to 1935 completed his music studies with Nadia Boulanger. When he returned to the U.S., Carter began a lasting academic career that would include appointments at the Peabody Conservatory, the Juilliard School, and Columbia, Cornell, and Yale Universities.

Carter's early compositions displayed a range of influences, from Stravinsky to Samuel Barber. These works included the ballet suite *Pocahontas* (1938–39), which was awarded the Juilliard Publication Award in 1940; the intimate *Elegy for Cello and Piano* (1943); and the popular *Holiday Overture* (1944).

In the mid-1940s, his music entered a new phase. Following a rereading of Freud, Carter wanted to explore deeper feelings and forms of expression in his music, and his *Piano Sonata* (1945–46) was the first piece to attempt this. In the piece, Carter renounced neoclassical aesthetic diatonicism and thematic recurrence, and employed the sonorities of piano harmonics and virtuoso figuration, in varied rhythmic groupings bound by a constant pulse. The *Sonata for Cello and Piano* (1948) continued Carter's attempts to expand the musical language by superimposing opposing rhythmic patterns and shifting pulses from one to another as a means of relating continually fluctuating speeds, a technique known as "metric modulation."

In the early 1950s, Carter was awarded a Guggenheim Fellowship and a grant from the National Institute of Arts and Letters that allowed him to focus on the creation of his *String Quartet No. 1*. This piece, which used stark atonality and intricate rhythms evoking constant change, established Carter's international reputation by winning first prize in the 1953 International Quartet Competition at Liège, Belgium. *Variations for Orchestra* (1954–55) introduced a textural dimension involving simultaneous ideas shifting

between foreground and background roles. In the *String Quartet No. 2* (1959), which received the Pulitzer Prize for Music in 1960, each part represented a distinct persona made up of specific intervallic structures, textures, tempi, and articulations. The *Double Concerto for Piano and Harpsichord* (1961), hailed by Stravinsky as "the first true American masterpiece," assigns a separate chamber orchestra and separate characteristic gestures to each soloist, using progressive differentiation to palindromic effect.

In the 1970s and 1980s, Carter continued to experiment with the dialogue of instruments, while exploring 19th-century orchestrations in modern terms. The mercurial *String Quartet No. 3* (1971), which won a second Pulitzer Prize for Carter, features two contrasting duos engaged in virtuosic interplay. Dramatic rhetoric inflects the triptych of chamber cantatas: *A Mirror on Which to Dwell* (for soprano, 1975), *Syringa* (for mezzo, 1978), and *In Sleep, In Thunder* (for tenor, 1981). *Night Fantasies* (for piano, 1980) recalls the volatile character suites of Schumann with its "continuously changing moods, suggesting the fleeting thoughts and feelings that pass through the mind during a period of wakefulness at night." *Penthode* for large ensemble (1984–85), the *String Quartet No. 4* (1986), *Partita* (1993), and the *String Quartet No. 5* (1995), show no slackening of inspiration or inventiveness.

Hao Huang

SEE ALSO:

CHAMBER MUSIC; ORCHESTRAL MUSIC.

FURTHER READING

Edwards, A. *Flawed Words and Stubborn Sounds: A Conversation with Elliott Carter* (New York: W. W. Norton, 1971);
Schiff, David. *The Music of Elliott Carter* (London: Eulenberg, 1983).

SUGGESTED LISTENING

Double Concerto for Piano and Harpsichord;
Elegy for Cello and Piano;
Piano Concerto;
Piano Sonata; *Sonata for Cello and Piano*;
String Quartet No. 1; *String Quartet No. 2*;
String Quartet No. 3; *String Quartet No. 4*;
String Quartet No. 5; *Syringa*;
Variations for Orchestra; *Violin Concerto*.

ENRICO CARUSO

Many people consider Enrico Caruso the greatest tenor of all time. His astonishing voice—often described as “golden” or “silken”—made him the foremost attraction at opera houses across Europe and throughout the Americas.

Caruso was born in Naples in 1873. His father, a mechanic, insisted that the young Enrico leave school at age 12 and work in a factory. But he had already begun singing, mainly in churches, and when he was 16 he ran away from home and began performing professionally. After three years of training, he made his operatic debut in 1894, singing in Morelli's *L'Amico Francesco* for a touring company in Naples.

Caruso's first real success was in 1897 at Palermo, Sicily, in Ponchielli's *La Gioconda*. His career rapidly went from strength to strength, with Caruso making

his debut in St. Petersburg in 1898 (in PUCCINI's *La bohème*), in Rome in 1899 (Mascagni's *Iris*), and at Milan's renowned La Scala theatre in 1900 (*La bohème*). Beginning in 1899, he made four consecutive summer tours of South America.

Caruso's triumphant 1902 appearance at Covent Garden (in Verdi's *Rigoletto*) attracted the attention of the Metropolitan Opera management, who lured him to New York with a five-year contract. For the remaining 18 years of his life, Caruso sang at the Met every season and was its greatest box-office draw. He was renowned for his performances in the Italian repertoire, especially Verdi and Puccini, and in French operas, such as Bizet's *Carmen* and Gounod's *Faust*.

By the time Caruso began his association with the Met, he had overcome his former difficulty in reaching high notes, which was the result of inadequate training. Now his voice had reached its full maturity, and the sounds it produced were ravishing. Audiences particularly loved the vocal throb he could produce at moments of great emotion, which became known as the “Caruso sob.”

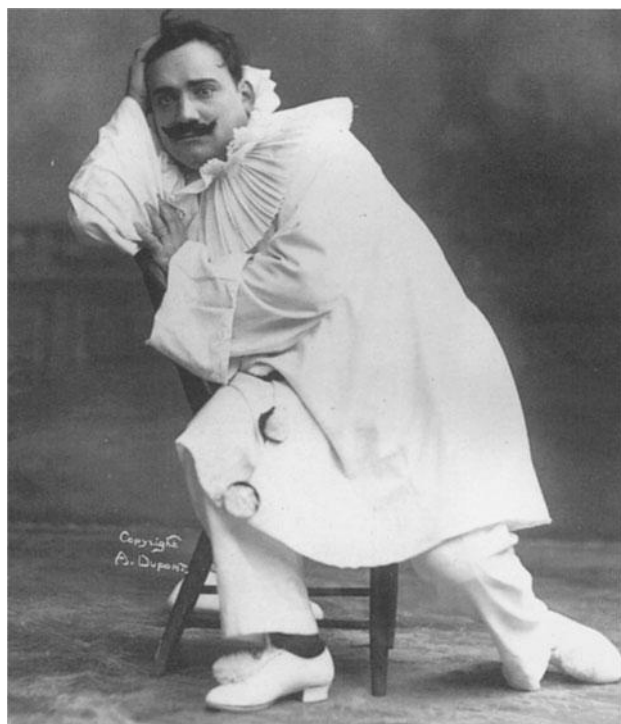
The phonograph, still a novelty in the early 1900s, brought Caruso's golden voice into countless homes around the world. His recordings of arias such as “Celeste Aida” and the clown's tragic “Vesti la Giubba” from Leoncavallo's *I Pagliacci* were instant hits: the latter was the first recording to sell a million copies. The success of Caruso's records encouraged many other musicians to experiment with the new medium.

Caruso's career was cut short by pleurisy at the age of 47. He last performed in Halévy's *La juive* at the Met on Christmas Eve, 1920. After several operations, he returned to Naples, where he died in August 1921.

Eleanor Van Zandt

SEE ALSO:

CALLAS, MARIA; OPERA; OPERETTA.



Curtis-Bettmann

Caruso, here in costume for I Pagliacci, put his success down to “a big chest, a big mouth, 90 percent memory, 10 percent intelligence, lots of hard work, and something in the heart.”

FURTHER READING

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Caruso, E., Jr., and A. Farkas. *Enrico Caruso: My Father and Family* (Portland, OR: Amadeus Press, 1997).

SUGGESTED LISTENING

Caruso in Song, Vols. 1 and 2;
Enrico Caruso 1873–1921.

PABLO CASALS

Catalan cellist, pianist, composer, and conductor, Pablo Casals was among the most celebrated musicians of the 20th century. Casals is revered for establishing the cello as a viable solo instrument through advances in technique that he invented, and for reintroducing the sublime Cello Suites by Bach.

Casals was born in the village of Vendrell, in Spanish Catalonia, on December 29, 1876. He began learning the piano at age four, violin at age seven, and organ at age nine. At age 11, he heard a cello for the first time and began formal lessons at the Barcelona Municipal Music School. Immediately, he began experimenting with modifications to the standard cello technique: freeing the bowing arm for a greater range of motion, and altering fingering so that the left hand could encompass more notes between shifts. In 1889, Casals uncovered a copy of Bach's Cello Suites, which were not considered significant repertoire at the time. Casals recalled: "[They] opened up a whole new world. I began playing them with indescribable excitement."

In 1893, Casals moved to Madrid. There he was given a letter of introduction from the composer Isaac Albéniz (1860–1909) to the count de Morphy, a well-known supporter of musicians. The count's patronage secured for Casals a scholarship at the Madrid Conservatory. From there, Casals went to study in Brussels and later in Paris, where he performed at a music hall. In 1896, he moved to Barcelona and took a teaching post at the Municipal Music School, and was appointed principal cellist at the Gran Teatro de Liceo.

But it was in 1899 that his international career truly began when he gave acclaimed performances of Lalo's Cello Concerto in both London and Paris. Casals's reputation as a formidable and concentrated performer earned him great critical success, and in 1905 he formed a historic trio that would enhance his reputation even further. The trio of pianist Alfred Cortot (1877–1962), violinist Jacques Thibaud (1880–1953), and Casals made bench-mark recordings of Beethoven, Schubert, and Mendelssohn.

In Barcelona, in 1919, Casals formed the Orquestra Pau Casals, which featured works by Spanish and Catalan composers. This orchestra provided the focus for Casals's attention until 1936 when the Spanish Civil War began. A Republican supporter, Casals left his homeland under threat of execution and by 1939 had settled in Prades, in French Catalonia. There he refused an official invitation to play in Nazi Germany. During World War II, he gave benefit concerts for war relief and worked tirelessly in aid of refugees. After the war he was awarded the French Legion of Honour.

In 1945, Casals continued his protests against fascism and announced that he would not play in any country that recognised the despotic regime of the Spanish dictator, Francisco Franco. This virtually ended his concert career, with the exception of his annual performances at the Bach Festival in Prades, initiated in 1950, and at the celebrated Marlboro Music Festival in Vermont. In 1955, Casals moved to Puerto Rico and established, in 1957, an annual Casals Festival. Casals was a chamber music pioneer and helped to bring that repertoire to public attention. He continued to lend his influence to peace movements, and travelled the world performing his own "peace oratorio," *El Pessebre*. Casals died in Puerto Rico on October 22, 1973. His life was a testament to his conviction that "Music must serve a purpose; it must be a part of something larger than itself, a part of humanity."

Rachel Vetter Huang

SEE ALSO:

CHAMBER MUSIC; FESTIVALS AND EVENTS.

FURTHER READING

Baldock, Robert. *Pablo Casals*

(London: Gollancz, 1992);

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(New York: Holmes & Meier, 1977);

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(New York: Henry Holt, 1974).

SUGGESTED LISTENING

Legendary Performers: Casals Early Recordings;

Bach: Suites for Unaccompanied Cello;

Beethoven: Sonatas for

Cello and Piano.

JOHNNY CASH

Johnny Cash is a near-mythic figure in the field of country music. A fine songwriter and a powerful vocalist, Cash reflects the struggles of life through the dark, haunting lyrics and stark sound of his best work.

Cash was born in February 1932 in Kingsland, Arkansas. Later, his sharecropping family was selected by the Federal Government for resettlement at the new Dyess colony in Tennessee. The colony was founded on reclaimed land on the Mississippi River. In 1937, the family was flooded out, an event later recalled in Cash's song "Five Feet High and Rising." By the age of 12, Cash had started writing songs, but his early adulthood found him floating from job to job until he joined the Air Force as a radio operator. He learned to play the guitar while stationed in Germany.

Discharged from the Air Force in 1954, Cash married and settled in Memphis. He worked by day and played country music at night, performing free at radio station KWEM with lead guitarist Luther Perkins and bassist Marshall Grant, later called the Tennessee Two.

In 1955, Cash tried to audition as a gospel singer at Sun Records in Memphis, but label-owner Sam Phillips (Elvis PRESLEY's discoverer) had other ideas. Cash's trio ended up recording the country song "Cry! Cry! Cry!" which was backed by "Hey Porter." Their spartan instrumentation and Phillips's ingenious use of echo provided the perfect backdrop for Cash's forceful, booming voice. The single sold 100,000 copies and launched Cash's career. Other substantial country hits followed, including "Folsom Prison Blues" and the million-selling "I Walk the Line" (both 1956).

Cash moved to Columbia Records in 1958 and continued to score hits. However, he also began to take drugs to keep him going during his gruelling schedule of 300 dates a year. Personal problems mounted, and in 1965 he was arrested twice, and divorced. After hitting bottom, Cash conquered his drug addiction with the help of June Carter (from the legendary CARTER FAMILY), whom he married in March 1968. The brilliant live *Johnny Cash at Folsom Prison*, Cash's finest recording, was released the same year and remains one of the best country albums ever.



UPI/Corbis-Bettmann

Cash wore plain clothes to distance himself from the glitz of Nashville, earning himself the title "The Man in Black."

The 1969 album *At San Quentin* was not such an artistic success, but yielded the pop hit "A Boy Named Sue." His guest appearance on Bob DYLAN's *Nashville Skyline* album, also in 1969, raised his stature among rock fans. Cash continued to perform and record after his commercial peak in the late 1960s, as well as acting occasionally in movies and television. In 1994, he released *American Recordings*, a critically-acclaimed return to the sparse, haunting sound of his best work. Cash's talent remains as potent as ever, a pointed reminder that artistic honesty never falls out of fashion.

Greg Bower

SEE ALSO:

COUNTRY; GOSPEL; NASHVILLE SOUND/NEW COUNTRY.

FURTHER READING

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Moriarty, Frank. *Johnny Cash* (New York: Metro Books, 1977).

SUGGESTED LISTENING

The Essential Johnny Cash 1955-83;
Hello, I'm Johnny Cash; *The Sun Years*.

FYODOR CHALIAPIN

Fyodor Chaliapin was the first great singing actor of the 20th century and one of the most famous and influential Russian basses of all time. Recordings of his performances of art songs and operatic roles continue to inspire bass singers eager to emulate his every vocal inflection.

Born in a suburb of Kazan, Russia, on February 11, 1873, to a peasant family, he had little formal education and discovered music through his participation in a local church choir. Initially, he worked as a cobbler's apprentice, but, drawn to music and theatre, began his singing career at the age of 17, appearing in minor roles in provincial opera companies.

BRIEF TRAINING AND QUICK SUCCESS

After two years of travelling in search of work, Chaliapin arrived in Tiflis, where he met Dimitri Usatov, a former opera singer. Usatov was so impressed with Chaliapin's raw singing talent that he gave him voice lessons without charge and supported him financially. The lessons with Usatov lasted a year, after which Chaliapin moved to St. Petersburg where, in 1895, he joined the Mariinsky Theatre. Although his time in St. Petersburg was important, he enjoyed greater success and artistic freedom in subsequent seasons with Mamontov's Private Opera in Moscow.

Chaliapin's year spent studying with Usatov was the extent of his formal musical training, but he continued to develop his knowledge of singing by closely observing other singers. As a result of this self-tutoring, Chaliapin developed a technique and range that enabled him to sing a baritone as well as a bass repertoire.

Two years after joining the Bolshoi Theatre in 1899, Chaliapin made a successful international debut at La Scala as the title character in Boito's *Mefistofele*. He also appeared abroad with Diaghilev's troupe in Paris, in 1907, and then in London, in 1913. Although audiences in Europe were receptive, on his first American tour (1908) he was harshly criticised for his melodramatic acting style. In 1921, however, he

returned to the U.S. and astounded the critics with a remarkable performance as the title character in Mussorgsky's *Boris Godunov*. Chaliapin left the Soviet Union in 1922, ostensibly for a limited time—in fact, he was growing increasingly frustrated with the political and economic situation in his country. He never returned to his native country, establishing instead a permanent residence in Paris.

DRAMATIC PERFECTIONIST

To his musical qualities Chaliapin added historically accurate costumes and makeup, thoughtful staging, and emotive acting skill, unlike many opera singers of the time. In Russian and non-Russian works alike, he performed memorable roles, including Don Basilio in Rossini's *The Barber of Seville*, Mephistopheles in Gounod's *Faust*, Don Quixote in Massenet's *Don Quichotte*, Ivan the Terrible in Rimsky-Korsakov's *The Maid of Pskov*, and, his favourite and most famous role, Boris Godunov. Rumoured to be argumentative with producers, directors, and conductors, the truth is that Chaliapin took his career very seriously, and was intolerant of music that was treated in a mediocre fashion.

Among his friends were Sergey RACHMANINOV, who helped him prepare the role of Boris, and the writer Maxim Gorky, to whom Chaliapin dictated the first of his two memoirs. An early recording artist, Chaliapin produced several recordings that successfully communicated his great skill in musical and dramatic interpretation. He continued to perform and tour into the mid-1930s, when illness forced him to limit his appearances. He died of leukaemia on April 12, 1938.

Elaine Musgrave

SEE ALSO:

OPERA.

FURTHER READING

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Froud, Nina, and James Hanley, eds. *Chaliapin: An Autobiography As Told to Maxim Gorky* (New York: Stein and Day, 1967).

SUGGESTED LISTENING

Recordings 1925–34;

Recordings 1911–36.

CHAMBER MUSIC

In the 19th century, the term *chamber music* meant music that was not performed in a public place, such as a church or concert hall. This music was normally performed by a very limited set of instrumental configurations—for example, a string quartet, voice and piano, or an instrument (such as a violin or clarinet) and piano. In the 20th century, however, chamber music has developed considerably and has been defined much more widely. It is no longer designed to be played in private, and it may use considerable or unusual musical combinations, according to the creative mood of the composer.

GRAPPLING WITH A EUROPEAN TRADITION

The development of chamber music in the 20th century has been inseparable from the major developments of music in general during the past hundred years. All styles—from folk music to serialism to free atonality—were explored in various chamber music combinations, just as they were in other mediums. In the early part of the 20th century, the monumental sound of the ever-growing symphony orchestra (as exercised by MAHLER) gave way to smaller, more transparent combinations of instruments.

Composers such as Arnold SCHOENBERG and his pupil Alban BERG first reflected this trend in chamber symphonies, the size of which was somewhere between a large chamber music group and a full orchestra. In this respect, Schoenberg's two chamber symphonies, both begun in 1906, as well as Berg's Chamber Concerto (1923) for piano, violin, and 13 wind instruments are particularly notable. Some of Schoenberg's other projects used smaller but more unusual combinations, such as the Three Pieces (for wind quintet, organ or harmonium, celesta, and string quartet with double-bass) or the Serenade Op. 24 for clarinet, bass clarinet, mandolin, guitar, and string trio with bass soloist. More conventional, but highly significant, was Berg's *Lyric Suite*, composed for a string quartet (1925–26).

Such textures in no way signalled a reduction in intensity. On the contrary, the new combinations allowed an increase in clarity so that more individual lines could be heard and, therefore, more musical ideas incorporated. This innovative process was carried further by another pupil of Schoenberg's, Anton WEBERN, the third member of the so-called "Second Viennese School." Webern distilled the concentration of musical thought into works of the utmost brevity, such as the Five Movements for String Quartet (1909) and the Six Bagatelles (1911–13). Webern's Concerto Op. 24, dating from 1931–34, incorporated the new technique of *Klangfarbenmelodie* (literally sound-colour-melody). This was a term coined by Schoenberg, meaning different parts of the same line, even just single notes, being played by a different instrument. The concerto uses the distinct timbres of its unusually treble-biased array of contrasting instruments (flute, oboe, clarinet, horn, trumpet, trombone, piano, violin, and viola) to clarify the different parts in the music.

Later in the 20th century, unconventional ways of playing instruments brought new sounds to chamber music. Béla BARTÓK (1881–1945) exploited *col legno* string playing, in which the wood rather than the hair of the bow is used. Flutter-tongue (a type of tonguing in which players roll the sound "r" on the tongue while playing) became popular in writing for the flute; and multiphonics (where chords are derived from various ways of overblowing wind instruments) and microtones (notes between conventional semitones) became more common in the chamber music of the late 1940s. "Boxes" of notes (in which players can choose the "box" of notes they play), free sections, and other unconventional notations that required the players to improvise also began to appear. In this respect, the Polish composers Witold LUTOSLAWSKI and Krzysztof PENDERECKI were pioneers.

RE-INTRODUCING THE VOICE TO CHAMBER MUSIC

During the 19th century, the human voice was used mostly in accompaniment with piano for non-choral performance, but in the early 20th century, the voice was re-introduced into chamber music. At the forefront of unconventional means of vocal production was Schoenberg's *Pierrot lunaire* of 1911. In this, a chamber ensemble is centred on a piano and accompanies the declamation of Albert Giraud's surrealist verse by a *Sprechstimme*—literally, a

“speaking part.” But in Schoenberg’s directions the speaking part is neither speech nor song, but lies somewhere in between. In the same year, Schoenberg wrote *Herzgewächse*, which was based on a translation of a poem by the Belgian poet Maeterlinck. The piece was written for a soprano requiring an extraordinarily wide range, and was accompanied by the unusual combination of celesta, harp, and harmonium.

CHAMBER MUSIC IN FRANCE

French composers had contributed some lasting works at the end of the 19th century. The Piano Quintet (1880), Violin Sonata (1886), and String Quartet (1889) of César Franck (1822–90), and the Concerto for violin and piano with string quartet (1892) by his pupil Ernest Chausson (1855–99) paved the way for Claude Debussy’s String Quartet (1894), with its modal inflections and shimmering textures.

There had been a noticeable trend in chamber music since Debussy’s celebrated orchestral piece *Prélude à l’après-midi d’un faune* (1894), in which the wind instruments make their effect by intertwining solo lines rather than by combined textures. This process, though here in an orchestral context, had major ramifications for chamber music in that it extended solo possibilities for the woodwind.

Where Schoenberg and his followers had reduced the textures of the 19th-century symphony orchestra, Debussy and Maurice Ravel approached from the other end, so to speak, by experimenting with novel chamber music combinations. Following Debussy with a String Quartet in 1902, Ravel created an entirely new texture with his Introduction and Allegro for harp, flute, clarinet, and string quartet (1905). Debussy added to the repertoire of chamber music centred on the harp with his Sonata for flute, viola, and harp (1915), which was one of three sonatas to survive out of a planned series of six left unfinished at his death. His three projected sonatas would have displayed still more striking chamber music combinations: one was planned for oboe, horn, and harpsichord; another for trumpet, clarinet, bassoon, and piano; and the last for a wider combination of instruments, including a double-bass.

It was left to the next generation of French composers to continue this trend. Francis Poulenc, whose long career stretched from the end of Debussy’s life to the early compositional years of

Pierre Boulez, began his chamber music output with the *Rapsodie nègre* of 1917 for piano, clarinet, flute, and string quartet, adding a voice singing nonsense poetry in two movements. In the climate of light-heartedness and a certain austerity during the 1920s, Poulenc added—in a way similar to Igor Stravinsky—wind duos and trios without piano, plus a trio for oboe and bassoon with the piano, to the repertoire. Between this early work and his death, he composed a few chamber music pieces centred on a piano that have become extremely popular, including sonatas for clarinet, oboe, and flute, as well as a wind sextet.

French chamber music of the 1930s has made less of a mark, though Jacques Ibert (1890–1962) and Jean Françaix (b. 1912), to name but two, have written many chamber works. Olivier Messiaen, highly influential in other genres, left few chamber music works. However, his *Quatuor pour la fin du temps*, written while in a Silesian prison-camp in 1941, has become something of a landmark, inspiring many other composers to write for the then unusual combination of piano, clarinet, violin, and cello.

Chamber music that included a voice was favoured by other composers in several countries. In France, Ravel’s *Chansons madécasses* (1925–26) for flute, cello, and piano exploited the instruments and voice in new ways. Schoenberg added a voice to his String Quartet No. 2 (1907–8), as did Samuel Barber in his much acclaimed early work *Dover Beach* (1931).

OTHER EUROPEAN VARIATIONS

In England, the leader of the so-called English Pastoral School of composers, Ralph Vaughan Williams, composed in 1908 to 1909 a chamber piece for voice, piano, and string quartet based on the poems of A. E. Housman entitled *On Wenlock Edge*. Peter Warlock’s haunting setting of W. B. Yeats’s *The Curlew* (1922), with its striking part for *cor anglais* (a deeper-pitched oboe), is remarkable among several other similar chamber music song cycles. Frederick Delius and Rebecca Clarke (1886–1979) contributed sonatas for violin and viola, while Benjamin Britten and Sir Michael Tippett followed with several chamber works, the latter’s quartets being particularly influential.

One of Poulenc’s partners in the group known as Les Six was the composer Darius Milhaud, whose output was prodigious, totalling no less than 18 string quartets. While his earlier music delighted in the new naïveté advocated by Les Six, his later music experimented

with polytonality, as in the *Aspen Serenade* (1957) for nine instruments. This was one of many works that were popular with the concert series and festivals in America. Milhaud, like several other European composers, spent most of World War II in exile in the U.S., where he worked at Mills College in California and the music school at Aspen, Colorado. His style, like that of Stravinsky, Bartók, and Paul HINDEMITH, was disseminated in America. Hindemith, an accomplished viola player with an active career as a player in his youth, wrote sonatas for most major instruments and piano, as well as many works for larger combinations, frequently in a neoclassical vein.

Stravinsky, highly influential on Parisian composers, provided a crucial link with Central Europe, and Russian influences may be heard in pieces such as the *Three Pieces* (1919) for solo clarinet. His enthusiasm for jazz was also marked, and he enriched the chamber music repertoire with several jazz-influenced pieces, such as *Rag-time* (1918)—which includes a cornet, a Hungarian cimbalom, and percussion, as

well as a line-up of wind and strings—and the *Ebony Concerto*, written for a jazz band. Stravinsky was not alone in drawing inspiration from jazz: the second movement, for example, of Ravel's *Violin Sonata* drew on blues for inspiration, and Milhaud composed several jazz-inspired pieces.

Stravinsky wrote few chamber pieces, although there is an *Octet* (1922–23, later revised) and a *Septet* (1952–53) and there are arrangements of movements from larger works (such as *The Soldier's Tale*, 1918, and *Pulcinella*, 1920) that have become popular. Stravinsky shared with Ravel and Milhaud the exploration of ensembles somewhere between the normal chamber music combinations and the symphony orchestra (for example, in the *Symphonies of Wind Instruments* of 1920).

INTERNATIONAL INFLUENCE OF BARTÓK

Still more rooted in the folk music of Central Europe was Béla Bartók. His chamber music, centred on his six string quartets (written from 1908 through 1939), might be considered, along with those of Dmitry SHOSTAKOVICH, to have extended the 19th-century tradition. Bartók's six quartets display considerable modernity for the time, and are now regarded as

The Kronos Quartet performs contemporary 20th-century chamber music by composers such as Philip Glass, bringing an avant-garde edge to the 19th-century tradition.



some of the most influential works written this century. Their movements employ his characteristic unequal bar lengths, and are partly inspired by the folk music of Eastern Europe, which he studied intensely. Slow movements are often nocturnal. Several rhapsodies for solo instrument and piano complement the quartets, and there are experimental chamber pieces, such as *Contrasts* (1938), for the unusual combination of violin, piano, and clarinet (written for Benny GOODMAN), and a sonata for two pianos and percussion (1937).

Another major contributor to the string quartet repertoire was Shostakovich, whose 15 quartets date from between 1935 and 1974, and form the core of his chamber music.

During the latter half of the 20th century, percussion was to come into its own, extending far beyond the background role it had played in the 19th-century orchestra. Boulez's chamber cantata *Le marteau sans maître* (1952, later revised) followed Bartók in exploiting the tuned percussion instruments (such as the marimba, the vibraphone, and the xylophone). American minimalist composers also delighted in the sound of these instruments. *The Music for Mallet Instruments* (1973) of Steve REICH, for example, is one of the central works of minimalism in the chamber music genre, although it could be claimed that with works such as these, the concept of chamber music became outmoded.

THE AMERICAN LEGACY OF CHARLES IVES

Earlier in the century, American composers displayed considerable interest in chamber music. Charles IVES wrote two string quartets and four violin sonatas as well as many other pieces, often curiously titled and incorporating popular American music such as songs and hymns. Aaron COPLAND contributed a modest but varied repertoire of chamber music, and Elliott CARTER added three string quartets. The American chamber music of the 1950s and 1960s, including the chamber pieces of Milton Babbitt, such as String Quartet No. 2 (1954) and the sextets for violin and piano (1966), may be seen as among the main American developments of the works of the Second Viennese School.

The last 30 years of the 20th century have spawned many chamber pieces, particularly by the American-based English composer Brian Ferneyhough. Ferneyhough's main compositional output is in a chamber medium, ranging from the four string quartets

(the first being the 50-minute Sonata for String Quartet, 1968) to solo flute (*Cassandra's Dream Song*, 1971), solo piano (*Lemma-Icon-Epigram*, 1981), and works for medium-sized ensembles (such as *Funérailles 1 & 2* for seven players, 1969–77). Ferneyhough's music, where there are often six or seven lines moving according to their own agendas, invites the use of chamber forces for practical reasons of clarity.

Another British composer who has worked extensively in chamber music—though also producing a large amount of opera, orchestral, and choral music—is Sir Harrison Birtwistle. His early chamber works include *Refrains and Choruses* for wind quintet (1957), *Tragoedia* for wind quintet (1965), Harp and String Quartet (1965), and *Verses for Ensembles* for wind quintet (1969). His most recent work is *Pulse Shadows* (1998)—based on a series of poems by the Romanian poet Paul Celan—for string quartet, soprano, two clarinets, violin, cello, and bass.

In recent years, chamber music or music for ensembles of between eight and 15 players has come to the fore in composition. This is the case in most of the main music-producing countries. One reason for this trend is that funding for the arts has become more profit oriented, which has led to more conservative programming for full orchestral concerts, whereas smaller groups may get support more easily. Another factor is the music itself. Many composers, especially those who may be regarded as “high modernist,” are demanding new heights of virtuosity and clarity of texture, which can be provided by chamber players. The future for chamber music looks bright.

Richard Langham Smith

SEE ALSO:

ALEATORY MUSIC; AUTHENTIC PERFORMANCE; SERIALISM.

FURTHER READING

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McCalla, James. *Twentieth-Century Chamber Music* (New York: Schirmer Books, 1996).

SUGGESTED LISTENING

Bartók: Sonata for Two Pianos and Percussion;

Carter: *A Mirror on Which to Dwell*;

Debussy: Sonata for Flute, Viola, and Harp;

Ferneyhough: *Funérailles 1 & 2*.

RAY CHARLES

Ray Charles' original blend of gospel and blues laid the foundations for modern soul. Before his time, these two African-American musical styles were seen as quite separate. Gospel was church music; blues was the devil's music. But putting them together had enormous consequences for the future.

Born in Albany, Georgia, in September 1930, Ray Charles Robinson's early life was marked by poverty and tragedy. He saw his younger brother drown in a washtub at age five and lost his sight from glaucoma at seven. At the Florida School for the Blind, Ray learned to play piano (and several other instruments) and write music in braille. After his mother died, the 15-year-old Ray left school to make a living at music. He changed his professional name (to avoid confusion with boxer Sugar Ray Robinson) and established a reputation as an adept imitator of Nat King Cole and Charles Brown. Charles began recording for the Down Beat record label in 1949, and Atlantic Records purchased his contract in 1952.

Both Charles' piano and vocal styles are characterised by an effortless fusion of gospel, blues, and jazz.



Mirslav Zajić/Curtis

Charles had always eagerly absorbed any music he heard, including classical, country, pop, and jazz, but his sensibilities were rooted in the fervour of black gospel music and the impassioned moan of the blues. In 1954, Charles assembled his own jazz-inclined septet and recorded "I Got a Woman," a driving gospel number rewritten with a secular lyric and delivered in Charles' blues-tinged voice. He followed with the similarly-styled "This Little Girl of Mine" (1959), "Hallelujah, I Love Her So" (1956), and others. These passionately delivered hybrids were more than just solid commercial successes: their impact completely altered the musical landscape and began a transformation process that would eventually give birth to soul music.

Charles' 1959 hit "What'd I Say," with its syncopated rhythm and suggestive call-and-response refrain, cemented his status as a powerful musical innovator. A contract with ABC Records in 1960 provided Charles with even greater artistic and financial freedom. His recordings of this time, including the hits "Georgia on My Mind" (1960), and "Hit the Road Jack" (1961), featured big band arrangements and full string orchestras.

A 1964 drugs arrest gave Charles unwanted publicity for the heroin addiction that he had managed to keep hidden for 14 years. He stopped working to fight his drug habit, resurfacing in 1965 and applying the same formula that had served him well in the early 1960s. Today, Charles is still relatively active, though not quite so innovative, occasionally touring and appearing on TV and in movies. Even now, he retains the unique ability to take a song from any genre and make it undeniably his own.

Greg Bower

SEE ALSO:

BLUES; GOSPEL; JAZZ; SOUL.

FURTHER READING

Charles, Ray, and David Ritz. *Brother Ray, Ray Charles' Own Story*

(London: Macdonald and Jane's, 1979);

Turk, Ruth. *Soul Man* (Minneapolis, MN: Lerner, 1996).

SUGGESTED LISTENING

The Birth of Soul 1952-59; Live in Concert; Modern Sounds in Country and Western; Ray Charles Live.

THE CHARTS

The commercialisation of music has spawned many attempts to compare individual pieces of music and to rate them on some kind of scale, using record sales and airplay as the key indicators of success, popularity, and quality.

The relationship between the music industry and the rating charts, developed by enterprises such as *Billboard* in the U.S. and *Melody Maker* in the U.K. is not as simple as it might seem. The charts certainly reflect record-buying habits and the air-time radio stations give to different songs, but they also help to dictate such trends. Radio stations want to play the most successful chart songs, and the more airplay a song gets, the more people will hear it and thus the higher sales will go. Of course, many other factors also influence sales, including television, advertising, and the opinions of the music critics.

THE BILLBOARD CHARTS

In the 1890s, *Billboard Advertising* was a magazine focusing on advertising's use of huge billboards to sell to the burgeoning populations of America's towns and cities. In the early decades of the 20th century, the magazine, by then called *The Billboard*, expanded to cover the entire entertainment industry. Its first charts were based on sheet-music sales. A list of "Popular Songs Heard in Vaudevil [sic] Last Week" soon developed into "*The Billboard's* Song Chart."

During this same period, Victor and Columbia became successful manufacturers of records and spring-wound phonographs. The public's appetite for recorded music grew fast, and in 1907, Enrico CARUSO's Victor recording of a solo from *I Pagliacci* became the first million-selling classical record. Later, jukeboxes brought the sound of early jazz to the masses at the drop of a coin, especially in rural areas where privately owned phonographs, concert halls, and live-music clubs were in short supply.

Electricity made for better recordings and phonographs, and by the 1940s radio had become a significant player in the music industry. The parallel development of Broadway musicals, sound in the

movies, and the evolution of "big bands" made the roles of songwriters and vocalists more significant. Accordingly, *The Billboard* magazine focused its music coverage on music-shop dealers, radio "disc jockeys" (DJs), and jukebox entrepreneurs, and soon coined the term "picks" to single out likely hit records.

The magazine's first official Top 10 singles chart, which was published in July 1940, was topped by Tommy DORSEY's big band version of "I'll Never Smile Again." The song featured vocals by 25-year-old heart-throb Frank SINATRA. A "Harlem Hit Parade" (introduced in 1942) and the "Most Played Juke Box Hillbilly Records" (1944), began to chart the development of what would be known a decade later as rhythm and blues (R&B) and country music. By the early 1950s, *The Billboard* was charting "Best Sellers in Stores," "Most Played in Juke Boxes," and "Most Played by Jockeys," limiting each of these charts to 30 records. Todd Storz is said to have started "Top 40" radio during this period, signalling a shift away from programming based on DJs' individual preferences and toward tighter formats derived from the charts and other indices of popularity.

The Billboard introduced a "Hot 100" singles chart in 1955 to reflect the mushrooming interest in rock'n'roll. The magazine responded to the need to track singles (distributed as double-sided, 7-inch, 45-rpm records) separately from albums (in the "long-playing," 12-inch, 33-rpm format), and to distinguish charts based on sales from those based on airplay. The magazine changed its name to *Billboard* in the 1960s, began identifying emerging hits as "bubbling under," renamed its R&B chart as "R&B/soul/black," and over the next several decades added to its pop/rock and country charts the genres of classical, gospel/spiritual, adult contemporary, new age, dance, rap, modern rock, world music, jazz, and contemporary jazz. In 1991, the charts became more reliable with the introduction of computerised sales-tracking.

GAVIN—A BILLBOARD RIVAL

Although *Billboard's* charts have figured prominently in the promotion and public perception of the importance of popular musicians for over half a century, radio programmers have come to rely more on a system initiated by the innovative Bill Gavin. After working on radio as a musician and announcer, Gavin was hired in 1955 to programme the "Lucky Lager Dance Time" show, airing hits on 48 different

radio stations across the American West. By this time, radio stations had begun developing their own hit-lists. Gavin decided to collect each station's Top 10 list, combine them, and send the result out, providing what many thought to be a more accurate indicator than the *Billboard* charts. *Bill Gavin's Record Report* soon expanded to include radio stations far beyond the West. It also caught the attention of the major record companies, and Gavin began charging subscribers for his services.

As well as a "Record Popularity Index" based on reports received from his "correspondents," Gavin's modest publication included a breakdown of favourites by station, a "Hot 20" list of newer songs, Gavin's "Personal Picks," and his editorial comments on the music and radio industries. Its reputation grew rapidly, bolstered by its founder's proven ability to anticipate future hits, and by his refusal to be influenced by any form of bribery or power-mongering.

ETHICS VERSUS PAYOLA

Gavin expanded beyond pop and rock to other genres, repackaging his publication in a magazine format. He also founded the American Disc Jockey Association, which in 1960 drew up a code of ethics, decrying the practice of paying for or otherwise soliciting airplay—a practice known as "payola." Since the first days of Top 40 programming, the radio industry had been scrutinised by the Federal Trade Commission, the Federal Communications Commission, and the U.S. Congress, all suspecting that radio playlists were being influenced by something other than the charts.

Perhaps the most spectacular target of the payola investigations was the legendary New York DJ Alan FREED, who allegedly coined the term "rock'n'roll," and who was credited with getting the new genre accepted on radio, TV, and film. In 1960, Freed's reputation was tarnished by an indictment on commercial bribery charges relating to his selection of records for airplay.

Anti-payola legislation, however, proved difficult to enforce, and the influence of money on airplay continued, at least well into the 1980s, through the activities of "independent promoters"—outside operators hired by record companies to get particular singles or albums on radio playlists. Anecdotes never confirmed in court suggested that some of *Billboard's* chart-preparing personnel might have been open to influence.

CHART RECORDS

A prominent and sustained presence on the *Billboard* charts (and, to a lesser degree, the charts of Gavin, *Cash Box*, *Radio & Records*, and other music industry publications) continues to count as a reliable measure of success. Bill HALEY and the Comets' "Rock Around the Clock" was the first rock'n'roll song to lead *Billboard's* Top 5, reaching the top in the week of July 9, 1955 and staying there for seven more weeks. Elvis PRESLEY, who had already appeared on *Billboard's* country and western charts, equalled Haley's achievement with "Heartbreak Hotel" in 1956. The same year, Presley's two-sided "Don't Be Cruel"/"Hound Dog" was a chart-topper for 11 weeks, longer than any other rock record, and was succeeded by another Presley hit, "Love Me Tender." His life total of 17 U.S. No. 1 hits was surpassed only by the BEATLES. Significantly, Haley's and Presley's popularity was bolstered by the exposure of their singles on film and TV, respectively.

The Beatles' domination of the U.S. charts began with "I Want to Hold your Hand" on February 1, 1964, signalling the end of America's monopoly of the charts, the onset of the so-called British Invasion, and a new era for rock. By April 4 of that year, the group had tied up the entire Top 5 and had surpassed Presley's record presence on the Hot 100—he had nine singles on that list in December 1956—with 12 concurrent hits. The longest-ever span of chart hits is 40 years, a feat achieved by Frank Sinatra, who appeared on the very first of *Billboard's* contemporary charts (July 20, 1940), and who hit No. 1 again 26 years later with "Strangers in the Night" and made it to the number 32 slot with "Theme from New York, New York" in 1980.

Jeff Kaliss

SEE ALSO:

RADIO; RECORD COMPANIES.

FURTHER READING

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Gambaccini, Paul, et al. *The Guinness Book of Top 40 Charts*

(London: Guinness Publishing, 1996).

SUGGESTED LISTENING

Joel Whitburn presents
Billboard Pop Memories.

CLIFTON CHENIER

Clifton Chenier is called the “King of Zydeco.” Although he did not invent zydeco, the black dance music related to Cajun music, he was certainly responsible for popularising the style and for taking it far beyond southwest Louisiana and east Texas.

Chenier was heavily influenced by Amadé Ardoin, the first black Creole musician to play blues on the accordion professionally. In the 1930s, Ardoin was performing dance music, adding blues to French dance tunes that had been around for more than two centuries. Chenier further embellished the music with elements of rhythm and blues (R&B), country, and rock’n’roll. Other musicians that were major influences were accordionist Sidney Babineaux and bluesman Lowell Fulson.

Chenier was born on June 25, 1925, near Opelousas, Louisiana. He and his older brother Cleveland grew up working in sugar, cotton, and rice fields with their sharecropping family. In the evenings the brothers went along with their father, John, when he played the accordion at dances and house parties in the surrounding area. It was his father who gave Chenier his first accordion, and his first lessons on it.

When Clifton and Cleveland left home in 1942 they started playing their music in local dance-hall shacks around St. Charles, Louisiana—Clifton on accordion, Cleveland on the washboard. During the mid-1940s, Chenier lived in New Iberia, Louisiana, and cut sugarcane for a living. He moved to Port Arthur, Texas, in 1947. There, for the next seven years, he drove a truck for an oil company during the day, while at night Clifton and His Hot Sizzling Band were storming the dance halls of Texas and Louisiana.

A PROFESSIONAL MUSICIAN

By the time he first recorded on a Los Angeles label in 1954, Chenier had become a well-established regional performer. His first release, “Eh, petite fille,” was a national hit for Specialty Records, and by 1956 he had become a full-time musician. Having given up his day job, Chenier was able to move to Houston,

Texas, in 1958, and this proved to be a good base from which to tour all around the Southern states. The popularity of rock’n’roll in the late 1950s dwarfed ethnic and regional styles, and for a time Chenier turned to the guitar (on which he was also proficient) and earned a good living as an R&B guitarist.

A RETURN TO ZYDECO AND THE ACCORDION

Chenier returned to zydeco for good when he signed a contract with Arhoolie Records in the 1960s. By the end of the decade, he was touring throughout Europe. Later, he recalled a gathering of what he estimated to be some 500 accordion players: “They was giving away a king hat, and I won it.” He was never to relinquish the crown.

Clifton was a euphoric singer and accordion player, favouring the piano accordion rather than the button accordions of the Cajun players. Cleveland was just as flamboyant on the metal rub-board (similar to the washboard, but worn as a waistcoat). The Chenier brothers surrounded themselves with a guitars, basses, and saxophones to produce an electrifying sound.

Chenier was increasingly plagued by failing health. He had diabetes and kidney failure, which led to part of his foot being amputated in 1979. In the last years of his life his contracts always included a rider that he would only play in locations where he could receive kidney dialysis. Nevertheless, he continued to be a vibrant performer almost until his dying day, on December 12, 1987.

Stan Hieronymus

SEE ALSO:

CAJUN; COUNTRY; ROCK’N’ROLL.

FURTHER READING

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SUGGESTED LISTENING

Live! At the Long Beach and San Francisco Blues Festivals;
Sixty Minutes with the King of Zydeco;
Zydeco Blues and Boogie;
Zydeco Dynamite: The Clifton Chenier Anthology.

MAURICE CHEVALIER

From the early 1920s until his death in 1972, the singer and actor Maurice Chevalier was arguably the most famous Frenchman outside of France. His unique singing style and irresistible Gallic personality encapsulated the world's notion of *joie de vivre*.

Maurice Auguste Chevalier was born in the working-class Parisian suburb of Ménilmontant on September 12, 1888. His father was a house painter, his mother a lacemaker. As a boy, Chevalier longed to be an acrobat, and for a time he worked at the Cirque d'Hiver. Then a fall from a high wire, which broke his pelvis, put an end to that career. He then began singing and dancing in small cafés. His talents as a vaudeville performer led him quickly to the world-famous Folies Bergères, where he starred, between 1909 and 1913, with its other main attraction, the singer and dancer Mistinguett (1875–1956).

Conscripted to fight in World War I, Chevalier was captured by the Germans early on and spent most of the war in a prisoner-of-war camp. After the war, he returned to the Paris revues and began sporting the

jaunty straw hat that would become his trademark. He toured abroad, appearing in London revues and in New York in a Florenz Ziegfeld revue (1919). For audiences on both sides of the Atlantic, his rendition of lighthearted songs such as “Valentine” and “Louise” seemed to conjure up the romantic feel of Paris.

Chevalier's movie career began with some silent films made in New York and gathered pace in the late 1920s with the advent of “talkies.” Among his best-known Hollywood films during the late 1920s and 1930s were *Innocents of Paris* (1929), *The Smiling Lieutenant* (1931), and *Love Me Tonight* (1932). After starring in a film version of the operetta *The Merry Widow* (1934) and in *Folies Bergères* (1935), Chevalier, disappointed with the parts he was receiving in Hollywood, returned to France to continue his stage career.

During World War II and the Nazi occupation of Paris, Chevalier went into retirement, apart from two appearances ordered by the Germans. In 1945, he resumed his theatre appearances, and in the 1950s was lured back to Hollywood, where he starred in films such as *Love in the Afternoon* (1957), *Can Can* (1960), and, most famously, *Gigi* (1958). Based on a novel by Colette, *Gigi* provided Chevalier with several delightful numbers, including the song he became most closely associated with, “Thank Heaven for Little Girls.”

In the 1960s, Chevalier toured with his one-man show and appeared in several American television specials. He retired in 1968, and died on January 1, 1972. Among the many honours he received were the Croix de Guerre (1917), the Legion of Honour (1938), and a special Academy Award (1959).

Eleanor Van Zandt

SEE ALSO:

CABARET MUSIC; FILM MUSICALS; LOEWE, FREDERICK.



UPI/Corbis-Bettmann

The naughtily charming Maurice Chevalier was the world's most famous French singer, capturing the hearts of millions.

FURTHER READING

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(New York: Villard Books, 1993);

Bret, David. *Maurice Chevalier: Up on Top of a Rainbow* (London: Robson, 1992).

SUGGESTED LISTENING

Gigi; *Maurice Chevalier's Paris*;
On Top of the World.

CHILDREN'S SONGS

During the 20th century, children's songs evolved from the traditional folk, lullabies, and game songs that were passed on from parent to child, to a multitude of genres, from rap to country, and gospel to rock. Lyrics too have come to reflect more consciously the real-life experience of children, and are now as likely to explore issues of the environment, modern families, and racism, as they are the more innocent themes of the past.

Children's songs can be loosely categorised as nursery rhymes, rules in games, and educational tunes, with frequent overlaps. Before World War I, these songs, often part of general folklore, were passed on by word of mouth, and varied greatly from region to region, even within individual countries.

With the spread of cinema and the radio between the 1920s and 1930s, much of the regional folk music started to decline taking familiar children's songs with it. Though, inversely, it also provided new subjects such as film and radio personalities, especially Western heroes, who were worked into songs and games.

Children began to be targeted seriously by Hollywood in the 1940s, and some of the first films aimed specifically at the younger market were Walt Disney's *Cinderella*, *Pinocchio*, and *Snow White and the Seven Dwarfs*. The tunes from these successful films became instantly popular children's songs, actively encouraged by parents. For example, "Whistle While You Work" was used to teach children that "work"—in their case, house chores—could be fun.

The influence of mass media grew even stronger with the dawn of television, and has remained the dominant source for children's songs. In the late 1960s, many children's songs began to reflect the wider social changes that were occurring in the adult world. Both television and film shows of the earlier generations offered more protective and controlled environments, where singing and teaching were monolithic in the framework of children's education. But, in 1969, the revolutionary children's television show *Sesame Street*

taught its younger viewers the alphabet, counting, matching, and pairing through songs. The show also developed puppet creatures such as Big Bird that would sing educational songs that were entertaining. Actors sang along with puppets in "Some of These Things Belong Together," a song that helped children learn how to match and pair objects, shapes, food groups, and so on. Children also learned the value of community relationships. Songs such as "The People in Your Neighborhood" familiarised children with the milkman, the postman, and the teacher, among others, and their roles in the community.

In the late 1990s, *Sesame Street* introduced children to more serious topics such as hospital visits, adoption, and going to day care. *Sesame Street Live*, the theatrical rendition of the TV show, also taught children about entrepreneurship: children could sing and act out lyrics to songs such as "What Will I Be When I Grow Up."

And in the cinema, after decades of neglecting children's animation, Disney returned to its roots and this time with a modern appreciation of what children wanted. For instance, the passive songs such as "Someday My Prince Will Come" and "When You Wish upon a Star" were a far cry from the message of empowerment that comes across in the lyrics "... no one to tell us no, or where to go, or say we're only dreaming," from the song "A Whole New World," featured in Disney's *Aladdin* (1996).

In addition to nursery rhymes and educational songs, children in the 1990s became a viable market for pop music. In 1998, nine-year-old pop singer Aaron Carter performed music videos aimed at children his own age, but the songs were also enjoyed by many adults.

Ina Gonzalez

SEE ALSO:

POP MUSIC; POPULAR MUSIC; ROCK MUSIC.

FURTHER READING

Cass-Beggs, Barbara. *Your Baby Needs Music* (North Vancouver, B.C.: Douglas & McIntyre, 1978);
Ford, Robert. *Children's Rhymes, Children's Games, Children's Songs, Children's Stories* (Detroit, MI: Singing Tree Press, 1968).

SUGGESTED LISTENING

Chick Corea: *Children's Songs*;
Pete Seeger and Brother Kirk Visit *Sesame Street*.

CHARLIE CHRISTIAN

Electric guitarist and blues singer Charlie Christian is one of the relatively unknown pioneers of jazz. Christian was an early influence on bebop, a harmonically complex jazz style based on extended, improvised solos. He was also noted as the first solo stylist and populariser of the electric guitar in jazz. His blues-based music illustrates, too, the transition from “hot” to “cool” jazz, a style that had a great impact on modern music. However, Christian died before the musical revolution he helped to inspire had come to public notice.

Born in July 1916 into a musical family in Bonham, Texas, Christian grew up in Oklahoma City. He learned from his father, a blind, travelling guitarist and singer. Charlie made his first instrument out of cigar boxes, and as a child played in the family band with his parents and brothers. Later, he took up the electric guitar, which was then a recent innovation. By 1934, he was working in the regional bands of Nat Towles, Lloyd Hunter, Anna Mae Winburn, Lesley Sheffield, and Alphonso Trent, sometimes also playing the bass.

BIG BREAK

In 1939, Christian's career was transformed when entrepreneur and producer John Hammond brought him from Oklahoma City to Beverly Hills to audition for the Benny Goodman Sextet. As legend has it, Christian so impressed Goodman with his extended single-line soloing during a 90-minute version of “Rose Room,” that Goodman hired him on the spot. Goodman's sextet, which also featured pianist Teddy Wilson, trumpeter Cootie Williams, vibraphonist Lionel Hampton, and drummer Gene Krupa, gave Christian tremendous exposure. Christian loved an audience, and he never disappointed his listeners, especially if he knew they were paying close attention to his improvisations.

Not content in the swing-band setting, Christian joined an underground movement of young musicians who were interested in changing the sound of jazz. Every night, after playing his evening

set with Goodman at New York's Pennsylvania Hotel, Christian would go over to saxophonist Henry Minton's open-stage jazz club in Harlem. These late-night jam sessions at Minton's Playhouse became a regular event, as Christian joined Charlie PARKER, Dizzy GILLESPIE, Thelonious MONK, Bud POWELL, and Kenny Clarke on the stage. Minton's became known as the birthplace of bebop, providing a creative atmosphere at a time when experimentation and innovation were leading to a completely new sound in the late 1930s and early 1940s.

Christian died, however, before he could see the fruits of his experiments. His health, delicate from overindulgent alcohol use and plagued by paralyzing tuberculosis, declined drastically in the summer of 1941. He was taken to Bellevue Hospital, and later to Seaview Sanatorium on Staten Island. He died in March 1942, age just 25, after friends smuggled him out to a party and he caught pneumonia. His death was a great blow to the jazz community, and to his friends, who used to gather to play and party in his hospital room.

For an artist as influential as Christian—a seminal figure in the emergence of modern jazz, and an icon for all other jazz guitarists—it is astonishing how rarely he was recorded and how little of his original work is available today. Most of his recorded work was with the Benny Goodman Sextet, but the most interesting documents of his talent by far are a small number of poor-quality recordings made by a fan on a portable recorder at Minton's club.

Todd Denton

SEE ALSO:

BEBOP; BLUES; COOL JAZZ; JAZZ; SWING.

FURTHER READING

Blesh, R. *USA: Eight Lives in Jazz*

(New York: Da Capo Press, 1971);

Sallis, James. *The Guitar Players: One Instrument and Its Masters in American Music*

(Lincoln, NE: University of Nebraska Press, 1994).

SUGGESTED LISTENING

Charlie Christian;

The Genius of the Electric Guitar;

Live Sessions at Minton's Playhouse;

Solo Flight; Swing to Bop.

JAMES CLEVELAND

James Cleveland was born in 1931 in Chicago. Brought up in a poor family, he sang as a boy in the choir of the Pilgrim Baptist Church under the leadership of Thomas Andrew DORSEY, the father of gospel music. He learned to play the piano and accompanied the renowned Roberta Martin Singers. In 1950, he joined the Gospelairens as their pianist and third singer, and from there graduated to other groups. He was a member of the Mahalia JACKSON Singers, the Caravans of Chicago (which had a hit with "The Solid Rock"), the Gospel All-Stars, and many other fine gospel groups. Always ready to learn, he took something from each of them and gradually developed his own distinctive style.

THE GOSPEL CHOIR

While it was Thomas Dorsey who first created the gospel choir, it was under the direction of James Cleveland, often tagged the "Crown Prince of Gospel Music," that the choir really came into its own. His enthusiasm in organising mass gospel choirs drew hundreds of young people into the movement.

In 1960, Cleveland brought together the Voices of Tabernacle, a 100-voice choir, and with it recorded his first instant hit, "The Love of God." Subsequent recording hits with the Angelic Choir of the First Baptist Church in Nutley, New Jersey, cemented James as the master writer, arranger, and innovator of the large group gospel choir. Mediating between the musical styles of the ecstatic Sanctified churches and the more restrained Baptist churches, James revolutionised the gospel sound using jazzy piano and soulful organ riffs with a strong, heavily accented choral part.

Cleveland's charisma and the appeal of massed choirs of hundreds of youthful voices led to recording contracts. His third album with the Angelic Voices, *Peace Be Still*, made gospel history. It sold over 800,000 copies and marked Cleveland as the most important gospel figure since Mahalia Jackson.

Throughout his career, Cleveland generously gave new talents a start in the industry. In 1968, he organised the Gospel Music Workshop of America, which

was designed as a vehicle to inspire, train, and support gospel musicians. It remains the primary institutional setting in which to introduce new material and propagate gospel music.

BROUGHT BACK TO THE FOLD

It was Cleveland who brought Aretha FRANKLIN back into the national gospel community when he persuaded her to record *Amazing Grace* live in Los Angeles with him and the Southern California Community Choir. In 1973, he and Aretha received a Grammy for the album, which at that time sold over 2 million copies.

Cleveland's influence extended well beyond the church community. In 1977, in collaboration with Quincy JONES, he arranged the vocal renditions for the blockbuster television series *Roots*, for which he was nominated for a Grammy. He also arranged, trained, and directed choirs for several albums, as well as making guest appearances with Elton JOHN and Ray CHARLES. Groups that he trained were heard in several movies including *Blues Brothers*, *Pipe Dreams*, and *The Idolmakers*. In August 1983, with twins Andrae and Sandra Crouch, and the "Queen of Gospel" Shirley Caesar, Reverend Cleveland took gospel to "Sultan's Pool" in Jerusalem.

A composer of over 300 gospel songs, producer of five gold albums, and the recipient of more than 45 honours, including several Grammy nominations, Cleveland was the first gospel music artist to have a star placed in his honour on the Hollywood Walk of Fame. Musician, pastor, and mentor, James Cleveland holds a special place in the history of gospel music.

Donna Cox

SEE ALSO:

GOSPEL; SOUL.

FURTHER READING

Boyer, Horace Clarence. *How Sweet the Sounds: The Golden Age of Gospel* (New York: Elliott Clark, 1995);
Heilbut, Antony. *The Gospel Sounds: Good News and Bad Times* (New York: Limelight, 1997).

SUGGESTED LISTENING

James Cleveland Sings with the World's Greatest Choirs;
James Cleveland with the Charles Fold Singers: Touch Me.

PATSY CLINE

One of the greatest country vocalists of all time, the late Patsy Cline is also the most influential female in the history of country music. Despite a tumultuous career and a limited catalogue of recordings, Cline's impact is still being felt 35 years after her death.

Born in Gore, near Winchester, Virginia, on September 8, 1932, Virginia Patterson Hensley spent her early years nurturing a childhood obsession to play the Grand Ole Opry. She started performing in clubs at age 15. Early acknowledgement of her talent came when she was asked to join Bill Peer's Melody Boys and Girls in 1952 as a singer. She also became Peer's lover and he persuaded her to change her name to Patsy. Her subsequent brief marriage to a builder, Gerald Cline, gave her the name she would soon make famous.

FALSE STARTS AND ACHING HEARTS

Then came her first big opportunity, though it turned out to be a mixed blessing. A contract Cline signed with Four-Star records in 1954 hampered her career, as the label's owner, Bill McCall, stipulated Cline could only record songs to which he owned the rights. She was not a musician and did not write her own lyrics, so Cline had no choice but to record whatever he suggested. Unfortunately, most of this material was mediocre, and only produced one tune that was an adequate vehicle for Cline's talents, "Walkin' After Midnight." However, a 1957 TV appearance on Arthur Godfrey's *Talent Scouts* gave her much-needed exposure, and "Walkin'" shot up the country and pop charts. Cline then had the potential to become a major star, but recorded little more until her contract with McCall expired later that year. She spent the off-time raising children and enduring another tempestuous union with her new husband Charlie Dick, after divorcing Gerald Cline.

An indispensable partner who genuinely helped Cline fulfil her musical ambitions was producer Owen Bradley. Although they had worked together since 1955, it was not until restrictions from her first contract were lifted in 1960 (the same year she joined

the Opry) that their collaboration flourished. Bradley, along with Chet ATKINS, was a principal architect of the pop-influenced "Nashville Sound." Bradley heard Patsy's rough-and-tumble life expressing itself poignantly through the heartbreak in her voice, whereas Patsy fashioned herself a tough-talking, honky-tonk woman. The artistic tension between these two visions brought out the best in both of them. During one early session in which the stubborn Cline railed against Bradley's ideas, he called her "the meanest bitch I ever met," which amused the musically unflappable Cline and broke the ice in terms of their professional partnership.

In early 1961, they recorded "I Fall to Pieces," a glorious example of Nashville's new direction applied to a superb vocal, drenched in pathos and completed in one take by Cline. The single topped the U.S. country charts and got to No. 12 in the pop charts. Then Cline was seriously injured in an car accident that spring. While recuperating, she recorded Willie NELSON's "Crazy," another sublime vocal and a chart hit. "She's Got You" and "So Wrong" followed suit in 1962.

In March 1963, at age 30 and the height of her career, Cline played a benefit concert in Kansas City and flew back to Nashville in a private plane. The aircraft crashed in bad weather killing all aboard.

Patsy Cline's timeless performances still sell in significant numbers today. Numerous films, books, re-issued recordings, and tributes from other artists have added to her legend, and her untimely demise cannot overshadow the accomplishments of her lifetime. Cline and Bradley's recordings were instrumental in ushering in the "new" Nashville sound, and drawing fresh ears to the country-pop hybrid that has dominated country music ever since.

Greg Bower

SEE ALSO:

COUNTRY; NASHVILLE SOUND/NEW COUNTRY; PRODUCERS.

FURTHER READING

Jones, M. *Patsy* (New York: HarperCollins, 1996);
Nassour, Ellis. *Honky Tonk Angel: The Intimate Story of Patsy Cline* (London: Virgin, 1994).

SUGGESTED LISTENING

The Definitive Patsy Cline; The Patsy Cline Collection; The Patsy Cline Story.

GEORGE M. COHAN

If not born exactly on the Fourth of July, songwriter, playwright, actor, and producer George M. Cohan still created a Stars and Stripes persona that virtually re-invented Broadway in the first two decades of the 20th century. Cohan's crowning achievement was to liberate the New York stage from the European bonds of operetta, and to forge a vital new all-American musical comedy based on vaudeville traditions, urban slang, and "old-fashioned patriotism." No wonder songwriter Gene Buck hailed him as "the greatest single figure the American theatre has produced."

THE KING OF BROADWAY

Born into a vaudeville family on July 3 (according to his birth certificate) or 4 (according to legend), 1878, in Providence, Rhode Island, George Michael Cohan made his stage debut at the age of three, billed as "Master Georgie—Violin Tricks and Tinkling Tunes." He toured with his parents and sister, Josephine ("Josie"), as "The Four Cohans," and by the age of 13 was writing sketches and songs for the family act. In 1901, Cohan fleshed out one of these sketches into a moderately successful musical, *The Governor's Son*. But his 1904 show *Little Johnny Jones* set the formula for the Cohan hits to come. It was a semi-autobiographical story of a plucky young hero who succeeds through swagger and sentimentality. Cohan starred in the musical as well as writing its book and score, which included "Yankee Doodle Boy" and "Give My Regards to Broadway."

A short, cocky man who wore a bowler hat that was usually tilted down to his nose, Cohan reigned over Broadway for the next two decades. His top shows included *George Washington, Jr.*, *Forty-Five Minutes from Broadway*, *Fifty Miles from Boston*, and *Little Nelly Kelly*. These musicals featured hit tunes such as "You're a Grand Old Flag," "Mary's a Grand Old Name," and "Harrigan." In partnership with Sam H. Harris, he also produced musical comedies, revues, and straight dramas, ran a successful music publishing company, and owned several theatres. (The partnership broke up in 1920 when Cohan

opposed the organisation of an actors' union.) In all, Cohan wrote 40 plays, collaborated on 40 others, produced 150 musicals and plays for the stage, and composed more than 500 songs. During World War II, he was awarded the Congressional Medal of Honor for his patriotic 1917 hit "Over There," which had become the classic American war song.

BEYOND THE FOOTLIGHTS

In later years, Cohan's greatest successes were as an actor in Eugene O'Neill's comedy *Ab, Wilderness!* (1933) and Richard RODGERS and Lorenz Hart's political satire, *I'd Rather Be Right* (1937). He also starred in a couple of films, *The Phantom President* (1932) and *Gambling* (1934). In 1940, he failed to recapture Broadway when his own play, *The Return of the Vagabond*, closed after only seven performances. As he lamented to a friend, "They don't want me no more." Cohan died on November 5, 1942, in New York City, not long after making a final tour of the Great White Way that he helped to create. His life story was told in the Academy Award-winning 1942 movie, *Yankee Doodle Dandy*, starring James Cagney, and in the Broadway musical *George M!* (1968).

Despite the huge number of songs he wrote, it is perhaps his life story more than his work that has endured—with the exception of a few memorable tunes. An example of how modern audiences have moved beyond the Cohan style was seen with the unsuccessful 1984 revival of *Little Johnny Jones*, starring Donny Osmond. It closed after one performance.

Michael R. Ross

SEE ALSO:

MUSICALS; POPULAR MUSIC.

FURTHER READING

McCabe, John. *George M. Cohan: The Man Who Owned Broadway*

(New York: Da Capo Press, 1980);

McGilligan, Patrick. *Yankee Doodle Dandy*
(Madison, WI: University of Wisconsin Press, 1981);

Morehouse, Ward. *George M. Cohan*
(Westport, CT: Greenwood Press, 1972).

SUGGESTED LISTENING

George M. Cohan: Yankee Doodle Dandy;
This Is My Country.

NAT KING COLE

As pianist and leader of a ground-breaking trio, Cole applied his natural brilliance and classical training to an intoxicating blend of jazz, pop, and blues. However, despite having such a profound instrumental influence, Cole is remembered mostly for the honey-smooth vocals and romantic ballads he performed later in his life.

Nathaniel Adams Coles (he dropped the “s” from his name in 1939) was born in March 1916. He was the son of a pastor and church choir director in Montgomery, Alabama. At the age of 4, shortly before his family migrated to Chicago, Cole began to learn the piano by ear. At the age of 12, he started classical piano lessons absorbing, at the same time, Chicago’s vibrant jazz culture. After high school, Cole began playing in Chicago’s many nightclubs.

Cole formed the King Cole Trio in 1939 with guitarist Oscar Moore and bassist Wesley Prince. Prince was later replaced by Johnny Miller. The trio’s innovative arrangements and virtuosity mixed swing, boogie-woogie, and novelty numbers with intricate instrumental passages. In 1943, an executive for the fledgling Capitol Records saw the trio in concert and signed them up. Weeks later, they cut “Straighten Up and Fly Right,” which shot up the rhythm and blues (R&B) and pop charts. Several other hits followed, including “Gee, Baby, Ain’t I Good To You?,” “I’m a Shy Guy,” and “Get Your Kicks on Route 66.”

In late 1946, Cole recorded two songs that wholly transformed his career. The first was the ballad, “(I Love You) For Sentimental Reasons,” which reached No. 1 on the U.S. pop charts. The second was “The Christmas Song,” which added a string section and cemented the Nat “King” Cole hit-making formula. From 1948, almost all of Cole’s recordings featured orchestral settings and arrangers such as Nelson Riddle or Billy May. These orchestrated recordings included “Nature Boy” (1948), “Mona Lisa” (1950), “Unforgettable” (1953), “When I Fall in Love” (1957), and “Ramblin’ Rose” (1962), each selling millions of copies. Cole was one of the few African-American performers of that time to gain relative acceptance



Originally a piano player, Cole’s singing career began in 1941 when he had to stand in for Billie Holiday.

from the mainstream white audience, although that didn’t prevent him from being attacked on stage by a group of racists during a 1956 concert in Alabama.

Cole died of lung cancer in 1965, leaving a musical legacy far beyond just a litany of fine ballads. The sophisticated style and smooth delivery of Cole’s band appealed to middle-class whites and upwardly mobile African-Americans, opening doors for pianists such as Erroll GARNER and Oscar Peterson. And, as a primary influence on Ray CHARLES, Charles Brown, and Amos Milburn, Cole was one of the architects of R&B.

Greg Bower

SEE ALSO:

BLUES; BOOGIE-WOOGIE; JAZZ; POP MUSIC; SWING.

FURTHER READING

Gourse, Leslie. *Unforgettable: The Life and Mystique of Nat King Cole*

(New York: St. Martin’s Press, 1992);

Haskins, James, with Kathleen Benson. *Nat King Cole*
(London: Robson, 1991).

SUGGESTED LISTENING

The Best of the Nat King Cole Trio 1942–46;

The Complete After Midnight Sessions;

Sweet Georgia Brown.

CY COLEMAN

Cy Coleman is an unusually gifted pianist, composer, and producer who began as a child prodigy and blossomed into one of the most well-known and well-respected artists of the American musical theatre. He achieved his great success by creating memorable theatre scores that reflected the jazz and pop influences of his early musical training, rather than the traditional theatrical music formula.

"Cy Coleman" was born Seymour Kaufman on June 14, 1929, in New York, where his parents—middle-class emigrants from Russia—were landlords. When one of their tenants was unable to pay the rent, the Kaufman family was given a piano in lieu of payment. At the age of four, Seymour displayed a natural talent on the piano and was given classical lessons free by a local teacher. He played the piano in many local and state competitions: at six, he performed in the Steinway Hall and at seven, in the Carnegie Hall.

PRECOCIOUS TALENT

As a young teenager, Seymour already had a virtuoso's experience as a musician, and he developed his technique further by studying at the School of Music and Art, and the New York College of Music. After graduating from that college in 1948, he changed from classical to jazz and popular music, and under the name of Cy Coleman started to make a good living as a pianist in Manhattan's elite supper clubs.

Coleman developed his career as a composer and performer of light jazz. He even opened "Cy Coleman's Playroom," a café in Manhattan. Working with lyricist Carolyn Leigh, he wrote a number of pop hits for Frank SINATRA, most notably "Witchcraft" (1957), and the immensely popular "The Best Is Yet to Come" (1959). Coleman also wrote titles for other world-class singers of the 1960s, including another popular hit "Firefly" (1958), sung by Tony BENNETT. Coleman also wrote or co-wrote many songs for Nat King COLE, Mabel Mercer, and Sammy Davis, Jr.

Coleman's first musical was *Wildcat* (1960), co-written with Carolyn Leigh. The show starred Lucille Ball, which added to its critical success. He and Leigh

also wrote *Little Me* (1962), a critically acclaimed yet sadly short-lived Broadway show. Perhaps his most famous theatrical work was *Sweet Charity*, written in 1963 with his new lyricist partner, Dorothy Fields. Since then, Cy Coleman has written many other hit stage shows, notably *Seesaw* (1973), *Barnum* (1980), *City of Angels* (1989), *Welcome to the Club* (1989), and *The Will Rogers Follies* (1991). Coleman's work has appeared in films and on television, and his songs have been recorded by countless popular singers.

In 1990, Coleman won Tony Awards for best musical and best score with *City of Angels*. According to one critic, *City of Angels* "both satirised and celebrated the film noir genre and the hard-boiled detective fiction of the 1940s ... The smart, swinging, sexy, and funny play," in which Coleman "used a scat singing quartet reminiscent of the Modernaires as a roving chorus," reminds one of "listening to [the radio show] *Your Hit Parade* of 1946, except that the composer's own Broadway personality remakes the past in his own effervescent, melodic style."

Coleman's Broadway success continued with *The Will Rogers Follies*, which won six Tonys, including best musical and best score, as well as two Grammys. The 1991 season marked the second consecutive year that he won Tony awards in both categories. Coleman heads his own music publishing firm, Notable Music. He also serves on the board of the American Society of Composers, Authors, and Publishers (ASCAP), and is a member of the U.S. Songwriters' Hall of Fame.

James Tuversson

SEE ALSO:

FILM MUSIC; MUSICALS; POPULAR MUSIC.

FURTHER READING

Kasha, Al, and Joel Hirschhorn. *Notes on Broadway* (New York: Simon & Schuster, 1987);
Kislan, Richard. *The Musical: A Look at the American Musical Theater* (New York: Applause Theater Books, 1985).

SUGGESTED LISTENING

Barnum; *Broadway Pianorama*;
Comin' Home; Cy Coleman;
Flower Drum Song;
If My Friends Could See Me Now;
The Will Rogers Follies.

ORNETTE COLEMAN

It is very difficult to put labels on saxophonist Ornette Coleman's kinds of jazz. However, it is easy to find in his life story the sort of controversy that has divided fans and fellow musicians into those who love him and those who don't.

Coleman was born on March 9, 1930, in Fort Worth, Texas. Blessed with a good ear, he basically taught himself to play on an alto saxophone that his mother had bought him. Although still a teenager, he started playing rhythm and blues in the kind of roughhouse nightspots that would hire an under-age musician. Coleman later took up the tenor sax and received some instruction with the high school band.

By the late 1940s, the excitement of bebop had reached Fort Worth and began to stimulate young Coleman's active imagination, but as he moved on from jobs in African-American clubs to better-paying gigs in white venues, his idiosyncratic solos seemed to incite the club owners' and patrons' musical conservatism and racism. In Baton Rouge, Louisiana, during one of his first jobs outside Fort Worth, Coleman was beaten up in a racist attack and his tenor saxophone smashed.

STRIKING OUT WITH A NEW SOUND

In New Orleans, after recovering from the assault, Coleman returned to alto and in 1949 signed on with a former Fort Worth employer, bandleader Pee Wee Crayton. Crayton's rhythm and blues (R&B) group travelled to Los Angeles the following year and Coleman left it there, living in the city until 1959. In Los Angeles, Coleman took a series of odd jobs during the day while studying music theory and harmony at night. His own music continued to encounter resistance: his compositions and solos seemed to have little to do with the standard harmonies on which swing jazz and bebop had been structured, and his rhythms paid less attention to the accepted rules of time-keeping than to the free flow of conversation and thought. Heard through sympathetic ears, though, his music revealed its R&B roots, bebop influence, and an eccentric appeal.

From the mid-1950s, Coleman performed with his own quartet, which included Don Cherry on trumpet, Charlie Haden on bass, and Billy Higgins on drums. Finally, in 1959, Coleman's music began reaching wider audiences when the prominent Atlantic label released *The Shape of Jazz to Come*, featuring six Coleman originals, including the haunting favourite "Lonely Woman." Based on the success of the album, the quartet played a controversial but popular engagement at The Five Spot in New York.

Coleman distinguished his style from those more restricted by harmonic and rhythmic restrictions by calling it "free jazz"—a term that was more a philosophical statement than a description. Some, such as Dizzy Gillespie, found it baffling. "I don't know what he's playing," argued the legendary bebop trumpeter, "but it's not jazz." However, the famous bassist Charlie Mingus said, "It gets to you emotionally ... like organised disorganisation, or playing wrong right."

Throughout the 1960s and 1970s, Coleman continued to write mind-bending material for ensembles, and longer symphonic pieces, codifying what he referred to as "harmolodic theory." "I show that just because you play a note, it doesn't mean you're stuck in one key," he explained. "It's how you feel, and how you hear what that note is indicating. You have more choices."

In the mid-1970s, Coleman fostered more controversy by abandoning his acoustic groups to form his funk and rock-flavoured Prime Time band, which at times comprised two electric guitars, two electric basses, and the dynamic drummer Ronald Shannon Jackson. Many former fans were turned off by the dense amplified sound, and were relieved when their idol returned in the 1990s to acoustic ensembles.

Jeff Kaliss

SEE ALSO:

FREE JAZZ; JAZZ; JAZZ ROCK; MODERN JAZZ QUARTET.

FURTHER READING

Litweiler, J. *Ornette Coleman, the Harmolodic Life* (London: Quartet, 1992);

Wild, D., and M. Cuscuna. *Ornette Coleman 1958-79: A Discography* (Ann Arbor, MI: Wildmusic, 1980).

SUGGESTED LISTENING

Beauty Is a Rare Thing; *Change of the Century*; *The Shape of Jazz to Come*.

COLOMBIAN CUMBIA

A highly rhythmic style of music whose origins lie in a West African, 19th-century slave dance, Colombian cumbia is considered to be the mother of most dance music from northern South America. It embraces the area's Native American, African, and Hispanic influences. Today, cumbia is often lumped under the general heading of "tropical music," which also includes soca, merengue, and other styles not native to Colombia. A more simple form is as popular in Mexico as it is in its native Colombia.

SLAVE DANCE

The term "cumbia" comes from the African word *cumbe*, meaning "dance." The *cumbe* originated in Guinea in the Bata zone of Africa, where it was performed by workers on banana plantations using traditional percussion and cane flutes. Holding candles, the workers danced to the slow beat of the music. (The shuffling step supposedly originated in the attempts of slaves to dance while wearing leg irons.) Also known as the *cumbiamba*, the dance was introduced into Colombia during slave times by the blacks living on the Atlantic (Caribbean) coast.

During the colonial period, the cumbia was found primarily within the provinces of Cartagena and Santa Marta, and the valleys of Sinu and Magdalena. Over the years, Hispanic and Native American influences changed the cumbia, transforming it into a *mestizo* (mixed) tradition. Between 1940 and 1950, local bands decided to increase the tempo of the traditional cumbia, and by the 1960s it had become a popular dance music throughout northern South America.

TRADITIONAL INSTRUMENTS

Characterised by a compulsive, irresistible backbeat, the cumbia combines Hispanic melodies, African rhythms, and Native American harmonic components. It is accompanied by such traditional instruments as the *gaita* (a Native American flute), *costenas*, *canas* (canes), *tambores* (drums from Africa originally), and

Caribbean maracas. Typically performed by small groups, or *conjuntos*, this upbeat music is played at most parties and social gatherings in Colombia, and has become something of a national institution.

THE STORY OF THE DANCE

While the choreography of cumbia varies from place to place in Colombia, the dance traditionally centres on the female, who represents the Native American people. She dances freely, taking small, shuffling steps, but is generally passive in her movement. Her male counterpart is said to represent the African people. He follows the woman, dancing around her in circles. The woman holds her skirt in one hand, and, traditionally, holds a handful of lit candles in the other—presumably originally to fend off her partner's advances. In clubs today, many people put salsa steps to cumbia, but others mimic the original dance.

Some of those who have helped to spread cumbia throughout the world include Pacho Galan, who was also instrumental in popularising *merengue*, a *merengue-cumbia* hybrid; Pedro Laza y Sus Pelayeros, who made famous the big-band arrangement of "Navidad negra"; the extremely popular folk group Los Corraleros de Majagual; Peregoyo y su Combo Vacana of the 1960s; and the successful La Sonora Dinamita, whose catchy tunes included "El Africano." Most salsa musicians, such as the popular Joe ARROYO, include cumbias in their repertoire.

Alison Bay

SEE ALSO:

AFRICA; CARIBBEAN; CUBA; LATIN AMERICA; SALSA.

FURTHER READING

Ayala, Cristobal Diaz. *The Roots of Salsa* (New York: Excelsior Music, 1995);
Béhague, Gerard H. *Music and Black Ethnicity: The Caribbean and South America* (New Brunswick, NJ: Transaction, 1994).

SUGGESTED LISTENING

Joe Arroyo: *Fuego en mi mente*;
Super Exitos, Vols. 1 and 2;
Los Corraleros de Majagual: *Los legendarios y auténticos Corraleros de Majagual*;
La Sonora Dinamita: *Cumbia Cumbia con La Sonora Dinamita*; *Super Exitos!*

WILLIE COLÓN

Willie Colón is a Latino-American recording artist who has been credited as a founder of modern salsa, and has helped launch the careers of influential and world-renowned Latin musicians such as Rubén BLADES and Hector Lavoe. Colón is also one of the most prominent musical figures (along with Blades) responsible for the birth of *La Nueva Canción* (New Song) movement, a socially conscious and musically modern salsa style.

Since the early 1970s and the inception of the contemporary salsa sound, a mix of the mambo, the cha-cha-cha, Latin jazz, and other Afro-Cuban musical styles, Willie Colón has greatly influenced and contributed to the music while establishing himself as an accomplished bandleader, composer, vocalist, trombonist, arranger, and producer.

Born April 28, 1950, in New York City's South Bronx, William Anthony Colón Roman was raised by his grandmother in a primarily Puerto Rican neighbourhood. He first began writing and performing music during his teenage years, when he picked up the trombone and began a friendship and collaboration with the young Hector Lavoe, himself destined to become one of salsa's pre-eminent vocal stylists.

Colón has also worked with many contemporary musical stars, including salsa diva Celia CRUZ and enigmatic art-rocker turned Latin music devotee, David Byrne. Along with his band, "Legal Alien," he has won 11 Grammy nominations and has been awarded 15 gold and five platinum albums. Colón has been involved as an artist or producer on 39 productions to date and has sold over 10 million records worldwide.

Willie Colón has developed a much-emulated trademark sound that includes tight horn punches; catchy melodies and lyrical twists; smooth vocal harmonies and *coro* arrangements (background voices sung in harmony or unison); use of the nasal, high-pitched *jibaro* lead vocal style (referring to the sounds and styles of the back-country people of Puerto Rico); and limited use of *descarga/montuno* vamps (rhythm section "jams" over which the lead

vocalist acts as a solo or improvising instrument, trading musical phrases with other instrumentalists or *coro*). Seminal Willie Colón works include the early collaborations with Hector Lavoe, such as *El Malo*, *The Hustler*, and *Cosa Nuestra*. Colón also created extremely influential and genre-establishing recordings with Rubén Blades, especially the 1978 smash album *Siembra*, one of the greatest selling salsa records of all time. The record included *barrio* anthems such as "Plástico" and "Pedro Navajo." Newer recordings include the Grammy nominated *Tras La Tormenta* (again with Blades), and *Y Vuelve Otra Vez!* (both released in 1995).

In the 1980s, Colón established a further career for himself as an actor. He has featured in several independent films, and made television appearances in both local and network programming. For the past few years, he has been busy as a political and social activist, taking up many causes that affect the Latino community in the U.S. and elsewhere, as well as the general population—AIDS awareness, voter registration, and support of various candidates for elected office. In 1994, Colón even took time out from his musical career to make a bid for the office of U.S. Congressman for the 17th Congressional District.

Originally informed by Afro-Cuban music and Latin American sounds, as well as by American jazz, pop, soul, and progressive rock, Colón has come full circle, from being influenced to becoming an inspiration himself. As members of LOS VAN VAN, an internationally popular group from Cuba, admitted recently, they had added trombones and various musical arrangement devices to their sound in an attempt to "Get something closer to the style of Willie Colón."

Gregg Juke

SEE ALSO:

CUBA; LATIN AMERICA; LATIN JAZZ; SALSA.

FURTHER READING

Boggs, Vernon W. *Salsiology: Afro-Cuban Music and the Evolution of Salsa in New York City* (Westport, CT: Greenwood Press, 1992).

SUGGESTED LISTENING

Cosa Nuestra; *Siembra*; *Tiempo Pa'Matar*; *Tras La Tormenta*; *Y Vuelve Otra Vez!*

JOHN COLTRANE

John Coltrane, or “Trane,” was a uniquely creative talent who dominated jazz in the 1960s. A technical master, especially on the tenor saxophone, Coltrane worked his way up to global fame by playing passionately and emotionally, and by composing a number of highly original pieces that have become jazz standards.

JAMMING WITH HODGES AND THE BIRD

John William Coltrane was born on September 23, 1926, and brought up in High Point, North Carolina. He began playing clarinet with a community band while in his early teens and, after hearing Duke ELLINGTON’s suave alto player Johnny HODGES, enthusiastically expanded his talents to the alto sax. After graduation, Coltrane moved with his mother to Philadelphia, where he continued his music studies. He enrolled at Ornstein School of Music and the Granoff Studios, where his education included exposure to French turn-of-the-century classical composers DEBUSSY and RAVEL (echoed in certain Coltrane ballads), and to the high, entrancing sound of the soprano saxophone.

After a stint in the navy (1945–46), Coltrane was given work by several rhythm-and-blues (R&B) bandleaders, including King Kolax and Eddie “Cleanhead” Vinson, who encouraged him to perform on tenor sax. He was also introduced to visiting bebop pioneers, most notably Charlie “Bird” PARKER, who would become his greatest inspiration after Hodges.

Coltrane got to play Parker’s music while working in progressive jazz ensembles with Percy and Jimmy Heath, and with Dizzy GILLESPIE in the late 1940s and early 1950s. During this period, he was introduced to Eastern philosophy and meditation by Gillespie and Yusef Lateef, but was also drinking too much alcohol (encouraged partly by bandmate Jesse Powell).

In 1953, Coltrane got a job with the Johnny Hodges Septet, and this put him in a prime position to absorb his sax idol’s poignant intonation, which was often compared to a “tender human voice.” And Hodges, who admired the younger man’s talent for finding

new and innovative ways of harmonising old songs, said that Coltrane’s version of Ellington’s “In a Sentimental Mood” was “the most beautiful interpretation I’ve ever heard.” A few years later, Coltrane demonstrated his unrivalled skill at beautifully reworking popular tunes when he released “My Favorite Things.” The tune, which was the title song for one of Coltrane’s biggest selling albums, was transformed from the score of RODGERS and HAMMERSTEIN’s famous musical, *The Sound of Music*.

LIFE IN THE TOO FAST LANE

Before the Hodges job, Coltrane had, like all too many jazz and rock performers in the 1950s and 1960s, become addicted to heroin—a problem that, coupled with alcohol abuse, would, in one way or another, plague him for the rest of his short life. But he also began a relationship with a woman nicknamed “Naima”—the title of one of Coltrane’s best-known and most beautiful ballads. Naima and Coltrane got married in October 1955, a few months after he’d acquired the nickname “Trane,” and landed his most important job to date with a quintet led by jazz trumpeter Miles DAVIS.

In 1957, Coltrane temporarily stopped smoking, drinking, and taking drugs. He moved to New York, and hooked up with the eccentric but popular pianist Thelonious MONK, who encouraged him to explore sounds and approaches to solos beyond the limits of



John Coltrane (above in 1962) was the most dominant jazz saxophonist after Charlie “Bird” Parker. The recordings that he made in the early 1960s changed the nature of jazz.

bebop, (leading to a new but little-used term, “freebop”). During another stint with Davis, from 1958 to 1960, Coltrane perfected his ability to build embellishments on already complex harmonies, and to play through them precisely at lightning speed. A fine example of this can be heard on the recording of the title track of *Giant Steps*, made on the Atlantic Records label. Based on the success of many important recordings of the late 1950s, on which Coltrane was featured, he was able to secure his own recording contracts with the Atlantic label, and later with Impulse. By 1961, Coltrane was the second highest-paid recording artist in jazz, after his former employer Miles Davis.

Although his sidemen for these labels included such prime instrumentalists as Eric DOLPHY and Freddie HUBBARD, the so-called “classic” Coltrane Quartet was made up of Steve Davis and then Jimmy Garrison on bass, Elvin JONES on drums, and McCoy TYNER on piano. With this group, Coltrane extended the range of expression in jazz. His own sound was intense and urgent, and he played slightly sharp to add to its intensity. In spite of his mastery of difficult chord sequences, he used increasingly simple harmonic sequences so that he could dig deeper into an emotional playing uncluttered by clever superficialities. The group reinforced this: Elvin Jones played in a powerful, polyrhythmic style that no drummer had managed before, and during Coltrane’s solos, Tyner maintained basic tonality, but used chords composed of fourths rather than the usual thirds. During his own solos, Tyner’s silvery playing complemented the leader’s raw urgency. The group made its debut recording with *My Favorite Things* (1960), highlighting Coltrane’s modal approach to popular standards, and was followed in 1961 by *Africa/Bass* and *Impressions*.

SEARCHING FOR SOMETHING MORE

In his last years, Coltrane’s quest for spiritual understanding was manifest on his albums, as well as in many of the quartet’s titles, beginning with *A Love Supreme*—recorded by the group in 1964 and considered to be their finest work. Coltrane also read the *Kabbala* and met several times with the sitar master Ravi SHANKAR, in order to learn more about the Hindu religion and Indian music. Coltrane was increasingly incorporating various elements of world music into his own jazz compositions, including African and Caribbean modalities (drone-like harmonies) and rhythms, Middle Eastern reed tonalities, pentatonic

scales (based on five tones rather than the eight tones typical of most Western classical music), and micro-tones (smaller intervals), and extended modal solos resembling those in Indian ragas.

With the 1965 album *Ascension*, Coltrane pushed the boundaries of jazz even further. The highly experimental work introduced an intensely dissonant sound performed by a new group of musicians that included Pharoah Sanders on tenor, Rashied Ali on drums, Alice Coltrane (Coltrane’s new wife) on piano, and a host of others. In total, the group consisted of two altos, three tenors, two trumpeters, a pianist, two double bass players, and a lead drummer backed up by several other drummers. The new group aimed to amplify the emotive potential of many of the instruments through intentional overblowing and multiphonics (making several tones simultaneously on instruments where only one note at a time is normally played).

OVER ALL TOO SOON

In the mid-1960s, Coltrane had reached an almost saintly status, due as much to his revolutionary contribution to jazz as to his support of young avant-garde performers. In the summer of 1966, he enjoyed an enthusiastic welcome in Japan, but while on tour there began experiencing severe health problems. He died from liver cancer on July 17, 1967. His legend, however, has strengthened with time, and is repeatedly evoked in the performances of his followers.

Jeff Kaliss

SEE ALSO:

COOL JAZZ; FREE JAZZ; HARD BOP; JAZZ; MODAL JAZZ.

FURTHER READING

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(New York: Da Capo Press, 1993);
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(London: Apollo, 1987).

SUGGESTED LISTENING

Expression; *Giant Steps*;
A Love Supreme;
The Prestige Recordings;
Thelonious Monk with John Coltrane;
Miles Davies: *Milestones*.

RY COODER

From the time he first picked up a guitar as a young child, Ry Cooder has never stopped expanding the scope of his music. The most accomplished and respected slide guitarist of his generation, Cooder's work embraces a host of disparate musical styles, from country, blues, rock'n'roll, and early jazz to Hawaiian, Caribbean, Cuban, Tex-Mex, and gospel.

Ryland Peter Cooder was born in March, 1947, in Los Angeles, California. After he accidentally blinded himself in one eye at age four, a family friend gave him a tenor four-string guitar. He listened to Spanish classical guitarist Vincent Gomez and folksingers Woody GUTHRIE and LEADBELLY, while his father showed him a few basic chords. He was later briefly tutored in traditional guitar techniques.

By the time he was 15, Cooder was playing at a folk and blues club, and shortly after recorded with blues singer Jackie DeShannon. In 1965, when Cooder was only 17, he formed a group called the Rising Sons with singer Taj Mahal and drummer Ed Cassidy. The group split up when the release of a completed album was cancelled (it eventually appeared in 1992). In the late 1960s, Cooder's friendship with the producer Jack Nitzsche led to session work, and he appeared on albums by Captain Beefheart, Phil Ochs, Randy Newman, and the ROLLING STONES, joining the Stones for *Let It Bleed* and *Sticky Fingers*. His association with the Stones ended after clashes with Keith Richard over the authorship of the main riff for "Honky Tonk Woman," which Cooder claimed was his own creation.

SESSION WORK, SOLO ALBUMS, AND SOUNDTRACKS

In the 1970s, Cooder cut down on session work to concentrate on his own material. His self-titled 1970 solo album included reworkings of obscure blues, hillbilly, and rhythm and blues (R&B) songs. Since then, Cooder has increasingly tried to bring non-rock influences into his work, and many of his albums feature collaborations with world musicians, such as Bahamian guitarist Joseph Spence, Tex-Mex accordionist Flaco Jimenez, and Hawaiian slack-key guitarist Gabby Pahinui. In 1992, he briefly formed Little Village

with Nick Lowe and John Hiatt. Cooder continued to make new musical acquaintances, recording *A Meeting by the River* with Indian classical musician V. M. Bhatt in 1993, and then *Talking Timbuktu* with Malian blues guitarist/singer Ali Farka Touré. *Talking Timbuktu* was No. 1 on the world music charts for 25 weeks and earned the pair the 1994 Best World Music Grammy.

Rolling Stone magazine once described Cooder as the best bottleneck guitarist around. This refers to the technique of sliding a bottleneck (or metal sleeve) over a finger and rubbing it along the guitar strings. Cooder took slide guitar to new heights in the mid-1980s with his own *Get Rhythm* album and on John Hiatt's *Bring the Family*. In developing his style, Cooder studied with such blues legends as Jesse Fuller, Sleepy John Estes, Mississippi John Hurt, and Skip James, and added skills and techniques picked up from other sources, such as the open tuning he learned from Joseph Spence. Cooder has never been afraid to experiment, as evidenced by the Siberian Tuvan throat singers and the Navajo flautist he used when recording the soundtrack for the film *Geronimo* (1994).

Cooder's soundtrack debut was on *Candy* (1968), followed by *Performance* (1970), starring Mick Jagger. His slide was prominent on *Blue Collar* (1978), and he has scored around a dozen films since, many of them for director Walter Hill, including *Streets of Fire* (1984), *Crossroads* (1986), *Johnny Handsome* (1989), and *Last Man Standing* (1996). Cooder showed his true blues interest with his slide work on Wim Wender's *Paris, Texas* (1984), which paid haunting homage to bluesman, Blind Willie Johnson.

Stan Hieronymus

SEE ALSO:

BLUES; CARIBBEAN; COUNTRY; CUBA; FILM MUSIC; GOSPEL; HILLBILLY MUSIC; MEXICO; ROCK'N'ROLL.

FURTHER READING

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SUGGESTED LISTENING

Chicken Skin Music; *Music by Ry Cooder*; *Paradise and Lunch*; *Paris, Texas* (soundtrack); *Rising Sons*.

SAM COOKE

One of the all-time great figures in American popular music, vocalist Sam Cooke led an extraordinary life and died an extraordinary death—and in the process became the single most influential singer in the history of soul music.

From his apprenticeship as a gospel singer through his move to the secular world of pop stardom, Cooke displayed both a talent and business acumen that was unprecedented in the field of rhythm and blues (R&B). Despite his tragic, early death in 1964, the singer's legacy has lived on through both his music and sphere of influence, attested by the profound impact he made on R&B titans such as Otis REDDING, Aretha FRANKLIN, Al Green, and many, many more.

The son of a Mississippi minister, Cooke, born on January 22, 1931, grew up in Chicago and began singing gospel music at a very early age. Following a childhood role with his brother and two sisters in the Singing Children, Cooke became lead vocalist of a teenage gospel group called the Highway Q.C.s. His initiation into the world of professional recording came soon afterward, when singer R. H. Harris left the well-known gospel group the Soul Stirrers in 1951. Cooke was recruited as Harris's replacement and went on to spend over six years with the singing group. During this time, Cooke scored a number of gospel hits for the Specialty label including "Jesus Gave Me Water," and his self-penned "Touch The Hem of His Garment."

Cooke's popularity led producer Bumps Blackwell to suggest he record some pop-orientated material under the pseudonym Dale Cook—to avoid giving offence to his gospel audience. This was a success until Blackwell's addition of white female backing singers to "sweeten" Cooke's recording of "You Send Me," was too much for Specialty boss Art Rupe, who feared gospel fans would be outraged. A charismatic and handsome figure, Cooke had been courted by major pop labels since 1955, but it was not until Rupe decided to release Cooke to Blackwell because of the problem with "You Send Me" that Cooke finally moved into the secular arena. Signing to the small

Keen label, and taking "You Send Me" along, Cooke had a massive, gold-selling hit with the song in 1957. It is perhaps still his best-known recording. By 1959, he had signed with RCA, and had commercial success both on the pop and R&B charts with such songs as "Chain Gang," "Wonderful World," and "Twistin' The Night Away," the majority of which he wrote himself.

Cooke was wise enough in matters of business to realise the financial benefits of owning the publishing rights to his own material. In 1958, he, his manager J. W. Alexander, and Roy Crain had formed the music publishing firm, Kags Music. Two years later, the trio started SAR Records, and soon signed an impressive roster of talent that included his former group the Soul Stirrers, Johnnie Taylor, and the Valentinos (featuring Bobby Womack) among others. Though signed to RCA as a pop artist, Cooke himself recorded a few gospel tracks for his own label.

Sam Cooke had scored 26 hits on the pop charts when the music business and his fans were shocked by his unfortunate death—shot by a hotel manager in Los Angeles on December 11, 1964. The incident resulted from an argument between the singer and a woman who later alleged that Cooke had attempted to rape her. It was a tragic and ironic ending to a musical life that had been devoted to singing gospel music and love songs. Within months, RCA released a posthumous single which bore two of Cooke's biggest hits ever: "Shake," and "A Change Is Gonna Come." The latter track, which found particular relevance among African-Americans during that era's painful civil rights struggle, remains a favourite among Cooke fans and, in retrospect, was a fitting end to a career founded in hope, love, and redemption.

Dave DiMartino

SEE ALSO:

BLUES; GAYE, MARVIN; GOSPEL; SOUL.

FURTHER READING

McEwen, Joe. *Sam Cooke*
(New York: Sire Books, 1977);
Wolff, Daniel, et al. *You Send Me*
(London: Virgin, 1995).

SUGGESTED LISTENING

The Best of Sam Cooke;
Sam Cooke at the Copa.

COOL JAZZ

The cool style of jazz is as popularly associated with the 1950s as bebop is with the 1940s but, in fact, both prototypical modern jazz styles arose from the unprecedented musical ferment that began in New York City in the early 1940s. Bebop, having been burdened from the start with sensational media coverage focusing on the extramusical, was quickly categorised, stereotyped, then slavishly imitated; thus leaving “the cool”—yet to run through similar stages—on the cutting edge of modern jazz by 1950.

THE SPREAD OF COOL FROM COAST TO COAST

Both bebop and cool jazz represented a break with the tradition of swing arrangements. Yet, while the combos of virtuoso bebop improvisers at the clubs on Manhattan's 52nd Street relied on a very small repertoire of well-known chord progressions to allow for maximum spontaneity in ensemble playing, the future of detailed ensemble writing was taking shape three blocks north on 55th Street—in the basement studio apartment of arranger Gil Evans.

Since 1940, Gil Evans had worked for pianist and big band leader Claude Thornhill who, like Claude DEBUSSY and the classical Impressionists of the late 19th and early 20th century, was fascinated with the atmospheric qualities of individual, static harmonies. Thornhill's approach to arranging demanded special attention to timbre, in particular a clean, vibrato-less tone from the saxophones, trumpets, and trombones. This determined absence of vibrato was to become the most stereotypical feature of cool jazz, ensuring that a lead instrument would sound “cool” even if the musical arrangement was a mixture of fast-tempo ballads and laid-back bebop.

In general, cool jazz would come to denote any of the rather diverse group of jazz styles that could be traced back to either the Gil Evans school of orchestration, or to another New York school, that of blind pianist, Lennie Tristano. Tristano also moved beyond bebop harmony to a more abstract tone-painting

approach, which he himself called “impressionistic,” that favoured a detached, smooth timbre. Saxophonist Lee KONITZ—so cool that some critics described his sound as “cold”—was Tristano's best-known disciple.

Konitz was also influenced by the relaxed rhythmic style of tenor player Lester YOUNG. As early as the 1930s, Young had developed a soft, dry, lightweight tone and a slow vibrato that was exhibited in tuneful improvisations. But it was Tristano even more than Young who had the greatest impact on Konitz's playing. Tristano's teaching, which was always rigorous and demanding, stressing the analysis of the work of the early jazz improvisers, made such an impression on Konitz that he became one of the few alto players who did not attempt to place himself directly in the Charlie PARKER mould.

Coming from the other main branch of cool, the Gil Evans school, was baritone saxophonist, arranger, and bandleader Gerry MULLIGAN. Mulligan brought cool jazz to America's West Coast, specifically to Los Angeles. It was the cool movement on the West Coast that produced trumpeter Chet BAKER, whose long career and well-publicised personal problems ensured him world renown far out of proportion to his musical legacy. In the early 1950s, Baker and Mulligan formed their own quartet. This group had no piano—a revolutionary development in jazz at the time. The quartet rapidly became internationally successful, introducing a fresh wave of public interest in cool jazz. If Baker's playing is regarded as excessively languid, Mulligan's style is more driving and blues-based than the typical cool approach to playing the saxophone.

ENTER MILES DAVIS

Liberation from the tyranny of the dominant chord would ultimately force the basis of improvisation to become modal, rather than chordal. In this, no cool jazz could ever go all the way, but trumpeter Miles DAVIS went furthest on *Kind of Blue* (1959), prefiguring the linear modal and free jazz of Ornette COLEMAN and the mature John COLTRANE.

Davis was the chief ambassador of cool, with his muted sound, exploration of the subtle colours of the trumpet's middle register, and avoidance of technical flash. His series of late 1940s recordings with Gil Evans was eventually compiled and re-released as *Birth of the Cool* (1954). These recordings also featured other influential cool musicians—namely Lee Konitz, Gerry Mulligan, and pianist John Lewis.

In the meantime, the saxophonists most closely associated with the early cool style, Stan GETZ and Lee KONITZ, attracted attention more for their light, unforced tones and impeccable taste than for any musical groundbreaking. On the other hand, the work of Miles Davis, a visionary who would later revolutionise jazz again—with albums such as *ESP*, *Miles Smiles*, and *Bitches Brew*—in response to the increasingly progressive style of rock in the late 1960s, came to the fore as the finest fruit of post-bop.

THE INHERITORS OF COOL

Through the late 1950s, Davis toured with Coltrane, pianist Bill EVANS (not to be confused with Gil Evans), bassist Paul Chambers, and drummer “Philly” Joe JONES. *Kind of Blue*, the album that virtually ended this period, shows modal improvisation in full, if austere, flower, halfway to free form, and can justly be regarded as the artistic culmination of “cool qua cool.” However, cool is unique among post-bop styles in the wide range of jazz that is related to it, but which defies categorisation except, perhaps, as modern jazz or post-bop.

Bill Evans, as leader of his own group, beginning in the early 1960s, retained much of traditional song structure and worked largely within the quite limited arranging possibilities of a trio, while at the same time taking an intellectual approach to harmony that owed much to cool jazz. As a pianist, Evans’s eclectic style proved greatly influential for some of the most important and popular modern jazz pianists, including Chick COREA, Herbie HANCOCK, and Keith JARRETT, all of whom are difficult to categorise, but whose playing retains distinct elements of cool jazz.

The MODERN JAZZ QUARTET (MJQ)—led loosely on piano by John Lewis, who meticulously arranged most of the numbers for the group—was, like Evans’s trio, another hornless ensemble. It was very much an equal partnership, hence the unprecedented use of an independent name for the combo. MJQ vibraphonist Milt “Bags” Jackson, the group’s main soloist, had worked with Dizzy GILLESPIE in the early days of bebop, and brought to the group a hard-bop respect for the roots of jazz in vernacular African-American blues and gospel music. While Lewis and Jackson were with the combo from the outset in 1946, they were originally partnered with Ray Brown on double bass and Kenny Clarke on drums. However, Brown was replaced by Percy Heath in 1952 and Clarke by

Connie Kay in 1955. During its long existence, MJQ, which disbanded in 1974, attempted—not always successfully—to merge the characteristic rhythmic qualities of bebop, hard bop, and cool.

Pianist Dave BRUBECK, leading an often tightly arranged band also featuring saxophonist Paul Desmond (replaced by Gerry Mulligan in the late 1960s), stood at the forefront of the “third stream”—a term that was first coined by the American-born, European-trained composer and critic Gunther Schuller. The “third stream” was the most compositional, allegedly European development of the jazz arranging revival.

THE REBIRTH OF COOL

The best of 1950s cool jazz still sounds ultra-modern, even today. Among contemporary artists, trumpeter Wallace Roney, whose subtle playing is admired by jazz purists, and the organ-led trio of Medeski, Martin, and Wood, gaining in popularity with rock audiences, reveal cool jazz as a primary influence. A more profound testament to the legacy of cool is that vibrato has not yet come back into fashion for saxophonists, while the classic sounds of cool—Desmond’s airy alto playing, Jackson’s vibes, or Getz’s melodic tenor—are still among the most popular in jazz.

Joseph Goldberg

SEE ALSO:

BEBOP; HARD BOP; JAZZ; MODAL JAZZ.

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(Los Angeles, CA: General Publishing Group, 1997);
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Vincent, Ted. *Keep Cool*
(Boulder, CO: Pluto Press, 1995).

SUGGESTED LISTENING

Chet Baker: *My Funny Valentine*;
Miles Davis: *Birth of the Cool*;
Miles Ahead; *Kind of Blue*;
Bill Evans: *How My Heart Sings*; *Trio '64*;
Lee Konitz: *Subconscious-Lee*;
The Carnegie Hall Concert;
Lennie Tristano: *The New Tristano*.

AARON COPLAND

Aaron Copland's parents were Russian-Jewish immigrants to America who had settled in Brooklyn. Copland was born there on November 14, 1900, and later said of his childhood home: "Music was the last thing anyone would have connected with it." Nevertheless, when he was 13 years old, Copland went to a concert performance given by the virtuoso Polish pianist Ignacy Paderewski (1860–1941), after which he realised that music was the only thing that really mattered to him. After taking lessons with Rubin Goldmark (1917–21), a well-known composer and teacher who had studied with Dvorák, Copland went to France in 1921, where he enrolled at the

School of Music for Americans in Europe at Fontainebleau. Paris at that time was a world centre for the arts: STRAVINSKY, PROKOFIEV, RAVEL, and other leading composers were all working there. Most importantly for Copland, he became one of the first American pupils of the French musical scholar and teacher Nadia BOULANGER, who encouraged his taste for the music of Stravinsky. It was under her guidance that Copland wrote his first large-scale work, the *Organ Symphony*, completed in 1924.

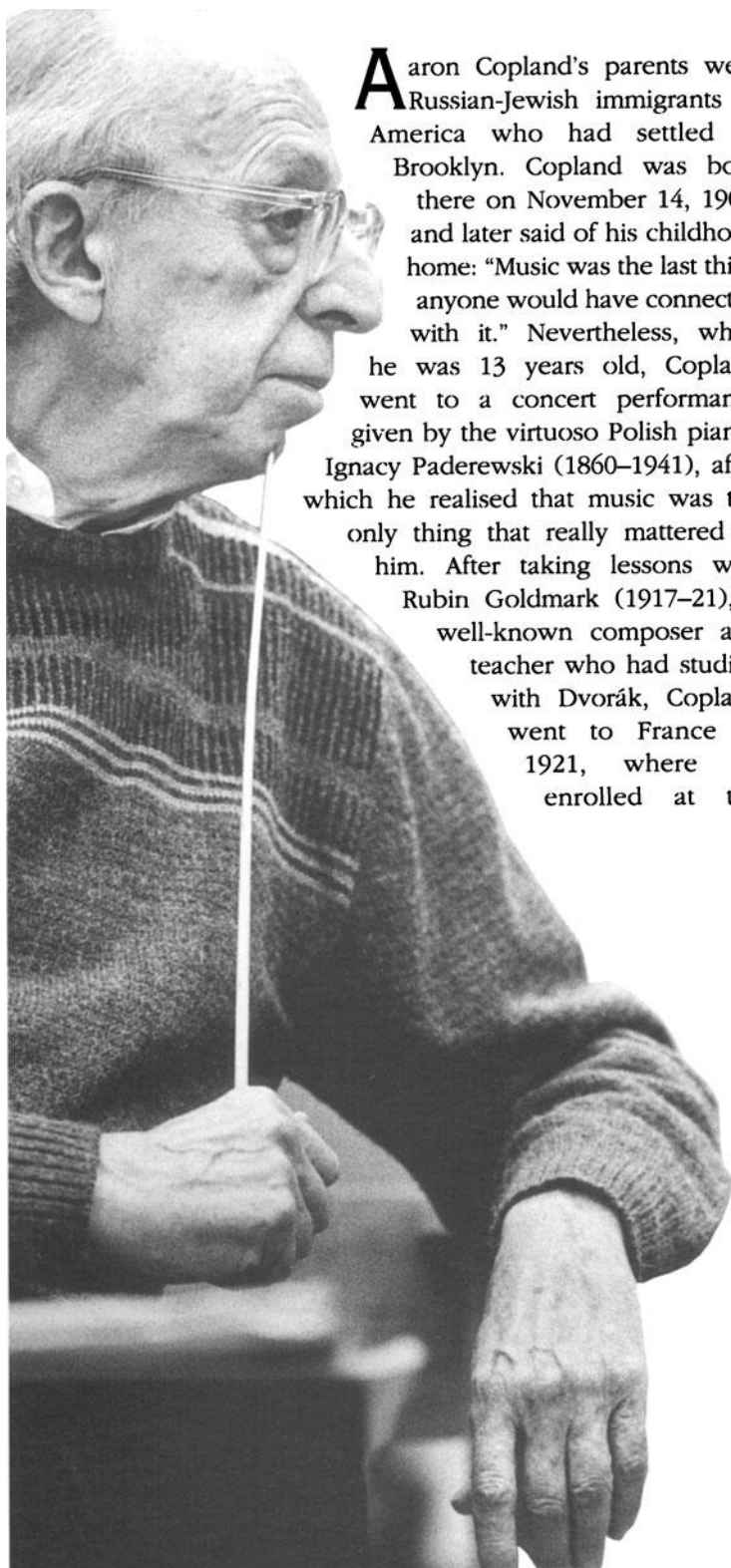
FIRST PERFORMANCE

Back in America later in 1924, Copland had his *Organ Symphony* performed by the New York Philharmonic Orchestra, conducted by Walter DAMROSCH. Because of its advanced style and dissonant harmonies, Damrosch exclaimed that: "If a young man can write a piece of music like this at the age of 23, in five years time he'll be ready to commit murder!"

Whether or not Damrosch intended it, his words helped to publicise the young composer's name and he was commissioned to write a new work by Sergey Koussevitzky, conductor of the Boston Symphony Orchestra. This was an orchestral piece entitled *Music for the Theater* (although it had nothing to do with any particular drama). Copland included jazz rhythms and harmonies in the piece, giving it a specifically American sound. The work had its first performance in 1925, not long after the sensational premiere of *Rhapsody in Blue* by George GERSHWIN, which also blended jazz styles with conventional concert orchestration and harmonies. Copland's own Piano Concerto and other works continued this fusion of American jazz and dance music.

By 1930, Copland was already a major figure on the American musical scene, but he was not altogether happy with his own work to date. He felt that much of his music was too intellectual and therefore had only limited appeal. He wanted to write some music that had a stronger, more tuneful and distinctive American sound to it, which would appeal to larger numbers of people. Copland, therefore, began to compose in two different styles—"varying the attack!" as he called it, between academic and popular styles. In the years that followed, he continued to write advanced or academic works, such as his Piano

Copland was a dedicated educator, inspiring generations of musicians through his teaching and conducting.



Suzie Mauder/Lehman Collection

Variations (1930), which were later orchestrated, his Piano Sonata (1941), and *Connotations* (1962) for orchestra, which is a bold journey toward serialism. Copland also began to write a series of popular works that was to spread his reputation and his innovative style of American concert music around the world.

THE "AMERICANA" PERIOD

The first of these "Americana" works was the orchestral piece *El salón México* (1936), inspired by a visit to a noisy, smoky dance hall in Mexico City. The piece overflows with the bright, brash sounds of Latin American dance music. Copland then turned his attentions to the traditions of his own country and to the composition of three vivid ballet scores. *Billy the Kid* (1940), inspired by the life and death of the notorious Wild West outlaw, evokes the wide open spaces of the American West and includes several old cowboy tunes, plus a dramatic orchestral "shoot-out." *Rodeo* (1942) celebrates a rowdy cowboy gathering and includes a foot-tapping, hand-clapping "hoedown." *Appalachian Spring* (1944), which was choreographed by Martha Graham (1893–1991), is an atmospheric portrayal, in sound and movement, of a young, pioneering husband and wife building their home on a farm in Pennsylvania. More traditional American melodies, including the tune of a Shaker hymn, run through this beautiful score.

MUSICAL LEGACY

Copland wrote many other works that comprised a masterful blend of American folk song and dance with his own musical and poetic vision, or which expressed American patriotism at its best. Such works include *Lincoln Portrait* (1942), written for orchestra and narrator, which was inspired by passages from Abraham Lincoln's letters and speeches; Symphony No. 3 (1946); *12 Poems of Emily Dickinson* (1950), written and arranged for piano and voice; and the opera *The Tender Land* (1954). Copland also wrote the musical scores for several Hollywood films, including *Of Mice and Men* (1939), *Our Town* (1940), and *The Red Pony* (1948).

In addition to his achievements as a composer, Copland did much for American musical life both as a conductor and a teacher. As a conductor, he visited many parts of the world, including the Soviet Union, introducing new audiences to American music. For

many years he was a popular teacher at the Berkshire Music Festival at Tanglewood, Massachusetts. He wrote several important books about music, including *Music and Imagination* (1952), and, through his associations with various musical institutions, he worked tirelessly on behalf of his fellow composers.

Among his many honours, Copland was awarded a Pulitzer Prize for Music in 1944, the Gold Medal of the American Academy in 1956, and the Presidential Medal of Freedom in 1964. When he died in New York on December 2, 1990, Copland was truly the Grand Old Man of American Music.

Alan Blackwood

SEE ALSO:

BALLET AND MODERN DANCE MUSIC; BERNSTEIN, LEONARD; DEBUSSY, CLAUDE; FESTIVALS AND EVENTS; FILM MUSIC; FOLK MUSIC; JAZZ; ORCHESTRAL MUSIC; SERIALISM.

FURTHER READING

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Peare, Catherine. *Aaron Copland: His Life* (New York: Holt, Rinehart, and Winston, 1969);

Skowronski, JoAnn. *Aaron Copland: A Bio-bibliography* (Westport, CT: Greenwood Press, 1985).

SUGGESTED LISTENING

Ballets: *Appalachian Spring*;
Billy the Kid; *Rodeo*.

Chamber music: Duo for Flute and Piano.

Orchestral works: Clarinet Concerto; *Connotations*;
Dance Symphony; *El salón México*;
Fanfare for the Common Man;
Letter from Home; *Lincoln Portrait*;
Music for the Theater; Organ Symphony;
An Outdoor Overture; Piano Concerto;
Quiet City;
Symphony No. 3.

Piano pieces: *Midsummer Nocturne*;
Piano Sonata; Piano Variations.

Songs: *12 Poems of Emily Dickinson*.

CHICK COREA

Chick Corea's influence on jazz music has been profound, not only as a pianist, but also as a composer and bandleader. Over the years, Corea has been active in several styles of jazz, including Latin, jazz rock, mainstream, free, and modal, and has established himself as one of the most popular and critically acclaimed jazz pianists of the late 20th century.

Born on June 12, 1941, in Chelsea, Massachusetts, Armando Anthony Corea began playing piano when he was just six years old and learning drums at the age of eight. His earliest gigs were with his father, who was a jazz trumpeter and arranger. He briefly attended the Juilliard School of Music, New York, before joining the Latin-jazz bands of Mongo Santamaria and Willy Bobo (1962–63). Work with Blue Mitchell, Stan GETZ, Herbie Mann, and Sarah VAUGHAN followed.

By 1966, Corea was leading his own groups, and his first recording, the hard-bop influenced *Tones for Joan's Bones*, appeared in the same year. His album *Now He Sings, Now He Sobs* (1968) was widely influential and helped to define an ultra-modern style of jazz piano. Between 1968 and 1970, Corea toured with Miles DAVIS's jazz-rock ensembles. Corea's free-jazz style of electric piano became an integral part of Davis's early experiments with fusion.

"RETURN TO FOREVER" AND AFTER

Touring with Davis made Corea an international star, but he left Davis in 1970 and spent a year in Europe, where he recorded his two classically influenced solo albums, *Piano Improvisations*, Vols. 1 and 2. In 1971, he formed the avant-garde group, Circle, with Dave Holland (bass), Anthony Braxton (reeds), and Barry Altschul (drums). Circle only lasted a year, but its pioneering abstract jazz was captured on a live double album in Paris and two studio albums for Blue Note. Corea left the group toward the end of 1971, feeling that people were not "connecting" with his music.

In 1972, Corea formed the influential electric jazz-rock group Return to Forever (RTF). The group's original line-up included vocalist Flora Purim, percussionist Airto Moreiro (both Brazilian), and Stanley

Clarke on bass. As the group's personnel changed, the strong Latin flavour of RTF gave way to a more rock-orientated sound. It later leaned toward classical music, using string sections and brass groups. One of the most successful fusion groups of the 1970s, RTF finally disbanded in 1980, although they got together again for a reunion tour in 1983.

In the late 1970s and early 1980s, Corea began to concentrate more on acoustic piano, and won praise for his successful collaborations with Herbie HANCOCK and Gary BURTON. In 1994, Corea recorded Mozart's concerto for two pianos, and later composed his own piano concerto, which had its premiere in the U.S. in 1986. He returned to electric keyboards the same year, forming the Elektric Band with John Patitucci (bass) and Dave Weckl (drums), and emphasised more mainstream jazz styles with his 1989 Akoustic Band. In the 1990s he made several solo tours.

Corea was one of the first pianists to pioneer the use of synthesizers in jazz in the late 1960s and early 1970s, and he has continued to use synthesizers extensively. Many of his compositions—such as "La Fiesta" and "Windows"—are now firmly established as part of the jazz repertoire. Corea's compositions tend to be complex, with highly syncopated and convoluted melodies and tightly rehearsed ensemble passages. These characteristics are clearly evident in tracks as far apart chronologically as "Spain" (1972) and "Stretch It" (1990). In his own words, Corea strives to incorporate the "subtlety and beauty of harmony, melody, and form" of classical music with the "looseness and rhythmic dancing quality of jazz and more folk music."

Paul Rinzler

SEE ALSO:

FREE JAZZ; HARD BOP; JAZZ; JAZZ ROCK.

FURTHER READING

Lyons, Len. *The Great Jazz Pianists: Speaking of Their Lives and Music* (New York: Da Capo Press, 1983).

SUGGESTED LISTENING

Elektric Band; *Expression*;
Eye of the Beholder;
Light As a Feather; *Now He Sings, Now He Sobs*;
Paris Concert; *Piano Improvisations*, Vols. 1 and 2;
Return to Forever; *Three Quartets*.

COUNTRY

Country music covers a broad set of musical styles that have a recognisable history and identity. As a genre, it has enabled many artists to find an expressive voice that has affected (and continues to affect) millions. Singers and lyrics are very important in the country tradition: the great country songs tell a story, the great country singers seem to reveal to us their personal lives. Since its birth as a recorded form of music, country has been the “soul” music for the white American rural working class, giving its fans a shared vocabulary and a tradition on which they can depend. Unlike jazz, country music has not undergone any profound musical development in terms of harmony, melody, or rhythm. It is musically conservative partly because it is dominated by the requirements of popular singers, and partly because of the commercial requirements of the music industry. Commercial requirements, however, are never able to destroy the basic nature of country. Each time the industry seems to be losing touch with its constituency and drifting away from its roots, there are enough musicians waiting in the wings with an understanding of the power and importance of tradition to pull country music back onto its established course again.

COUNTRY’S “BIG BANG”

Country music’s geographic cradle was the southern Appalachian region of Tennessee, Virginia, West Virginia, and North Carolina. As the poor white families, or “hillbillies,” came from the mountains to the cities in search of work, they brought their music with them. Hillbilly music was a blend of such 19th-century forms as gospel, minstrel, and the old-time music of British-influenced string bands. Laments on love and loss were accompanied by the fiddle, and sometimes by the banjo and the dulcimer (a small stringed instrument played with light hammers). Early recordings by such artists as vaudeville banjoist Uncle Dave Macon and minstrel singer Emmett Miller—a “blackface” jazz singer whose style subsequently had a profound influence upon Jimmie RODGERS, Bob WILLS, and Hank WILLIAMS—demonstrate how deeply these sources run through country music.

However, it was not until the 1920s that country music consolidated its various strands into the genre we know today. It was at this time that the explosion in both record production and the establishment of local radio stations enabled the music to reach a much wider audience. In 1925, the radio station WSM began broadcasting the weekly country showcase, *The Grand Ole Opry*, out of the Tennessee state capital, Nashville. It proved to be a popular show, and thereby established that city as the heart, head, and soul of the country music industry.

The burgeoning radio exposure also alerted the U.S. record industry as a whole to country’s commercial potential. This led to what has become known as country’s “big bang” in 1927. Ralph Peer, a talent scout for the New Jersey-based Victor Records, discovered country music’s first prominent acts, Jimmie Rodgers and the CARTER FAMILY. Rodgers, an itinerant railroad worker, mixed the African-American blues of his native Mississippi with hillbilly yodelling, while the Carters blended the highland string band tradition with gospel and storytelling songs. Both acts were immediate sensations throughout the South, selling millions of records.

SINGING COWBOYS

The hardship and unemployment caused by the Great Depression of the 1930s severely curtailed record sales of the styles newly popular among the American working classes—country for the whites and blues for African-Americans. However, despite the economic difficulties, country music’s stylistic development continued apace. As Americans escaped reality at the movies, the singing cowboy emerged as a film icon. Actors Gene Autry, Roy Rogers, and many others sold records as well as movie tickets, changing country music to country and western in the process.

In Texas, an innovative fiddler named Bob Wills blended country with jazz and founded an exuberant new form which acquired the name “western swing.” Brother duets such as the Louvin Brothers, the Delmore Brothers, and the Blue Sky Boys also became popular, laying the foundation for harmony singing in country and bluegrass. And Tennessee’s Roy ACUFF became a country music star in 1937 with “The Great Speckled Bird,” a song that, true to country’s roots, combined mystical biblical allegory with a traditional English melody.

America's entry into World War II in December 1941 profoundly altered U.S. popular culture as servicemen from far-flung corners of the country migrated to military bases, many of which were located in the South. The once regional phenomenon of country music found many new listeners as radio began a phase of rapid growth. And, by this time, Americans once again had money to spend on records. Roy Acuff and Texas singer Ernest Tubb were the prime beneficiaries of this surge in country's popularity. Both became nationally known figures thanks to Nashville's high-powered WSM radio station—Tubb as host of the *Midnight Jamboree*, and Acuff as a regular on country music's premier performance showcase, *The Grand Ole Opry*.

HONKY-TONK AND BLUEGRASS

Country continued to flourish during the period of postwar prosperity. In 1947, a young Alabama singer named Hank Williams vaulted to stardom with "Lovesick Blues" (a tune straight out of Emmett Miller's repertoire). Williams would not only write a string of classic country songs during his career—including "You're Cheatin' Heart," "Hey Good Lookin'," "Jambalaya," "Honky Tonk Blues"—but would permanently alter the vocabulary of the country lyric with pain-filled war reports from the battlefield of his troubled marriage.

The void left by Hank Williams's death in 1953 was quickly filled by a new generation of country singers who followed his stylistic lead. This hard-livin', hard-drinkin', amplified style known as honky-tonk (named after the sleazy dance halls where the music was played) would serve as one of country music's deepest and most enduring currents. New stars emerged, such as the plaintive Webb Pierce, the innovative Lefty Frizell, and George Jones, who would become country's greatest male vocal stylist.

Old-time Appalachian string band music also enjoyed a popular revival from the late 1940s, thanks mainly to singer and mandolin player Bill Monroe. Monroe had been playing the Opry since the late 1930s, but it was not until Earl Scruggs and Lester Flatt joined Monroe's Bluegrass Boys in the mid-1940s that they perfected the sound of "bluegrass," as the music came to be known. Monroe even created a permanent site for bluegrass shows on land he bought in Brown County, Indiana. The group's acoustic instrumentation, tight harmony vocals,



Mocked by some because her appearance typifies the gaudier aspects of country music, Dolly Parton has nonetheless endured as a country icon—and commercial success.

breakneck tempos, and stunning instrumentals spawned similar groups—for example, The Stanley Brothers, Flatt and Scruggs's own Foggy Mountain Boys—and established bluegrass as a permanent feature of country music.

Today, bluegrass still acts as the quieter, older brother of mainstream country, providing an invaluable inspiration and cornerstone for country music as a whole, and continuing to evolve while keeping one foot squarely in the realm of tradition. In the late 1960s, progressive, or "newgrass," bands such as the Country Gentlemen, and Old And In The Way (which

included banjoist Andy Garcia, later of the renowned hippie-rock band, the Grateful Dead) introduced electric instruments, and rockier sounds to bluegrass.

COUNTRY UNDER THREAT

Country music faced a threat to its popularity in 1955 when a handsome young Mississippi singer named Elvis PRESLEY recorded a radical version of Bill Monroe's "Blue Moon of Kentucky" for Sun Records. Elvis's unique (and, as perceived at the time, bizarre) concoction of country and rhythm and blues, known as rockabilly, suddenly made country music sound very tame and old-fashioned in comparison. As country's popularity began to wane in the face of rock'n'roll, the industry in Nashville made a conscious decision to change musical direction.

Studio producers Owen Bradley (at Decca) and Chet ATKINS (at Capitol) borrowed stylistic ideas from pop music, adding lush strings and large vocal choruses to recordings of artists such as Jim REEVES and Eddy Arnold. Country music had found its successful reply to rock'n'roll—although a good deal of what was known as the "Nashville sound" turned out to be middle-of-the-road schmaltz.

Patsy CLINE, however, was the exception that proved the rule. An unabashed honky-tonker with a magnificent voice, Cline might have seemed an unlikely candidate to benefit from such "sweetening" treatment (and Cline herself was initially very resistant to what she saw as a dilution of her sound), but Bradley's production on her recordings proved to be nothing short of brilliant. Her performances on "I Fall to Pieces," and the Willie NELSON song "Crazy," made Cline the superstar of country music in the early 1960s, a reign cut short by her untimely death in a plane crash in 1963. Ever since, many young music lovers have been drawn by Cline in to a genre they otherwise may not have considered.

To every action, of course, there is usually a reaction. Many country fans who disliked the new—to them garish—sound of Nashville, found comfort in the stark, desperate music of Johnny CASH (another Sun Records artist), or with the easy-going Roger Miller, a consummate songwriter whose "King of the Road" was one of the biggest hits of the 1960s. And in Bakersfield, California, a new school of country was formed which emphasised the edgy electric twang of the honky-tonk. Bakersfield's Buck Owens and the Buckaroos became one of the most popular

country acts of the 1960s, and the so-called Bakersfield Scene also produced one of country's finest singers and songwriters—Merle HAGGARD. Haggard's consistently superb recordings during the late 1960s and early 1970s would provide inspiration for countless country acts that followed.

WOMEN AND OTHER OUTLAWS

The 1960s also marked the arrival of women as a force in country music. Loretta LYNN, despite her impoverished background and unsophisticated vocal style, emerged as a homely feminist with such tunes as "Don't Come Home A-Drinkin'" and "The Pill." Tammy WYNETTE, who would become George Jones's wife and partner, rose to prominence with the decidedly unfeminist "Stand by Your Man." And Dolly PARTON gained notoriety as a gifted young songwriter, eventually becoming one of country music's most popular acts. Along with Parton, new country stars such as Glen Campbell, Mac Davis, Charley Rich, Kenny ROGERS, and even such non-country acts as John Denver, Olivia Newton-John, and Anne Murray, came to define country music in the 1970s.

The emphasis from Nashville was on making country music palatable to mainstream radio listeners, and many of the homely elements were discarded in the process. These middle-of-the-road pop and country hybrids found an audience as formerly rural country fans migrated to the suburbs of the new South, but the recordings sound embarrassingly trite in retrospect.

This dilution of country music once again produced a reaction, crystallising in a rebellious group of artists. Such longtime singers and writers as Waylon JENNINGS and Willie Nelson—who became known as "the outlaws"—worked outside the established Nashville power structure to make music that sported a leaner, harder sound than Nashville's typically smooth, sanitised output. Nelson's *Red-Headed Stranger* album, a bestseller in 1975, marked the high point of the outlaw movement, and established the singer as a musical icon.

DEATH AND RESURRECTION

In 1980, a movie called *Urban Cowboy* kicked up another honky-tonk craze, but this time the music was a pale imitation of the real thing. Slickly produced work by the likes of Eddie Rabbit, Alabama, and Barbara Mandrell may have set the

shiny boots of the suburban middle classes a-tappin', but true country music fans did not succumb. In 1985, once that particular fad had evaporated, the *New York Times* went as far as pronouncing country music dead.

The death knell sounded by the *Times* turned out to be premature, as Nashville's mid-1980s void was filled by such new traditionalists as Randy Travis, Dwight Yoakam, the Judds, and Ricky Skaggs; rebel visionaries like Steve Earle, Nanci Griffith, Mary-Chapin Carpenter, Lyle Lovett, and k. d. lang; and left-of-centre veterans like Emmylou HARRIS—who had risen to prominence in the 1970s as a partner to country-rock pioneer Gram Parsons. Far from the death of a genre, this uprising of talent contributed to one of the most artistically fertile periods in the history of country music.

Then, as the 1990s began, a former marketing student named Garth Brooks distilled the commercially viable elements of the new traditionalism, combined it with the radio-friendly styles of rock giant Bruce SPRINGSTEEN and singer-songwriter James Taylor, and created a multi-platinum selling monster. Suddenly, the industry was no longer content to groom the fine talent that was bubbling up. Nashville wanted the next Garth Brooks.

COUNTRY'S FUTURE

Commercial country music in the wake of Garth Brooks has become an unseemly (and, ironically, unsuccessful) combination of pop, rock, twang, and hokum. As sales have slumped, even industry insiders have begun to bemoan the blandness of country's current acts.

Yet, there are stirrings that suggest the next renaissance may be on the horizon. It may come from honky-tonk: classic stylist Junior Brown thrives on the fringes of the industry. It may come from bluegrass: Alison Krauss, a young fiddle virtuoso with a gorgeous soprano voice, has emerged as one of country's most distinctive new artists. It may come from the classic Nashville Sound: a teenager named Leann Rimes conquered the country and pop charts in 1996 with her Patsy Cline-like hit, "Blue." Or it may even come from rock; many "alternative-country" bands have been drawing breath directly from the legacies of Gram Parsons, George Jones, and Hank Williams. One or more of these styles is likely to triumph commercially and once again save country music from its own excesses.

To the uninitiated listener, it is all too easy to pigeonhole country music as a hopelessly corny genre. In fact, as singer David Allen Coe once noted, "The perfect country and western song [must mention] Mama, or trains, or trucks, or prison, or getting drunk." But country music's vital link to its ancient American folk roots will always allow it, periodically, to draw fresh sap and continue to grow and change with the times.

Greg Bower

SEE ALSO:

BLUES; CAJUN; FOLK MUSIC; GOSPEL; JAZZ; NASHVILLE SOUND/NEW COUNTRY; POP MUSIC; POPULAR MUSIC; PRODUCERS; ROCK'N'ROLL; SOUL.

FURTHER READING

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 Tosches, N. *Country: The Twisted Roots of Rock'n'Roll* (New York: Da Capo Press, 1996);
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SUGGESTED LISTENING

- Old-time country
 The Louvin Brothers: *Radio Favorites 1951–57*.
- New Country and other recent developments
 Garth Brooks: *No Fences*;
 Mary-Chapin Carpenter: *Come On, Come On*;
 Steve Earle: *Guitar Town*;
 Nanci Griffith: *Once in a Very Blue Moon*;
 k. d. lang: *Shadowland*;
 Lyle Lovett: *The Road to Ensenada*;
 Randy Travis: *Storms of Life*.
- Bluegrass (classic and "newgrass")
 Alison Krauss: *I've Got That Old Feeling*;
 Various artists: *The Country Gentlemen*;
Mountain Music Bluegrass Style.

NOEL COWARD

One of the most versatile talents in the history of the theatre, Noel Coward was a composer, lyricist, playwright, singer, actor, and producer. In the years between the two world wars, his plays and musical comedies gave the British stage an air of sophistication that now seems to typify the period.

Coward was born in December 1899 in Teddington, London. Although the family's financial circumstances were modest, Noel's parents enjoyed playing music, and they encouraged the boy's talent for acting. By the age of 12, Noel had launched his career as a professional actor, and by 20 he was writing plays. His first, *I'll Leave It to You*, was produced in 1920. Having taught himself to play piano, he also began to write songs. His revue *London Calling!* (1923), choreographed by his friend Fred Astaire, contained the now-famous "You Were Meant for Me."

After two more revues, *On with the Dance* (1925) and *This Year of Grace* (1928), Coward changed pace with an operetta, *Bittersweet* (1929), whose songs

Coward's outstanding gift was the ability to wed memorable tunes to deftly phrased and often satirical lyrics.



Corbis-Bettmann

included the haunting, wistful waltz, "I'll See You Again." Other well-known Coward songs are the witty "Mad Dogs and Englishmen," and "Don't Put Your Daughter on the Stage, Mrs. Worthington," and the languid "Twentieth-Century Blues." This last was written for *Cavalcade* (1931), a play with music reflecting 30 years of history (1899–1929) through the lives of two families, one affluent and one working-class.

Coward also wrote a number of non-musical plays, including such hit comedies as *Hay Fever* (1925), *Private Lives* (1930), and *Blithe Spirit* (1942). An early play, *The Vortex* (1925), shows him taking a serious look at the problem of drug addiction.

His work also included movie screenplays, including adaptations of some of his stage successes, such as the romantic drama *Brief Encounter* (released in 1945). His finest cinematic achievement, however, was the Oscar-winning war film *In Which We Serve* (1942). Coward not only wrote the script, co-directed the movie with David Lean, and composed the musical score, but also played the leading role.

After the war, Coward's plays began to seem slightly dated, depicting a refined style of life that had largely disappeared. He increasingly turned to film acting and enjoyed considerable popularity as a nightclub entertainer. American audiences delighted in his urbane, characteristically British wit, and his success in Las Vegas was followed by three television specials for Columbia Broadcasting Service. He also explored another theatrical genre, ballet, writing the scenario and music for *London Morning* (1959), and *The Grand Tour* (1971). He died at his Jamaican home in 1973.

Eleanor Van Zandt

SEE ALSO:

FILM MUSIC; MUSICALS; OPERETTA.

FURTHER READING

Hoare, Philip. *Noel Coward: A Biography* (London: Mandarin, 1996);
Morella, Joseph, and George Mazzei. *Genius and Lust: The Creativity and Sexuality of Cole Porter and Noel Coward* (London: Robson, 1996).

SUGGESTED LISTENING

His Master's Voice: His HMV Recordings, 1928–53;
Noel Coward at Las Vegas;
Noel Coward in New York.

HENRY COWELL

Writer, lecturer, and musician, Henry Cowell was one of America's most prolific and seminal modern composers. His work was so vast and experimental that a thorough critical appraisal has yet to be made of his oeuvre, although his importance is widely acknowledged.

Henry Dixon Cowell was born in San Francisco on March 11, 1897. His parents were "philosophical anarchists" who advocated complete freedom from formal schooling and encouraged musical eclecticism. The young Cowell grew up believing that all sounds around him were valid musical material, and he absorbed a rich variety of non-Western musical styles including music from China, Japan, and India.

THREE MAIN MUSICAL PERIODS

In Cowell's earliest period (up to the 1930s) his music demonstrates his own self-taught technique and inventiveness. He began composing as a child and, as a teenager, was using experimental techniques such as tone clusters. For example, in *The Tides of Manaunaun* (1912) tone clusters with hand and forearm were used to evoke the sound of the waves. In 1914, he began his formal training with Charles Seeger (1886–1979), who encouraged him to develop a system of notation for his innovative effects. This eventually led to a remarkable treatise, *New Musical Resources*, that he wrote from 1916 to 1919, describing his bold and unusual procedures. He expanded the sonic possibilities of the piano through techniques such as plucking, scraping, stopping, banging, and muting strings, as demonstrated in various works, including *Aeolian Harp* (1923), *The Banshee* (1925), and *Sinister Resonance* (1930). He also experimented with quarter tones, indeterminacy, "poly-harmony," and a direct relationship between the overtone series and rhythm.

By his second period (1930s to 1950s), Cowell had become an important figure on the international music scene, due mostly to his many lectures and recitals. He was the first American composer to be invited to tour the Soviet Union, and his concert tours

throughout most of Western and Eastern Europe were met with intense interest and applause. Much of his music of this period was more harmonically traditional, which Cowell attributed to the nature of the musical cultures he studied.

Cowell's final period was remarkably prolific (over 100 compositions and 100 publications) and demonstrates an attempt to integrate all styles using previous techniques, such as clusters and a return to dissonance. Many works were symphonies including the Indian-influenced *Symphony No. 13*, known as the "Madras" (1956–58).

ADVOCATE OF NEW MUSIC

A lifelong supporter of new music, composers, and resources, Cowell founded and edited the *New Music Edition*, a periodical publishing challenging works and facilitating public interest in them. He held teaching posts at the Peabody Conservatory, the Eastman School of Music, Columbia University, and the New School for Social Research, and lectured in over 50 conservatories throughout America, Europe, and Asia. John CAGE, Lou HARRISON, and George GERSHWIN were among his students.

He received numerous awards including an appointment by President John F. Kennedy as the U.S. representative to the International Music Conferences (Tehran and Tokyo), and the Henry Hadley Medal (1962), the highest award of the National Association of American Composers and Conductors. He continued adding to his long list of compositions until his death on December 10, 1965.

Ramona Sobn Allen

SEE ALSO:

ALEATORY MUSIC; THOMSON, VIRGIL.

FURTHER READING

Manion, Martha L. *Writings about Henry Cowell* (New York: Institute for Studies in American Music, 1982);
Thomson, Virgil. *American Music Since 1910* (New York: Holt, Rinehart, and Winston, 1971).

SUGGESTED LISTENING

Harper Minstrel Sings; *Mosaic Quartet*;
Quartet Euphmetric;
Rhythmicana.

ROBERT CRAY

One of the most successful and popular blues guitarists of contemporary times, Robert Cray mixes an intense playing style steeped in rhythm and blues (R&B) and gospel with a soulful voice and classy demeanour. Cray's music appeals to pop and rock fans as well as blues lovers, and his work has helped other young blues artists gain recognition for their music.

Unlike most of the blues musicians before him, Cray did not grow up in the American South. Although he was born on August 1, 1953, in Columbus, Georgia, his father was a career army man, and the family moved frequently, living for a time in Germany. They eventually settled in Tacoma, Washington, in 1968.

HIS FIRST GUITAR

Cray got his first guitar in the mid-1960s, and while still in high school started a band called One Way Street, which was described as half psychedelic and half soul. After graduating from high school, he moved to Eugene, Oregon, and started playing blues in local bands. His early music was influenced by Jimi HENDRIX and Steve Cropper, and later by the BEATLES and the cool playing style of Albert Collins.

In 1974, Cray and some friends, including bassist Richard Cousins, formed the Robert Cray Band. They began a long period of constant touring, playing blues-based music with vocals leaning towards soul. Within two years of the band's formation, they were touring with Collins himself as his backing band.

The band made its first appearance at the San Francisco Blues Festival in 1977, with harmonica player Curtis Salgado. Also in 1977, Cray had a bit part as a bass player in the movie *Animal House*, which was shot in Eugene.

TOMATO GOES BUST

Cray's first album, *Who's Been Talkin'*, was made in just two sessions. It was released in 1980 by Tomato Records, which went out of business soon afterwards. This did not help Cray's career, and it was four years before his next album *Bad Influence* (1983) came out. However, the intervening years had not been wasted.

Unlike the earlier album, nearly all the songs on *Bad Influence* were written by Cray, and the album brought international recognition as well as critical acclaim. He won four W. C. Handy National Blues Awards for the album and for the track "Phone Booth."

LAUNCHING A BLUES REVIVAL

The 1985 album *False Accusations* hit No. 1 on the U.S. independent chart. In 1986, Cray released *Strong Persuader*, his first album for a major label (Mercury), and scored a major hit with the cut "Right Next Door." The double-platinum album has often been credited with launching a blues revival among young people, for suddenly the blues was being heard on rock radio stations, and Robert Cray Band videos were being aired on MTV and VH-1.

Cray's audience extends from the U.S. to Europe and Japan, and his innovative guitar playing earned him the respect of older blues musicians such as John Lee HOOKER and Muddy WATERS.

Cray is a classic urban blues guitarist in the manner of B. B. KING or T-bone WALKER, but his singing and playing styles encompass gospel, R&B, and soul, in addition to blues. Cray's songs are noteworthy for their sensitive look at male-female relationships, one step removed from the machismo of earlier blues artists. His songs have been covered by, among others, Albert Collins, Eric Clapton, and Albert KING. In 1986, Cray recorded the Grammy-winning album *Showdown* for Alligator Records, with Collins and Johnny Copeland.

From the later 1980s, Cray lived in the San Francisco Bay Area. He continued to tour widely. *Sweet Potato Pie*, his tenth album, was released in 1997.

Stan Hieronymus

SEE ALSO:

BLUES; GOSPEL; SOUL.

FURTHER READING

Davis, Francis. *The History of the Blues* (New York: Hyperion, 1995);
Russell, Tony. *The Blues: From Robert Johnson to Robert Cray* (London: Aurum, 1997).

SUGGESTED LISTENING

Bad Influence; *Don't be Afraid of the Dark*;
False Accusations; *Strong Persuader*.

CREAM

During its brief existence, the British rock group Cream provided a perfect soundtrack for the psychedelic era and created the foundations for the progressive rock movement. It also launched Eric Clapton, who later blossomed as a solo artist.

Formed in 1966, Cream consisted of vocalist and guitarist Clapton (b. Eric Clapp, March 1945), lead vocalist and bassist Jack Bruce (b. John Asher, May 1943), and drummer Ginger Baker (b. Peter Baker, August 1939). Despite Clapton's much-admired guitar skills, he in no sense overshadowed Bruce and Baker, who also had strong pedigrees. Clapton had been a member of two beat groups: John Mayall's Bluesbreakers and the Yardbirds. Bruce had also



Michael Ochs Archives/Redferns

Cream has been described as "the greatest trio in rock music." From left: Clapton, Baker, and Bruce.

played in the Bluesbreakers and in the group Manfred Mann, and Baker had drummed with some of the most respected bands on the London scene.

Cream's radical sound—a heavily amplified mix of jazz, blues, and R&B—was enhanced by experiments with new techniques, such as feedback, wah-wah pedal, and eight-track overdubbing. Lyrics such as "You've got that rainbow feeling but the rainbow has a beard" show that LSD also played a part. Constant personal tensions, mainly between Bruce and Baker, also gave the music greater dramatic emphasis.

The trio's albums, *Fresh Cream* (1967), *Disraeli Gears* (1967), and *Wheels of Fire* (1968), exemplify a group prepared to push the boundaries of contemporary music beyond the obligatory three-minute single that was aimed solely at achieving a spot on the charts. They were particularly admired in the U.S., where they toured extensively. Despite their continuing popularity, the trio split up in 1968. Clapton later said he decided to quit Cream when he saw a devastating criticism, written by Jon Landau in *Rolling Stone* magazine, of the band's self-indulgent, increasingly directionless instrumental solos. The 1969 album *Goodbye* contained some songs recorded live on their farewell tour.

As a solo artist, Clapton enjoyed the greatest success of the trio. He had always been a blues fan: Cream's interpretations of Robert JOHNSON's "Crossroads," and Willie DIXON's "Spoonful" are among the most spirited rock interpretations of the blues. Clapton would return to the blues many times in the years after Cream, but first he founded Blind Faith with Bruce, then Derek and the Dominoes. With the latter, he created an exceptional album, *Layla and Other Assorted Love Songs* (1970). After a period of crippling heroin dependency in the early 1970s, Clapton achieved sustained success as a solo artist with such albums as *Slowhand* and *Journeyman*. In 1992, his *Eric Clapton Unplugged* was one of the best examples of the acoustic performances showcased by MTV.

Despite his solo success, Clapton has never reached the experimental heights achieved with Cream. Three decades after its demise, the group continues to inspire emerging rock musicians.

Graham McColl

SEE ALSO:

AMPLIFICATION; BRITISH BEAT MUSIC; HEAVY METAL; HENDRIX, JIMI; PROGRESSIVE ROCK; ROCK MUSIC.

FURTHER READING

Platt, John. *Disraeli Gears: Cream* (New York: Schirmer Books, 1998); Schumacher, Michael. *Crossroads: The Life and Music of Eric Clapton* (New York: Hyperion, 1995).

SUGGESTED LISTENING

Disraeli Gears; *Eric Clapton Unplugged*; *Fresh Cream*; *Wheels of Fire*.

BING CROSBY

After becoming America's favourite "crooner" in the early 1930s, with fans as frenzied as Elvis PRESLEY's, Bing Crosby remained one of the world's top recording and film stars for more than three decades. His relaxed, yet uniquely resonant, voice wove romantic spells and injected fun into upbeat ditties equally effectively. Crosby recorded approximately 2,500 titles, which sold more than 400 million copies. As an actor he repeatedly ranked number one at the box office, even winning an Academy Award.

Harry Lillis Crosby was born on May 3, 1903, in Tacoma, Washington. When he was three his family moved across the state to Spokane, where his friends nicknamed him "Bingo," after his favourite comic strip character in a local newspaper. While studying law at Gonzaga University, Crosby joined a group called the Musicalders, led by singer-pianist Al Rinker.

THE RHYTHM BOYS

In 1926, Crosby and Rinker moved to Los Angeles, and with the help of Rinker's sister, jazz singer Mildred Bailey, came to the attention of famous orchestra leader Paul WHITEMAN. Soon after joining Whiteman's band, the two teamed with singer-songwriter Harry Barris to form a group called the Rhythm Boys, whose snappy harmonies and lively scat singing made them the leading vocal group of 1920s jazz. By the late 1920s, studios and auditoriums were using more sophisticated microphones, allowing singers to achieve subtleties in their performances. Crosby took full advantage of this to develop his trademark "crooning," an intimate, almost spoken, vocal style.

Crosby began to sing lead vocal with the Whiteman orchestra, which featured such legendary musicians as Bix BEIDERBECKE and Eddie Lang. In 1930, Crosby left Whiteman and began recording as a solo act for RCA, scoring a huge hit with "I Surrender, Dear" in early 1931. Switching to the Brunswick label, he made a series of 78s—including "Please," and his theme song "Where the Blue of the Night (Meets the Gold of the Day)"—which sold so sensationally that Crosby's star eclipsed all other singers. He also became a radio and

film star, his first leading feature being in *The Big Broadcast* (1932). After signing with Decca Records in 1934, Crosby recorded a wide variety of songs: Western ("Don't Fence Me In," one of many collaborations with the ANDREWS SISTERS); Irish ("Galway Bay"); Hawaiian ("Sweet Leilani"); and seasonal ("White Christmas," the top-selling single of all time); as well as mainstream pop and jazz. His many movies included the "Road" series with Bob Hope, and he won an Oscar for his portrayal of a priest in *Going My Way* (1944).

Well into the 1970s, Crosby made records and TV appearances, including a remarkable duet with rock star David BOWIE on "The Little Drummer Boy." Throughout his career Bing's easy-going manner and self-deprecating humour conveyed a modest nonchalance summed up in the title of his 1953 autobiography, *Call Me Lucky*. But there was a darker side to Crosby's persona. In his private life, the failure of his first marriage produced a strained (even tragic) relationship with his three sons.

Bing Crosby's musical influence, however, was as formidable as his fame and fortune. In the words of jazz critic Leonard Feather, "He made popular singing human." Bing's casual approach to singing can be heard in the work of innumerable other male vocalists, including Dean Martin, Frank SINATRA, and even Elvis PRESLEY and David BOWIE. On October 14, 1977, Bing Crosby died of a heart attack after completing a round of golf in Madrid, Spain. His last words, spoken to a companion on the way back to the clubhouse, were "It was a great game." It was indeed.

Terry Atkinson

SEE ALSO:

FILM MUSICALS; JAZZ; POPULAR MUSIC; SWING.

FURTHER READING

Barnes, K. *The Crosby Years*
(New York: St. Martin's Press, 1980);
Crosby, B., with P. Martin. *Call Me Lucky*
(New York: Da Capo Press, 1993);
Osterholm, J. Roger. *Bing Crosby: A Bio-bibliography*
(Westport, CT: Greenwood Press, 1994).

SUGGESTED LISTENING

Bing Crosby: The Crooner—The Columbia Years
1928–34;
Bing: His Legendary Years 1931–57.

CELIA CRUZ

A resounding contralto voice, incredible improvisational skills, and a career spanning more than five decades have gained Celia Cruz the epithet of “Queen of Salsa.” The African-Cuban singer has recorded more than 75 albums and worked with every top salsa band.

Cruz was born on October 21, 1924 in Havana, Cuba. While she was training to be a teacher, a cousin persuaded her to enter a radio talent show, in which she won first prize. Cruz began her music career singing on local radio stations, and soon decided to dedicate herself full-time to music and enrolled in Havana’s National Conservatory of Music.

In 1949, Cruz joined the dance troupe Las Mulatas de Fuego, with whom she toured throughout Mexico and Venezuela. A year later, Cruz joined the popular orchestra La Sonora Matancera and performed with them for 15 years, recording a long list of albums that included such hits as “Burundanga,” “Caramelos,” “La danza del Cocoye,” and “Cao Cao Mani Picao.”

MOVING OUT, MOVING UP

In 1960, after the Cuban revolution, Cruz left her home country, eventually finding a home in New York, where she made numerous recordings with some of the foremost Latin musicians of the day. She collaborated on seven albums with the Tito PUENTE Orchestra, but sales were disappointingly poor.

In the early 1970s, however, a salsa boom hit New York, as young Latinos rediscovered and celebrated their roots, and at last Cruz was launched into stardom. In 1973, she sang the part of Gracia Divina in Larry Harlow’s opera *Hommy*, the Latino version of THE WHO’s rock opera *Tommy*, at Carnegie Hall. The following year, the tropicalismo singer started working with flautist and percussionist Johnny Pacheco, and their first album together (*Celia and Johnny*, 1974) earned them a gold disc. Pacheco also played with Cruz on the 1976 hit “Cucula.”

In the late 1970s and early 1980s, Cruz worked with trombonist, singer, and producer Willie COLÓN, who helped her broaden her repertoire to include such

Brazilian and Puerto Rican compositions as “Berimbau” and “Bemba colora,” with which she regularly signs off her live performances. Cruz also toured with the legendary Tito Puente and the Fania All Stars, completed more albums with Pacheco and Colón, and worked with singers Cheo Feliciano, Santos Colón, Ismael Quintana, and Adalberto Santiago on Puente’s three-volume tribute to Cuban singer and bandleader Beny MORÉ, *Homenaje a Beny Moré* (1978, 1979, and 1985).

By the late 1980s and early 1990s, Cruz was an established superstar in both the Americas. In 1990, she won a Grammy Award and, in the same year, became only the second Latin musician to receive a star on Hollywood’s Walk of Fame. She collaborated with pop singer David Byrne—notably on “Loco de Amor” in the film *Something Wild*—and played cameo roles in the Hollywood films *The Mambo Kings Play Songs of Love* and *The Perez Family*.

One of the biggest and most stylish voices Latin America has produced, Cruz has toured throughout the world, wooing audiences with her dazzling energy and warm sensuality, and promoting not only salsa but also the entire African-Cuban and Latin American tropical genre.

Alison Bay

SEE ALSO:

BRAZIL; CUBA; LATIN AMERICA; SALSA.

FURTHER READING

Ayala, Cristobál Diaz. *The Roots of Salsa: The History of Cuban Music* (New York: Excelsior Music Publishing, 1995);
Béhague, Gerard H. *Music and Black Ethnicity: The Caribbean and South America* (New Brunswick, NJ: Transaction Publications, 1994).

SUGGESTED LISTENING

Homenaje a Beny Moré, Vols. 1–3; *Azucar negra; Irrepetible; Irresistible*;
with Willie Colón: *Only They Could Have Made This Album; Brillante Best*;
with Johnny Pacheco: *Celia and Johnny; Tremendo caché; Recordando el Ayer*;
with Johnny Pacheco and Pete “El Conde” Rodriguez: *Celia/Johnny/Pete*;
with Tito Puente: *Cuba y Puerto Rico son...*

CUBA

This island in the Caribbean has produced some of the finest musicians and some of the most distinctive rhythms and sounds in modern music. Cuban music has been recognised and played across the globe, beginning with the rumba of the early 1900s through the mambo and the cha-cha-cha, to salsa, the New York craze of the 1970s and 1980s.

BLEND OF EXOTIC CULTURES

The arrival of Christopher Columbus in the late 15th century, and the subsequent slave trade, resulted in an intense blending of the Spanish and African cultures in Cuba. This mixture brought together unique styles and rhythms that formed the basis of Cuban music.

From Spain came the traditional ballads, *puntos*, and *zapateos*, the ten-line verse; and classical European vocal styles, harmonies, and stringed instruments like the guitar and the *tres* (a three-stringed guitar). The African influences came mainly from the Yoruba, Congo, Carabali, and Arara regions, adding drums, call-and-response vocals, melodic lines, and the open-ended song pattern. In the 18th and 19th centuries, many Haitians also flocked to the island.

One of the most traditional musical styles to come out of Africa was the rumba—not to be confused with the popular 1930s U.S. dance music of the same name. The rumba is characterised by drumming, dancing, and call-and-response singing. More a dance than a musical style, the rumba is a lively and erotic choreographed dance that includes three special types: rumba *yambu*, *guaguanco*, and *columbia*. Some of the most popular modern rumba bands in Cuba include Los Munequitos de Matanzas and Yoruba Andabo.

The *contradanza* was an instrumental style brought to Cuba by Haitians. A French country dance, it was later replaced by the habanera, which was succeeded by the *danzon*, a dance music popular in all Cuban social circles in the late 1800s and early 1900s. The *danzon* instrumentation typically includes what is known as the *charanga* ensemble, featuring strings (violins and/or cellos), a wooden flute, and a rhythm section (piano, contrabass, timbales, and a *guiro*, or gourd). While the *danzon* remained popular for 60 years, it was eventually surpassed by the cha-cha-cha, originated by violinist Enrique Jorrin.

Taking its name from the scraping sound of dancers' feet, the cha-cha-cha is also accompanied by the *charanga* ensemble, which normally involves two violins, a piano, a flute, a double bass, a drum-bell,

A passer-by does an impromptu dance to the music of a street band in Havana, Cuba.



Daniel Laine/Cortis

and the *guiro*. One of the most popular Cuban cha-cha-cha bands was Orquesta Aragon, led by flute master Richard Eguees. The group had numerous hits including "El Bodeguero" and "Guajira Para Ti."

The mambo developed in the 1940s and 1950s. This was an up-tempo rhythm featuring instrumental improvisation. Instead of the *charanga* instrumentation, the mambo is associated with the *conjunto*, which includes piano, bass, bongos, conga, the small guitar called the *tres*, guitar, four trumpets (and sometimes saxophone and trombone), and three singers. The mambo became popular with many New York bands, who blended North American instrumentation and harmony with traditional Cuban sounds. Musicians who helped to spread the mambo included Perez PRADO, Beny MORÉ, and Arsenio Rodriguez.

DANCE MUSIC OF THE PEOPLE

One of the most important Cuban sounds is the *son*, a popular folk dance music first found in Cuba's easternmost cities. Characterised by a rhythm played with claves (sticks of polished hardwood), the son is led by a male vocal, and involves improvisation and chanting. There are several son hybrids, including the afro-son, *guajira-son*, *son-pregon*, and the *son-montuno*. One of the most popular son groups in the 1920s was Sexteto Habanero of Havana. The Sexteto Nacional, formed in 1927, also became immensely popular, and in the 1940s and 1950s Cuban bandleaders Arsenio Rodriguez and Beny Moré were producing many hit records featuring son.

Arsenio Rodriguez adapted the traditional son style to include more trumpets and a more African rumba feel in the percussion. His music was popular not only in Cuba but also in New York, and it became the precursor of salsa music. Beny Moré, who was called the "Barbarian of Rhythm," recorded numerous hits including "Yiri Yiri Bon" and "Corazon Rebelde." Other popular son musicians include Celia CRUZ, the Sonora Matancera, and Celina GONZÁLEZ.

During the 1970s and 1980s, an innovative music style mixing the rhythms of jazz, rock, and son was created in Havana. The intellectual new sounds were formed by some of Cuba's well educated musicians. One of the most influential groups was IRAKERE, led by piano virtuoso Chucho Valdés. Also popular was the group LOS VAN VAN, best known for hits such as "Sandunguera" and "La Titimania." Irakere and Los Van Van continue to enjoy international success.

Los Van Van was formed by Juan Formell, who is credited with creating the "songo," a series of percussion patterns that blend Cuban styles with jazz, funk, and rock elements. Even with new music styles developing in Cuba today, the traditional son dance groups like Orquesta Reve maintain their popularity. In 1996, a new talent, British-based trumpeter Jesus Alemañy, featured several son numbers on his acclaimed first album, *¡Cubanissimo!*

NEW TROUBADOURS

The 1970s saw the rise of the *nueva trova* music, the island's own version of the Latin American "new song" protest movement. Characterised by poetic lyrics, often with a political flavour, combined with rock sounds, *nueva trova* music resembles American soft rock. Two internationally popular artists of that era are Pablo Milanes and Silvio Rodriguez, who set the standards with anti-imperialist songs such as "Cancion Urgente Para Nicaragua." The new song movement continues to advance with musicians like Santiago Feliu, Frank Delgado, and Carlos Verela leading the way.

Alison Bay

SEE ALSO:

AFRICA; CARIBBEAN; LATIN AMERICA; SALSA.

FURTHER READING

Ayala, Cristobál Diaz. *The Roots of Salsa: The History of Cuban Music*

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Boggs, Vernon W. *Salsiology: Afro-Cuban Music and the Evolution of Salsa in New York*
(Westport, CT: Greenwood Press, 1992).

SUGGESTED LISTENING

Irakere: *Grandes Momentos de Irakere*; Enrique Jorin:

Enrique Jorin Y Su Orquesta Danzon Cha-Cha-Cha;

Beny Moré: *Celia Cruz y Beny Moré: Los Originales*;

Los Munequitos de Matanza: *Guanguanco*, Columbia,
Yambu; Orquesta Reve: *Epoca De Oro*;

Perez Prado: *Al Compas Del Mambo*;

Tito Puente: *Cubarama: Let's Cha Cha*;

Arsenio Rodriguez y Su Conjunto: *Arsenio Rodriguez*;

Silvio Rodriguez: *Canciones Urgentes—*

Los Grandes Exitos;

Tito Rodriguez: *25th Anniversary Performance*.

OSCAR D'LEÓN

With a professional music career that spans 25 years, singer, bassist, bandleader, and composer Oscar D'León is probably one of Latin America's best-known vocal improvisers. Brought to the attention of a wide audience by a string of salsa hits that topped the *Billboard* charts in the mid-1980s, D'León is known throughout the U.S., Latin America, Europe, and Japan, where he has entertained audiences with his extrovert singing, dancing, and bass playing.

Born on July 11, 1943, in Caracas, Venezuela, D'León soon came under the influence of the works of Cuban salsa masters Beny MORÉ, Celia CRUZ, Ricardo Rey, Bobby Cruz, and the Orquesta Sonora Matancera. Puerto Rican artists such as Cortijo and his Combo, Mario Ortiz, Tito Rodríguez and his orchestra, and Bobby Valentín also served as inspiration to D'León, as well as other Latin musicians who helped build the salsa craze in New York during the 1960s.

VOCALIST WITH VENEZUELA'S PREMIER BAND

In the early 1970s, D'León was lead singer and played bass for one of Venezuela's most popular bands, *Dimensión Latina*. The group put out six albums, which included many hits. These were compiled on the album *Éxitos de ... Dimensión Latina*.

In 1976, D'León left *Dimensión Latina* and created his own group, *Salsa Mayor*. The line-up included two trombones and two trumpets, including William Puchi (trombone) and César Pinto (trumpet), as well as distinguished piano player Enrique "Culebra" Iriarte. D'León worked on three albums with *Salsa Mayor*, including their first, *Con Bajo Y Todo* (1976).

In 1978, *Salsa Mayor* split, but D'León, Iriarte, and Pinto joined together in the same year to record the album *Oscar D'León y su Salsa Mayor con Wladimir*. The album featured singer Wladimir Lozano, who had been vocalist with *Dimensión Latina*, and had a new instrumental line-up with an additional trumpet. During this same time, D'León also worked with the group *La Crítica*, singing lead on their 1978 hit "Se Necesita Rumbero."

After his reunion with Lozano, D'León continued playing with a front line of three trumpets (including Pinto) and two trombones (Puchi and Iriarte). Alfredo Padilla added the timbales and Edgar "El Abuelo" Rodríguez helped with vocals. Together they made the albums *El Mas Grande!* and ... *Llegó ... Actuó ... Y ... Triunfó ...*, *Al Frente de Todos* in 1980, and *A Mí Sí Me Gusta Así!*, which they made in Puerto Rico in 1981 with yet another trumpet, trombone, and saxophone in the line-up.

A SALSA LEGEND

During the early 1980s, D'León released several more albums. Some of his best work, however, came in the mid-1980s, including *Riquiti ...!* and *La Salsa Soy Yo*, albums that turned him into an international salsa legend. In 1986, D'León left out the trumpets and many other instruments, retaining a brass section that consisted of trombones only. With this changed line-up, he began touring and captivated audiences all over the world with his exuberant performances. These include singing, playing bass, or improvising on his numerous hits, all the while dancing around the stage, often using his white baby-bass (a small, semi-acoustic upright bass) as his dancing partner.

D'León continues to perform in small and large venues, maintaining his status as a salsa legend by his spectacular and exciting showmanship.

Alison Bay

SEE ALSO:

CUBA; LATIN AMERICA; SALSA.

FURTHER READING

Gerard, Charlie. *Salsa: The Rhythm of Latin Music* (Crown Point, IN: White Cliffs Media Company, 1986);
McMahon, Jacqueline Higuera. *Salsa* (Lake Hughes, CA: Olive Press, 1986).

SUGGESTED LISTENING

Con Bajo Y Todo; *En Concierto*;
Éxitos de ... Dimensión Latina;
Éxitos Vols. 1 and 2;
... Llegó ... Actuó ... Y ... Triunfó ...;
El Mas Grande!; *Oro Salsero: 20 Éxitos*;
Oscar D'León y su Salsa Mayor con Wladimir;
Riquiti ...!; *La Salsa Soy Yo*;
Sonero Del Mundo.

PAQUITO D'RIVERA

Creator of a unique musical style incorporating the best of bebop, classical, and Latin American music, Paquito D'Rivera is one of the finest Latin bop alto saxophonists. This saxophone and clarinet virtuoso and composer has earned international acclaim not only in the studio as a session musician, but also in his solo career, releasing almost 20 albums.

Born on June 4, 1948, in Havana, Cuba, D'Rivera was first introduced to jazz by his father, Tito, who was a classical conductor who also played the tenor saxophone. Tito gave his son his first lessons and found that he was a fast learner. In fact, Paquito was a child prodigy, and by the age of six was performing live in Havana clubs. During those early years the young D'Rivera was influenced by the musical styles of Benny GOODMAN, Paul Desmond, and Charlie PARKER, spending much of his time listening to their recordings on the *Willis Conover Jazz Hour* radio show broadcast from the U.S.

In 1960, at age 13, D'Rivera entered the Havana Conservatory of Music, where he was to meet one of the musicians who would most influence his career—pianist Chucho Valdés. The following year, D'Rivera was playing professionally in musical theatres. He later became a soloist with Cuba's National Symphony Orchestra. In 1965, he joined the army for his compulsory military service and played in a military band.

CREATING A UNIQUE SOUND

In the early 1970s, D'Rivera and Valdés founded the Orquesta Cubana de Música Moderna (the Cuban Orchestra of Modern Music). D'Rivera conducted the orchestra for two years, and in 1973 he and seven other orchestra members set up their own group, IRAKERE. This ensemble created a unique sound that combined jazz, rock, classical, and traditional Cuban music. The group launched several successful albums, following them with an international tour.

In 1980, while he was in Spain touring with Irakere, D'Rivera defected, left the band, and went straight to New York. There, he soon established himself as a successful studio musician, working with such greats

as Dizzy GILLESPIE, David Amram, and McCoy TYNER. At the same time, D'Rivera launched his solo career, forming his own group, which has toured the U.S., Europe, and South America.

D'Rivera has recorded nearly 20 albums, creating what some consider to be the best of modern Latin music, including *Paquito Blowin'* (1981), and *Live at Keystone Korner* (1983). In 1994, D'Rivera joined steel pan legend Andy Narell and vibes/marimba master Dave Samuels on the dynamic instrumental album *The Caribbean Jazz Project*. In 1996, he teamed up with father and son pianists Chucho and Bebo Valdés for a tribute to Afro-Cuban Jazz, *Cuba Jazz*.

A MAN OF MANY INSTRUMENTS

D'Rivera also plays the soprano saxophone, flute, and flugelhorn. His list of achievements includes being a founding member and musical co-director of Dizzy Gillespie's United Nations Orchestra and performing with the London Philharmonic. He has also received a Lifetime Achievement Award from Carnegie Hall for his contributions to Latin music.

Throughout much of his illustrious career, D'Rivera has spoken out against what is called the "banana republic mentality." He has gone on record as saying: "There is a little more to Latin music than people dancing around with bananas and pineapples on their heads." With his unique style, D'Rivera has redefined the parameters of modern Latin music.

Alison Bay

SEE ALSO:

BEBOP; COOL JAZZ; CUBA; LATIN JAZZ.

FURTHER READING

Suarez, V. *Latin Jazz*

(New York: William Morrow, 1989);

Werner, Otto. *The Latin Influence on Jazz*

(Dubuque, IA: Kendall/Hunt Publishing, 1992).

SUGGESTED LISTENING

The Caribbean Jazz Project;

Cuba Jazz with Bebo and Chucho Valdés;

La Habana-Rio Conexión; Irakere; Live at Keystone

Korner; Paquito Blowin';

Paquito D'Rivera and the United Nations Orchestra;

A Night in Englewood; A Taste of Paquito D'Rivera;

Tico Tico; Why Not.

WALTER DAMROSCH

A formidable conductor from a respected European musical family, Walter Damrosch helped to popularise symphonic music in America by promoting it unabashedly on the radio.

Walter Johannes Damrosch was born in Breslau, Germany (now Wrocław, Poland), on January 30, 1862. His father, Leopold, was a distinguished conductor and some of Europe's greatest musicians—Hans von Bülow, Liszt, Clara Schumann, and Richard Wagner were frequent guests in the Damrosch home. By the age of ten, he had begun his musical studies, which continued when his family moved to New York in 1871.

Within two years of arriving in the U.S., Leopold had founded the Oratorio Society of New York, and, in 1877, the New York Symphony Society. He also diligently prepared the way for his son to succeed him as conductor by assigning him assistant conducting duties with the Oratorio Society and allowing him to sit with the second violins in the New York Symphony, so that he would learn how to follow a conductor. When Leopold died in 1885, Walter Damrosch assumed the directorship of both the Oratorio and Symphony Societies. He was to retain the former post until 1898 and the latter until 1903, when the Symphony Society was reorganised. He remained its principal conductor until 1927.

In 1887, Damrosch and Louise Whitfield, a member of the Oratorio Society and the wife of the steel magnate Andrew Carnegie, persuaded Carnegie to donate \$2 million toward the construction of a music hall in New York City. The opening concert at the hall, later renamed Carnegie Hall, was conducted on May 5, 1891, by Damrosch and his eminent guest, Peter Ilych Tchaikovsky.

Damrosch was responsible for the first American premieres of several major orchestral works, including Tchaikovsky's Symphonies Nos. 4 and 6. He also commissioned several new pieces for his orchestra, such as George GERSHWIN's Piano Concerto in F (1925). His expertise, however, was not limited to orchestral works only. Damrosch was also an ardent

supporter of German opera, especially Wagner. From 1885 to 1891, he was the assistant conductor of German opera at the Metropolitan Opera, and in 1894 he established the Damrosch Opera Company, which performed in several major cities across America.

During World War I, Damrosch organised a bandmaster training school for the U.S. Expeditionary Force in Chaumont, France, and in 1921 helped found the Fontainebleau School of Music to promote cultural and artistic exchange between France and the U.S.

In 1926, a New York Symphony Society concert conducted by Damrosch was broadcast nationwide by the National Broadcasting Corporation (NBC), the first such broadcast of a complete orchestra concert. Through his pioneering broadcasts, Damrosch paved the way for two of the 20th century's most popular conductors: Arturo TOSCANINI and Leonard BERNSTEIN. Like them, Damrosch believed in the importance of bringing music to the people. Those who listened to his weekly "music appreciation hour," on NBC from 1928 to 1942, found the melodies of the great symphonies etched in their memories, due in part to the lighthearted "lyrics" Damrosch himself composed: "This is the symphony/that Schubert wrote but never finished," was sung to the famous melody of Schubert's "Unfinished" Symphony.

He was frequently honoured for his efforts to spread the "gospel" of music, as he called it. Among his accolades were honorary degrees from many American universities, including Columbia, Princeton, Brown, Dartmouth, and New York, and a gold medal from the U.S. National Institute of Arts and Letters in 1938. Damrosch died in New York on December 22, 1950, leaving behind a generation of Americans who were musically enlightened and entertained.

Douglas Dunston

SEE ALSO:

OPERA; ORCHESTRAL MUSIC; RADIO.

FURTHER READING

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SUGGESTED LISTENING

World Famous Conductors from Silesia.

DANCE MUSIC

The term *dance music* usually implies strong pulses and rhythmic patterns that are organised into repeated metric groupings, synchronising exactly with those of the dance, as does the mood of the music. The term is usually applied to popular-music genres.

Music and dancing moved into the ballroom in the 16th century when formal dances such as the *gavotte*, *minuet*, *courante*, *cotillon*, and *allemande* were the domain of the upper classes, who required that orchestras be hidden from view. It was not until about 150 years ago that dancing became a public affair due to the popular success of the waltz. Ballroom dancing remained popular in both the U.S. and Great Britain throughout the first quarter of the 20th century. But it was the foxtrot, with its combination of quick and slow steps, developed in America in 1912, that really established a new era in informal dancing to popular music.

LIBERATING RHYTHMS

As music began to change and as jazz became increasingly popular, dances and dance music began to change as well. These changes were rooted in African-American culture, not only through ragtime and jazz, but through dances such as the cakewalk, a strutting promenade which was the first American dance to cross over from black to white society. To most ballroom dancers, the cakewalk was a strenuous workout, but it opened the way for a whole series of less demanding but still exotic dances that were adapted from black honky-tonk nightclubs and juke joints. These were the "animal dances" such as the turkey trot, the grizzly bear, the chicken scratch, the camel walk, and the bunny hug, and they became popular in the early years of the 20th century.

Dance music as we know it began in and around Chicago not long before the start of World War I. It was performed by a violin and cornet, sometimes a trombone, all accompanied by piano, banjo, and drums, and was a cross between ragtime and brass

bands, with a dash of salon music. According to popular legend, it was Wilbur C. Sweatman who is credited as having the first organised dance band in 1914. He is best remembered as the composer of "Down Home Rag," and for the fact that he once employed Duke ELLINGTON as his piano player. Following Sweatman, some of the most famous American dance band leaders were Paul Specht, Paul WHITEMAN, Vincent Lopez, Ted Lewis, and Jan Garber.

JAZZ HITS THE FLOOR

After World War I, interest in the new dance styles rapidly increased. However, it was the 1920s that saw a dramatic change both in dance music, in dances, and in the development of the dance band. The rise of new dance styles coincided with increasing public interest in ragtime and jazz, and with the syncopation and instrumental characteristics of such ensembles that were taken over by the dance bands of the time.

Perhaps the most widely known bandleader of the 1920s was Paul Whiteman. Whiteman was popularly dubbed "King of Jazz." Despite this lofty title, his own publicity proclaimed that he confined his repertoire to pieces that were scored and did not allow his players to depart from the script. Whiteman, like the other bandleaders of the 1920s and 1930s, owed his fame to the widespread popularity of the gramophone and, in particular, the radio.

This jazz and dance music led to a particular style of dance that was more vigorous and energetic than had ever been seen before. Some of the new dances that enjoyed periods of popularity were the shimmy, the Charleston, and the black bottom. The shimmy was characterised by a turning in of the knees and toes followed by a shake of the bottom. The Charleston was extremely popular, and featured vigorous side-kicks. As with so many earlier dance forms, the Charleston met with a great deal of opposition from some quarters on moral and medical grounds. The black bottom consisted of bottom-slapping!

Most of the new dances were athletic and bouncy, and some were full of self-mocking silliness. It was their untamed energy that concerned traditionalists. Part of the reason was that the partners held each other while they danced, but the concern was mainly due to the wriggling, shaking, and twisting style of the dancing. All of these dances were inspired by African-American dances, and the relatively free use of improvisation they promoted was considered scandalous.

In the late 1920s, before electrical amplification had become widespread, jazz bands expanded sharply to cope with bigger ballrooms and bigger crowds of noisy dancers. Beginning in the 1930s, as these jazz bands grew, a new form of dance music, swing jazz, developed that, in turn, gave rise to a new kind of dance and music. From 1935, until the end of World War II, the big bands dominated and dance music increasingly showed its jazz influence as sidemen went out on their own as bandleaders. Among the most popular of these bands were those of Jimmy and Tommy DORSEY, Harry JAMES, Benny GOODMAN, Charlie Barnet, Bob Crosby, Gene Krupa, Stan KENTON, and Woody Herman.

Besides Duke Ellington's band, leading African American bands of the period were those led by Jimmie Lunceford, Fletcher HENDERSON, Chick Webb, Earl Hines, Don Redman, and Count BASIE. Basie's band, which came east from Kansas City in 1936, emphasised blues, riffs, and the importance of swinging, making a virtual counterattack on the developing tendency towards over-elaborate orchestration.

Also popular in the 1930s were Latin influenced dances and dance music. In 1939 at the World's Fair, a samba orchestra played at the Brazilian pavilion. Soon, popular culture was swept with a rage for South American dances such as the rumba, mambo, cha-cha-cha, and conga line, each one of which emphasised sensual hip movements.

DOING THE LINDY HOP

The big bands gave birth to another dance craze that held the public's imagination throughout the World War II years. This was the Lindy hop, which evolved into the strenuously athletic jitterbug. The Lindy hop allowed for much creative inspiration and improvisation. It was a fast and furious swing dance named after Lindbergh's solo air "hop" across the Atlantic in 1927.

The main thrust of the Lindy was the so-called "breakaway," in which a couple, after doing a syncopated and flowing two-step together, parted and went into solo improvisations to the same swinging beat. The challenge was to do something both new and difficult, all the while making it look effortless, and then to come back together seamlessly without missing a beat of the music. It is a perfect alignment between dance, movement, and music.

Like the music and dances of the 1920s, the Lindy grew out of the African-derived notion of embellishing a basic dance step with virtuoso improvisations.



Hulton-Deutsch Collection/Corbis

The Charleston, with its wild side-kicking and energetic movements, was, like so many dances of the 20th century, scandalous to some, but enjoyable to most.

However, for the first time it fused this element with the essence of European-derived couple dancing. In 1936, when Benny Goodman's band played Carnegie Hall and the press reported that teenagers were "jitterbugging in the aisles," the Lindy was officially launched into white America.

SHAKE, RATTLE, AND ROLL

Just as the big bands and swing began to fade in the decade after World War II, the Lindy became a mainstay of the dance schools. When rock'n'roll emerged in the 1950s from black rhythm and blues (R&B) as a new dance music, the Lindy was still there. However, dance music began to change dramatically beginning in the 1950s due to the advent of rock. Rock music changed the face of popular culture, and dancing was certainly no exception. This is because rock music was able to combine white and black music in a way that no other genre had ever done before. It was the mixture of these two strains in rock music that swept into pop dominance in the recordings and performances of such artists as Chuck BERRY, LITTLE RICHARD, and Fats DOMINO. The fundamental nature of their music was the rugged honesty of expression and exciting rhythms. Its main

characteristic was an unrelenting, unvaried beat that seems to have remained unchanged since the 1950s. The rock rhythm influenced new dance forms and new music forms for the next three decades.

ELVIS AND HIS PELVIS

Rock music grew out of various early forms such as blues, jazz, country music, gospel music, and so on. However, since its inception, rock has long been a distinctive genre that has created its own landmarks and produced its own outstanding performers, most notably Elvis PRESLEY. Elvis was what the American promoters of rock music were looking for in the segregationist 1950s: a white singer with a black sound. In addition, Elvis couldn't help but move to his music and, not surprisingly, he used the same footwork that African-American performers were using at the time, namely newer variations on the Lindy.

In the 1950s, the quietly sensuous movements of the Latin dances became the provocative hip rolls of Elvis Presley. Elvis brought his unique singing style and gyrating hips to network television. His physically dramatic performances, combined with the strong influences of R&B heard in his music, helped to kindle a revolution in popular and social dance.

Also in the mid-1950s, rock'n'roll became a national phenomenon when Bill HALEY and His Comets were featured in the film *Rock Around the Clock*, performing their huge dance hit of the same name. From that point on, teenagers across America were dancing to the new music, and the television show *American Bandstand* began its telecasts of dancing teenagers. On that TV show, the kids who showed up every day knew all the most popular steps such as the slop, the hand jive, and the bop. They even invented a few of their own, such as the stroll and the circle and adopted the Caribbean calypso.

Besides dancing on *American Bandstand*, American teenagers went to dances and danced to rock'n'roll at "the hops." These were informal dances, such as sock hops and cotillions, that were held in a variety of places: from school gyms to wooden basketball courts where street shoes were forbidden, hence the term "sock hops." Wherever the dance was held, there was always one thing the dances all had in common—dancing close together in couples.

By the late 1950s, Presley dominated the rock scene. This may to some extent have been because dance music was still affected by racial assumptions.

Chuck Berry, a talented African-American performer, might have become a rival of Presley. Fans of his early recordings argued that it was only his race that prevented his being as popular. Audiences also responded positively to the work of the singers Fats Domino and Little Richard, potentially the greatest rock singers of them all.

EVERYBODY'S DOIN' THE TWIST

Just as had happened with the big bands of the swing era, the new sound of rock'n'roll and its new dances found their way to other parts of the globe. Popular music and social dancing in Europe, Asia, and Africa came to resemble that of North America. Japanese pop stars shook their hips in imitation of Presley, and young Englishmen put their own spin on the rhythm and blues of Chuck Berry.

In 1960, the rock musician Chubby Checker ushered in the twist, which he performed with gyrating hips and torso and a body attitude that seemed to express individuality. The song "The Twist" was a phenomenon that had never been seen before, and the success of the dance pointed to the influence that rock dance music had come to exert on popular music. Not since the Lindy had a dance craze so overwhelmed America.

The sweeping popularity of the twist spawned a string of similar dances, including the mashed potato, the limbo, the watusi, and the locomotion. In fact, another form of the twist, "The Peppermint Twist," was recorded by the group Joey Dee and the Starlighters in 1962. The name "Peppermint Twist" came from the club where the band played, the Peppermint Lounge. Soon, the Peppermint Lounge became one of the hottest clubs in New York City. This club also set the scene for the "celebrity" discos of the late 1960s and throughout the 1970s. In the first quarter of the seventies, dancing the frug, watusi, monkey, funky chicken, and varieties of the twist at discotheques (or discos) was extremely popular.

Another unique dance music grew out of "The Twist." Gospel had first emerged from the plantations of the American Deep South, and over the years had spread to a larger audience. In the mid-20th century, this trend continued in the powerful work of singers such as Aretha FRANKLIN and James BROWN, and groups such as the Supremes, the Temptations, and the Four Tops, who epitomised a spiritual backlash to counter the excesses of commercial rock with a deeply felt, subtler strain of music that was called gospel rock, or

soul music. Under the guiding hand of Berry Gordy, Jr., who founded the MOTOWN label in 1959, soul music, often called the "Motown sound," reached new heights of popularity and launched the careers of Stevie WONDER, Diana ROSS, Marvin GAYE, Gladys Knight, and the Jackson Five.

One of the unique features of Motown was that it was a record company that made music aimed at young people. Before Motown, most of the black artists who recorded R&B during the 1950s were older. Hence, their music primarily appealed to an older African-American audience. With the birth of Motown, young blacks felt that they had a type of music that was exclusively for them. Furthermore, singers in the Motown stable were very young. The Supremes, Temptations, and Smokey Robinson had all only just finished high school when they began their music careers, and Stevie Wonder began recording for the company at the age of 11.

DISCO AND THE NEW DANCE MUSIC

The 1970s saw an unprecedented rise in the popularity of dance music and dance bands with what ultimately became known as the disco era. Disco began by following the soul sounds of the early 1970s, as exemplified in the "PHILADELPHIA SOUND." Following in the footsteps of Motown, Philadelphia International Records, led by Kenneth Gamble and Leon Huff, was the leading black record company of the 1970s. Their artists included Billy Paul, The Three Degrees, the O'Jays, Harold Melvin and the Bluenotes, and Teddy Pendergrass, who all topped the charts and ushered in the Philadelphia Sound: lush arrangements and big orchestrations set to street corner music and doo-wop harmonising. Several of the Philadelphia artists had early disco hits and helped bring disco into popularity, including the Tramps with their smash hit, "Disco Inferno," featured in the movie *Saturday Night Fever*.

At the height of its popularity, disco music touched nearly every part of popular culture, including theatre, radio, television, and movies, and spread worldwide, swamping all other types of dance music. By 1980, in the U.S. more than a third of *Billboard's* Top 100 was occupied by disco music. Over one hundred thousand discotheques were operating internationally in 1980. The most popular performers of the disco era included Boney M, Donna Summer, Gloria Gaynor, The Bee Gees, K. C. and the Sunshine Band, and Michael JACKSON.

Alongside the disco movement was the more outrageous punk rock movement and slam dancing, which involved leaping, jumping, and sometimes physically attacking others. At the same time, with a turn to nostalgia, the big band sound was revived with foxtrots, waltzes, and jitterbugs. Couple dancing returned in the 1970s and 1980s, with dances such as the hustle performed to disco rock music. In the mid-1980s, break dancing, which had originated with inner city teenagers, became popular throughout the country. This highly acrobatic form of solo dancing was accompanied by heavy electronic "hip-hop" music.

Besides disco, in the 1970s a new musical form called "rap," or "rapping," arose on the streets of New York City. The Sugar Hill Gang's "Rapper's Delight" was the first rap hit record. Using bits of funk and hard-rock records, plus a miscellany of sounds as background, rap performers chanted complicated rhyming couplets, generally about ghetto life. In the 1980s, the music spread as young audiences responded to the rap performers' angry words about social injustice, racism, and drug abuse.

Beginning in the mid-1980s, as disco began to die out, it was replaced by the 1990s version of disco, ironically called "dance music." Dance music is basically disco under a new name, and it launched the careers of artists such as MADONNA, and PRINCE. In addition, the 1990s saw a nostalgic revival of disco music and disco artists in the dance clubs and on radio stations across America.

Judi Gerber

SEE ALSO:

BIG BAND JAZZ; DISCO; DOO-WOP; MOTOWN; PHILADELPHIA SOUND; ROCK MUSIC.

FURTHER READING

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SUGGESTED LISTENING

The Indispensable Benny Goodman;
Popular Duke Ellington;
Ready Steady Go: 1960s Sound of Motown;
Saturday Night Fever;
The Very Best of Glenn Miller.

THE DARMSTADT SCHOOL

The Darmstadt School refers most commonly to the composers who attended the summer courses in new music in Darmstadt, Germany, in the early 1950s, and who wrote music in the style known as serialism. Some of the principal composers associated with the school are BOULEZ, STOCKHAUSEN, and NONO.

In 1945, at the end of World War II and amid the war-ravaged ruins of Darmstadt, the critic Wolfgang Steinecke (1910–61), asked the city authorities for housing in order to hold courses on new international music. The city agreed, and as early as 1948 Steinecke had persuaded Rene Leibowitz (1913–72) to lecture on the 12-tone method of Arnold SCHOENBERG, and the next year had persuaded Olivier MESSIAEN to premiere his experimental work *Mode de valeurs et d'intensités*, which established the foundation for serialism.

THE STUDY OF SERIALISM

Serialism refers to music structured on pre-compositional serial arrangements of pitch, and other parameters of music (rhythm, articulation, dynamics, etc.). The later music of Anton WEBERN, such as his *Piano Variations* (1937), is a forerunner of this technique.

As a student in 1951, Stockhausen attended the courses at Darmstadt and was attracted by the music of Messiaen—music made of individual notes independent of each other, existing for themselves in athematic isolation. Stockhausen referred to Messiaen's work as "fantastic music of the stars."

Steinecke began the Darmstadt courses with music by composers of his own generation (HINDEMITH, Schoenberg, Leibowitz, and Messiaen). But, by 1952, a pivotal summer for the school, a new generation of avant-garde composers had signalled a turn in aesthetic direction. Steinecke enthusiastically supported the innovative ideas of Boulez, Stockhausen, and others, and in 1952 the Darmstadt courses witnessed the premieres of Stockhausen's *Kreuzspiel*, Nono's *Espana en el corazon*, and a

performance of Boulez's *Sonata No. 2*. Bruno Maderna's *Musica su due dimensioni* (for flute, cymbals, and tape recording) was also presented that summer, and is considered among the first works to combine live performance and tape.

In 1952, Boulez also introduced his essay of protest entitled "Schoenberg Is Dead." In it he opposed Schoenberg's use of relatively traditional melodic and accompanying styles, textures, and forms. Boulez, along with other composers, favoured total serialism and a more pointillistic style following that of Webern.

MOVING FORWARD IN NEW WAYS

Musical styles other than serialism have been presented at Darmstadt, which has continued to maintain summer courses since its inception. These styles have included 12-tone works by Schoenberg, electronic music by Edgard VARÈSE, aleatoric music by John CAGE, as well as world music, computer music, etc.

But the school's summit belongs to the group of composers in the 1950s who initiated the precepts of integral serialism and its resulting fragmented, athematic, pointillistic style. Some composers associated with the school have chosen not to follow these procedures strictly, but have modified them to allow for greater musical freedom. Such expansion is testament to the success of the international school, which continues to promote the examination of new music.

Chris Lengefeld

SEE ALSO:

ALEATORY MUSIC; FESTIVALS AND EVENTS; SERIALISM.

FURTHER READING

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SUGGESTED LISTENING

Boulez: *Trois sonates pour piano*;
Maderna: *Musica su due dimensioni*;
Messiaen: *Des canyons aux étoiles*;
Quatre études de rythme; *Turangalila-symphonie*;
Nono: *Das atmende Klarsein*;
Canti di Vita e d'amore; *Omaggio a vedova*;
Sofferte onde serene;
Stockhausen: *Donnerstag aus Licht*; *Klavierstücke*.

MILES DAVIS

Miles Davis, more than any other musician, was integral to the most significant stylistic changes in jazz during the second half of the 20th century. These movements included lyrical minimalism, or “cool jazz,” in the 1950s, “modal jazz” in the early 1960s, which featured improvising on a series of scales instead of chords, and jazz rock or “fusion” in the late 1960s and early 1970s.

Miles Dewey Davis III was born on May 26, 1926, and grew up in an African-American area of East St. Louis, Illinois. His father was a successful dentist and his mother played the violin. Davis was given his first trumpet before he was nine and took lessons until he graduated from high school. As a teenager, he also played with Eddie Randall's rhythm-and-blues band touring Illinois and Missouri, and when Billy Eckstine's group performed in St. Louis, Davis was introduced to the new stars of jazz, Dizzy GILLESPIE and Charlie PARKER.

THE NEW KID IN TOWN

Davis moved to New York in 1944 to attend the Juilliard School of Music, but also played in jazz clubs. This gave him the opportunity to perform alongside many of the top bebop musicians, particularly Parker. He appeared mostly with Parker's quintet until late 1948, when he formed his own group—a nine-piece band that included Gerry MULLIGAN and Lee KONITZ. The aim of the group was to emulate the richness of an orchestra by using a wide range of instruments. Although the group lasted only a year, a few numbers were recorded and later released by Capitol Records as *The Birth of the Cool*. The seminal album of cool jazz, it pioneered a slower, more elegant style that was made up of drifting solos and ethereal melodic lines backed up by the sound of the tuba and French horn.

Davis enjoyed increasing recognition in the late 1940s for his musical talent. However, from 1949 until 1953, and with the exception of a few sessions alongside Sonny ROLLINS and Art BLAKEY, he performed only rarely while he fought an addiction to heroin. By 1954



Hulton-Deutsch Collection

A young Miles Davis at rest during a recording session—a rare sight in a frenetic career that dominated jazz for over four decades, from the late 1940s to the late 1980s.

he appeared to have made a recovery. The following year he formed a quintet, the first of many bands organised by Davis over the next 30 years, each one highly creative and remarkable. The quintet was made up of Paul Chambers, Red Garland, Philly Joe Jones, and John COLTRANE, and together they recorded six albums within a year.

A KIND OF WONDERFUL

This frenzy of extraordinary work continued into the late 1950s when Davis, at the head of several different groups, recorded a string of important albums that included *Miles Ahead*, *Milestones*, *Porgy and Bess*, *Kind of Blue*, and *Sketches of Spain*. Gil Evans collaborated with Davis on the lyrical *Miles Ahead*, *Porgy and Bess*, and *Sketches of Spain*, while pianist Bill EVANS and saxophonists Cannonball ADDERLEY and Coltrane joined in on *Kind of Blue*—arguably the most famous jazz album of all time—which gave birth to another new sound, modal jazz.

Modal jazz uses modal—rather than major or minor—scales to determine the melody and harmony of a piece. But it was more than this new approach that proved so influential. It was also Davis's synthesis of ensembles and soloists (along with Gil Evans's orchestration), and his own innovative techniques for the trumpet, that made his groups so dominant in the late 1950s. In the mid-1950s, he began using a metal Harmon mute in his trumpet and played it close to the microphone. This produced a sound that was muffled in the middle range but crisp for high notes. He also introduced the flugelhorn to jazz, so that by the 1960s the Harmon mute and flugelhorn were commonplace.

From 1963 to 1967, Davis led a quintet with a rhythm section of Tony WILLIAMS on drums, Ron Carter on bass, and Herbie HANCOCK on piano. This group was notable for playing both very slow, sparse ballads (Davis's playing on slow tunes was famously characterised as "a man walking on eggshells") and also other numbers at ferociously fast tempos, where the technical brilliance of the rhythm section could be featured. The quintet recorded some of the finest live albums of jazz to date, including *My Funny Valentine* and *Four and More* (later brought together under the title *The Complete Concert*). Most of the music from this period was a radical reworking of standard tunes, but it was *ESP* (1965)—in which tenor saxophonist Wayne SHORTER also featured—that proved the most influential. This album, which all the members of the quintet helped to compose, hinted at the beginning of two new movements: abstraction and jazz rock.

Abstraction, or "time—no changes" as it was sometimes called, was a form of improvisation that would happen in regular time, but without a planned harmony. For example, after the group played the opening theme, the soloist, pianist, and bassist could play any notes or chords they desired. Although this new style became popular with musicians—and the quintet pushed the boundaries further with *Miles Smiles* (1966)—Davis was focusing on longer pieces that had elements of rock.

FUSING IT ALL TOGETHER

The ensemble expanded in the late 1960s to include among others, Chick COREA on keyboards, Dave Holland on bass, and John McLAUGHLIN on guitar. *In a Silent Way* and *Bitches Brew* (both 1969) were the most influential albums from this enlarged group, fusing rock drum rhythms with keyboard and guitar. Jazz

rock, or "fusion," was not merely important musically. It also helped to revive the declining financial state of jazz within the recording industry in the late 1960s. Many audiences felt that jazz had become too abstract and difficult, but fusion presented something closer to popular rock'n'roll than out-of-date rhythm and blues.

THE MAN WITH THE HORN

Davis had maintained a gruelling schedule since the early 1960s and it began to take its toll in the mid-1970s. From 1975 until 1980, he suffered a series of health problems that kept him from performing, but in 1981 he began touring again with yet another new band. Although he had been away for five years, it did not take him long to regain his peerless form.

In the 1980s, he spent much of his time recording, but it was in front of an audience where he truly sparked. Twice each year he toured the U.S. and Europe, commanding large crowds everywhere.

Davis received numerous awards toward the end of his exceptional career, including the U.S. Sonning Award in recognition of a lifetime of achievement in music, the first time a non-classical musician was given such an honour. He continued performing right up to the end, dying on September 28, 1991, only a few weeks after his final concert at the Hollywood Bowl.

Joseph Goldberg

SEE ALSO:

BEBOP; COOL JAZZ; JAZZ; JAZZ ROCK; MODAL JAZZ.

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SUGGESTED LISTENING

Amandla; *Birth of the Cool*; *Bitches Brew*;
ESP; *In a Silent Way*; *Kind of Blue*;
Miles Ahead; *Miles in Antibes*; *Miles Smiles*;
Milestones; *Porgy and Bess*;
Sketches of Spain.

DORIS DAY

One of Hollywood's biggest stars of the late 1940s and the 1950s, Doris Day had to deal continually with the ironic contrast between her screen persona as an all-American girl, and her real-life physical and psychological challenges.

Doris Mary Anne von Kappelhoff was born in Cincinnati, Ohio, on April 3, 1924, to German-American parents. As a young girl Doris trained to be a dancer, but she was forced to give up dancing when she broke her leg in a car crash. During her long convalescence, she began studying music and was tutored by vocal coach Grace Raine. She also spent long hours mimicking the recordings of Ella FITZGERALD.

THE ICE-CREAM-SODA GIRL

Doris's first singing break came when she was only 16. Barney Rapp, a Cincinnati bandleader, hired her as the vocalist for his group and changed her stage name to "Day." It was during this time that she met her first husband, trombonist Al Jorden. After six years with Rapp, Day joined Bob Crosby's small band, the Bob Cats. However, the band's musical style, referred to as dixieland or, more correctly, traditional jazz, was not suited to Day's girlish yet emotionally engaging voice. Within a year, she had left the Bob Cats and was hired by Les Brown and his Band of Renown. Les Brown's group played a smooth dance-hall swing far more suited to Day's vocal style. His was a large, youthful ensemble out of Duke University, and hiring Day proved advantageous to both group and singer. George Simon, a writer for the jazz magazine *Metronome*, described the arrangement as "the ice-cream-soda girl with the ice-cream-soda band." Brown himself later referred to Day as "every bandleader's dream, a vocalist who had natural talent, a keen regard for the lyrics, and an attractive appearance."

Day took some time off from Les Brown's group to give birth to her son Terry and complete some radio work. Not long after Terry was born, however, Day divorced Jorden and returned to Les Brown's group. In 1945, she recorded the enormously popular

"Sentimental Journey," which in the last year of World War II became a source of comfort to soldiers longing for home. The record sold more than a million copies, and Day became a "forces' sweetheart."

Day married one of Brown's alto saxophonists, George Weidler, and followed him with her son Terry to his native state of California. She scored another No. 1 hit with "My Dreams Are Getting Better All the Time," and enjoyed a well-paid run at Billy Reed's Little Club in New York. During this time, she divorced Weidler and was forced to return to California to settle her personal affairs.

While in California, Day met songwriters Jule STYNE and Sammy Cahn, and was subsequently recruited for the cast of a Warner Bros. musical comedy, *Romance on the High Seas* (1948), for which they had written the score (including the hit song "It's Magic"). Despite her lack of experience, Day proved a natural film actress—her "girl next door" image as captivating as her pure singing voice. Following this film, Day went on to make 15 more film musicals. Her combination of high spirits and vulnerability on-screen and off resulted in lucrative roles and several associated hits. These included the thrilling ballad "Secret Love" from the movie musical *Calamity Jane* (1953) and the lilting "Que Sera, Sera," from *The Man Who Knew Too Much* (1956), which won an Academy Award for best song.

Over the next decade, Day continued to act and record, but her third husband, film producer Marty Melcher, mishandled her finances and left her deeply in debt when he died in 1968—she was eventually awarded \$22 million by the courts. Although she no longer records, her major hits were re-released on a series of boxed-set CDs during the 1990s.

Jeff Kaliss

SEE ALSO:

BIG BAND JAZZ; FILM MUSICALS.

FURTHER READING

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Day, Doris, and A. E. Hotcher. *Doris Day: Her Own Story* (New York: Morrow, 1976).

SUGGESTED LISTENING

Sentimental Journey;
Young at Heart.

CLAUDE DEBUSSY

The most influential French composer of the 20th century, Debussy actually lived most of his life in the 19th century. Achille-Claude Debussy was born on August 22, 1862, in St. Germain-en-Laye, just west of Paris, where his parents ran a china shop. The family moved into Paris itself when Debussy was still an infant, and that city would remain Debussy's home for much of his life, from the turbulent period of the Franco-Prussian War (1870–71), through the cultural blossoming and social upheaval of the period known as “La Belle Epoque,” to the grim catastrophe of World War I (1914–18).

The Debussy family was poor, but a prosperous aunt was able to pay for the young Claude's first piano lessons. His teacher was Mauté de Fleurville, a lady who claimed to have been a pupil of Chopin (1810–49), and who was mother-in-law to the poet Paul Verlaine. She proved an excellent teacher; so much so, that, at the very early age of ten, Debussy won a place at the prestigious Paris Conservatoire. Two years later, he was already able to play Chopin's notoriously difficult Concerto in F Minor, and he seemed set for a career as a virtuoso pianist. However, in 1880, at age 18, he abandoned his piano studies and joined the Conservatoire's composition classes, where he proved a brilliant if rebellious student. In 1884, he won the coveted Prix de Rome for composition, with his cantata *L'enfant prodigue* (“The prodigal son”)—for once, he had taken care not to upset the jury with too many radical ideas.

INFLUENCES AND EARLY WORKS

His prize entitled him to three years' residence at the Villa Medici in Rome to give him the opportunity to compose. But he was deeply unhappy there, and returned to Paris after only two years.

Paris in the late 1880s and 1890s was a ferment of new musical, literary and artistic ideas. In his native city, Debussy absorbed many disparate influences, including the exotic sounds of a Javanese GAMELAN ensemble that he heard at the Paris Universal Exhibition of 1889; the Symbolist poetry of Stéphane



Debussy in 1910: although by this time an established composer, he was plagued by debt and poor health.

Mallarmé and Paul Verlaine; the Impressionist paintings of Claude Monet and Auguste Renoir; the decorative nuances of Art Nouveau; and the graphic simplicity of Japanese prints.

In this hothouse of influences, Debussy's own unique musical style began to emerge tentatively. The symphonic suite *Printemps* (“Spring”) of 1887 was the first of his works to attract criticism for its “vague impressionism.” It was followed by works such as the cantata *La demoiselle élue* (“The blessed damozel”), written in 1887 and performed in 1893—causing a minor scandal because he had not added the usual overture—and the *Suite Bergamasque* of 1890, which includes the beautiful and well-loved piece “Clair de lune” (“Moonlight”). In 1894, came the radically new String Quartet, whose harmonies and rhythms would influence such 20th-century composers as Anton WEBERN and Béla BARTÓK.

THE AWAKENING OF MODERN MUSIC

This early creative period coincided, ironically, with a time of personal turmoil. In 1889, he began a long-term affair with Gabrielle Dupont. Their relationship was often turbulent due mostly to financial circumstances. In 1892, he befriended composer Ernest Chausson and through him met Thérèse Roger. Debussy left Dupont and became engaged to Thérèse Roger in 1894. The engagement, however, was short-lived and Debussy returned to Dupont. Chausson, angered at Debussy's behaviour, ended their friendship.

Yet in the midst of these complicated emotional entanglements, Debussy wrote an orchestral masterpiece, the prelude *L'après-midi d'un faune* ("The afternoon of a faun"), one of the great turning points in the history of music. Its inspiration was a poem (1876) by Mallarmé describing the daydreams of a faun who drowns through the heat of a summer afternoon. In the poem, Mallarmé used words and phrases to suggest moods and feelings rather than actually describe a scene or event. Debussy's music does much the same thing. He opens with what is perhaps the most famous flute solo in concert music—the soft sound of the instrument evoking a languorous, relaxed mood. As the piece proceeds, the other instruments of the orchestra—from the rich woodwind section to the scant five notes of two antique cymbals—open up an entirely new world of sound. Despite the revolutionary nature of the work, it was a popular and critical success, although Camille Saint-Saëns (1835–1921)—a composer who belonged to the previous generation—described it "as much a piece of music as the palette a painter has worked from is a painting." Pierre BOULEZ, writing half a century later, however, said that "modern music was awakened by *L'après-midi d'un faune*."

Other examples of orchestral mood painting followed. The most remarkable of his three *Nocturnes* (1897–98) is probably the first, "Nuages" ("Clouds"), whose string- and horn-based textures are suggestive of clouds slowly drifting across the sky—the melancholy mood reflective, perhaps, of Debussy's despair over his relationship with Dupont, who had attempted suicide in 1897. *La mer* ("The Sea"), written in 1903–05, is subtitled "Three Symphonic Sketches," and is the closest that Debussy came to writing a symphony. Its three movements capture, in a kaleidoscope of orchestral sound and harmony, every image and mood of the sea, from dead calm to raging storm.

La mer was written near the close of another tumultuous emotional time for Debussy. He had married Rosalie (Lily) Texier in 1897, a friend of Dupont, but the couple separated in 1904 when Debussy moved in with Emma Bardac, who was married at the time to a banker. The relationship caused such a scandal that Debussy lost many of his friends. To escape the condemnation of Paris, Debussy and Emma spent the first six months of 1905 travelling in England. Later that year, the couple returned to Paris and Emma gave birth to Debussy's daughter. Three years later, the couple married, remaining together until his death.

"PELLÉAS ET MÉLISANDE"

In the early 1890s, Debussy confided to one of his teachers at the Conservatoire that he thought there was too much music in opera. In his own only completed opera, therefore, he strove above all for economy and simplicity, introducing a new psychological depth to the form to expose, in Debussy's words, "the naked flesh of emotion." *Pelléas et Mélisande*, on which Debussy worked for almost a decade (1893–1902), was based on the 1892 play of the same name by Belgian writer Maurice Maeterlinck. Nothing could be further from the spectacular and "noisy" operas of Wagner and Verdi: the plot is simple; the orchestration is sparing; and there are no great arias or choruses.

Unlike *L'après-midi d'un faune*, *Pelléas et Mélisande* (first performed in 1902, at the Paris Opéra-Comique) met with critical and public hostility and incomprehension—in fact the director of the Paris Conservatoire, Théodore Dubois, went so far as to forbid his music students from seeing it. However, the reaction was not all bad, for a few who heard the opera Debussy had created the musical masterpiece of the Symbolist movement.

IMPRESSIONISM ON THE PIANO

During the controversy surrounding *Pelléas et Mélisande*, Debussy was not only able to distance himself from the criticism but he was able to write piano music that was every bit as visionary and evocative as was his music for the concert hall and opera house. These short pieces, collected together in volumes that included *Estampes* ("Engravings," 1903), *Images* (1905–07), and *Préludes* (1910–13), create an enchanting world of musical moods and impressions, of places, effects, and people. "Jardins

sous la pluie" ("Gardens in the rain") from *Estampes*, "Poissons d'or" ("Goldfish") from *Images*, and "Feux d'artifices" ("Fireworks") from *Préludes*, are popularly considered to be examples of musical Impressionism. Pieces like "Des pas sur la neige" ("Footsteps in the snow") and "Feuilles mortes" ("Dead leaves"), again from the *Préludes*, are penetrating studies in mood music; while others such as "La Fille aux cheveux de lin" ("The girl with the flaxen hair") and "General Lavine—eccentric," both from *Préludes*, are intelligently observed portraits in sound. Piano compositions such as these, with their new, bold use of the pedals, their wide distribution of notes (now bunched together; now at the extreme ends of the keyboard), and their wide-ranging dynamics, revolutionised the whole technique of playing and composing for the piano.

During these years, Debussy was at the height of his creative powers. In 1903, he accepted the Legion of Honour from the French government in recognition of his contribution to music, and in 1908 he was appointed a member of the advisory board of the Paris Conservatoire. Tragically, however, Debussy was also ill with rectal cancer, the effects of which seemed to worsen with the outbreak of World War I in 1914. Nevertheless, his last group of compositions show that his creative mind was as active as ever. *En blanc et noir* ("In white and black," 1915) for two pianos; the Cello Sonata (1915) and Violin Sonata (1917); and the *Etudes* ("Studies," 1915), show him moving toward a more abstract, less Impressionistic form of composition.

"MUSICIEN FRANÇAIS"

The Violin Sonata was Debussy's final composition. He died on March 25, 1918, just as the last great German offensive of the war was approaching the outskirts of Paris. Consequently, few people were able to attend the funeral of the composer who had humbly but patriotically called himself *musicien français* ("a musician of France").

Debussy has often been called a musical Impressionist. Some of his compositions do sound something like the musical equivalent of paintings by Impressionist painters such as Claude Monet or Pierre-Auguste Renoir, with their allusions to wind, rain, tempest, reflections in water, and bright sunlight. But Debussy himself did not much care for this view of his music. He was, in fact, much closer

in spirit to the Symbolists in wanting his music to go far beyond mere pictorial effect. By the use of radical and unconventional musical elements, he hoped to engage the emotions and imagination of the listener. Inspired by the myriad sensations conjured up by the weather, the landscape, and particularly seascapes, Debussy interwove musical colours and textures with unconventional harmonies and rhythms to create an avant-garde music that upset the musical establishment of his day.

BREAKING THE RULES

Debussy broke nearly every textbook rule, and at the same time created one of the most original and subtle styles of composition in the whole history of music. His notions of harmony, timbre, and rhythm, and even his bold use of silence as part of the musical effect, have had an unsurpassed influence on 20th-century music. Composers indebted to him include not only symphonic composers (from Bartók to John CAGE and Karlheinz STOCKHAUSEN) but also jazz musicians such as Gary BURTON and Bix BEIDERBECKE.

Alan Blackwood

SEE ALSO:

BALLET AND MODERN DANCE MUSIC; IMPRESSIONISM IN MUSIC; OPERA; ORCHESTRAL MUSIC; RAVEL, MAURICE; SATIE, ERIK; STRAVINSKY, IGOR; VOCAL AND CHORAL MUSIC.

FURTHER READING

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Thompson, Wendy. *Claude Debussy* (New York: Viking, 1993).

SUGGESTED LISTENING

Cello Sonata; *Deux arabesques*;
En blanc et noir; *Estampes*; *Etudes*; *Images*;
Nocturnes ("Nuages," "Fêtes," "Sirènes," 1994);
Pelléas et Mélisande;
Petite Suite;
Prélude à l'après-midi d'un faune;
String Quartet;
Suite Bergamasque; *Syrinx*;
Violin Sonata.

FREDERICK DELIUS

Delius was an English-born composer of German ancestry, and although he spent most of his life in other countries, his best-loved works seem reminiscent of the English countryside.

He was born in Bradford, Yorkshire, on January 29, 1862. His father worked in the textile trade, and made the young Delius join the family business as soon as he was old enough. In 1884, however, Delius borrowed money and set off for America, where he became the manager of an orange grove near Jacksonville, in Florida, and took private music lessons from Thomas Ward, a talented musician. In 1886, Delius returned to Europe and studied briefly at the Leipzig Conservatory of Music. He then lived for some years in Paris. In 1897, Delius married the artist Jelka Rosen, and they settled in the village of Grez-sur-Loing, on the edge of Fontainebleau, south of Paris.

By the early 20th century, Delius had already composed a large number of pieces—many of them reflecting the early life he had spent in America and

France. These included *Paris: The Song of a Great City* (1899), *Appalachia* (1903), and *Koanga* (1904), an opera set in the American Deep South.

It was the English conductor Sir Thomas BEECHAM who helped Delius to achieve international fame by regularly performing the composer's music. During the opening decades of the 20th century, Delius wrote some of his finest works: *A Village Romeo and Juliet* (1901), an opera based on Shakespeare's play; *Sea Drift* (1904), a musical piece set to the words of the American poet Walt Whitman; and *A Mass of Life* (1905), a musical piece set to the works of the German philosopher Friedrich Nietzsche. For orchestra, he wrote *An English Rhapsody: Brigg Fair* (1907), inspired by an English folk song; *In a Summer Garden* (1908); and *On Hearing the First Cuckoo in Spring* (1912).

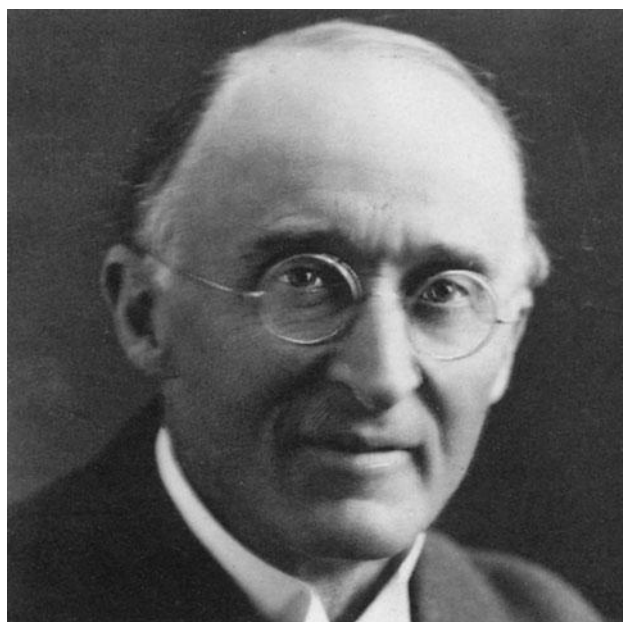
Soon after World War I, Delius entered the last phase of syphilis, which he had contracted years earlier, and became blind and paralysed. His mind, however, remained unaffected, and he dictated music to a young musician named Eric Fenby. In 1929, Delius attended a music festival organised by Beecham, and in the same year he was made a Companion of Honour—one of Britain's highest civil awards. He died at his home in France on June 10, 1934, and was buried in Surrey.

In his music, Delius expressed his passionate love of nature—the Florida everglades, the Norway fjords, the Grez-sur-Loing countryside, and the Yorkshire moors. Although he is often described as an English Impressionist, Delius does not belong to any recognisable school of music. At times the music reflects the folk-music idiom of his friend Edvard Grieg (1843–1907), but Delius's most characteristic passages display a highly original harmonic language.

Alan Blackwood

SEE ALSO:

OPERA; ORCHESTRAL MUSIC; VOCAL AND CHORAL MUSIC.



Hulton-Deutsch Collection

Frederick Delius's highly individual work deals with the Romantic themes of spirituality and nature.

FURTHER READING

Palmer, Christopher. *Delius: Portrait of a Cosmopolitan* (New York: Holmes & Meier, 1976);

Pilkington, Michael. *Delius, Bridge and Somervell* (London: Thames, 1993).

SUGGESTED LISTENING

In a Summer Garden; *Sea Drift*;
A Village Romeo and Juliet; Violin Concerto.

MANU DIBANGO

Manu Dibango is an international star and Africa's best-known jazz saxophonist. With the recording and release of his single "Soul Makossa" in 1973, Dibango became the first African artist to make the U.S. Top 40 charts. Perhaps just as significantly, "Soul Makossa" also heralded the beginning of the international disco phenomenon.

Dibango was born Emmanuel Dibango N'Djocke on February 10, 1933, in Douala, Cameroon. In the spring of 1949, when he was just 15, Dibango's parents sent him to Paris to attend technical school. He took with him a small satchel holding six pounds of coffee for his French sponsors and very little else.

FIRST BRUSH WITH JAZZ

Dibango first studied classical piano and then later took up the saxophone around 1954. A meeting with American sailors initiated his interest in jazz, and he explored the jazz scene in Calais. He started a band before he really even knew how to play properly, picking things up as he went along and achieving remarkably positive results.

Two years later he moved from France to Belgium, playing sax and vibraphone with various jazz bands in Brussels. Later he travelled to Zaire, where he stayed for five years, performing with Kabasele and the African Jazz while also owning a nightclub.

Dibango played on numerous records and recorded his first solo effort "O Boso" in 1972. He followed this with the album *Soma Loba*, and then with his ground-breaking album, *Soul Makossa*, in 1973. *Soul Makossa* rose to number 79 on the U.S. *Billboard* charts and established Manu Dibango as "The Makossa Man"—international fame followed.

Success allowed Dibango to expand his band and record with top jazz musicians, including the Fania All Stars. He toured Africa, Belgium, France, Jamaica, and many other countries, and recorded numerous albums on local record labels.

Musically, Dibango blends his African heritage with European music, reggae, American jazz, and Arabic influences. His focus has always been his African

identity and he uses his music to communicate his feelings about being proud, African, and a member of the world community. His efforts and influence have furthered both the music and the general working conditions of musicians all over the world.

He continued to tour the world throughout the 1980s, always giving a break to up-and-coming artists and exploring new areas in musical expression. Dibango also broadened his scope by writing and performing numerous film scores including *L'Herbe Sauvage*, *Ceddo*, and *The Price of Freedom*.

In 1994, Dibango published *Three Kilos of Coffee*, a book based on interviews with the journalist Danielle Rouard, which chronicles Dibango's life from his childhood in Cameroon to his success as a pop jazz star. The title comes from the three kilos of coffee that he took to Paris from his African homeland.

Manu Dibango has worked with and influenced many artists during his career. These include such artists as Art BLAKEY, Don Cherry, Herbie HANCOCK, Harry Belafonte, Paul Simon, and Johnny Clegg. In Africa, he has helped scores of younger musicians to further their careers, has performed benefit concerts, and has transcribed for the first time the scores and lyrics of African musicians. He has continued to record throughout the 1990s, often appearing as a guest musician on the albums of other world-renowned artists, such as Angélique Kidjo's *Logozo* (1991) and Les Têtes Brûlées' *Bikutsi Rock* (1992).

James Tuversson

SEE ALSO:

AFRICA; JAZZ; KUTI, FELA; REGGAE.

FURTHER READING

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Three Kilos of Coffee: An Autobiography
(Chicago, IL: University of Chicago Press, 1994);
Ewens, Graeme. *Africa O-Ye!*
(London: Guinness Publishing, 1991).

SUGGESTED LISTENING

Afrijazzy; *Afrovision*; *Ambassador*; *Bao Bao*; *Electric Africa*; *Gone Clear*; *Happy Feeling*;
Makossa Man; *Makossa Music*; *O Boso*;
Polysonik; *Soul Makossa*;
Sun Explosion;
Wakafrika; *Waku Juju*.

BO DIDDLEY

Bo Diddley survives today as a legendary link between the blues and rock'n'roll. His classic guitar riffs and playing technique have been copied by thousands of rock musicians around the world since the 1950s. Few other guitarists have a sound so distinctive, and his powerfully rhythmic guitar style is immediately recognisable.

Bo Diddley was born Otha Ellas Bates on December 30, 1928, near McComb, Mississippi. His mother sent him to live with a cousin, Gussie McDaniel, in Chicago in 1934, and Otha changed his name to Ellas McDaniel. Some claim that he was given the childhood nickname Bo Diddley by other boxers, when he took up the sport as a potential career alternative to being a musician. However, the name is a reversal of "diddy bow," a primitive instrument consisting of one string attached to a board, which was often the first instrument a blues guitarist learned to play. Diddley studied violin as a child, and then taught himself to play the guitar, inspired by gospel and blues. His first band, a trio featuring a washtub bass and Diddley on guitar and vocals, started playing on the streets of Chicago in 1946. Diddley was very impressed by the sound of the electric guitars that many of the established Chicago blues players were using, but as he could not afford one from a store, he made one himself.

FAME AND VOLUME—THE BO DIDDLEY BEAT

In the early 1950s, Diddley's band had progressed to playing electric blues and rhythm and blues (R&B) in local clubs. Their set was rooted in the music of such blues greats as John Lee HOOKER and Muddy WATERS.

Then Diddley was signed to Chicago's Checker/Chess label in 1955, his music fitting in well with the urban blues of the era. His first hit, "I'm a Man" backed with "Bo Diddley," rose to No. 2 on the R&B charts in 1955, and seven other R&B hits followed between 1955 and 1962. The songs also had crossover appeal with rock'n'roll fans, and Diddley's flamboyant image—he dressed loudly and played unique, oddly shaped guitars—added to the attraction. One of many

songs in which his name featured, "Bo Diddley" is also noteworthy for its "shave-and-a-haircut-six-bits" rhythm. This syncopated shuffle with its roots in African drumming became his trademark; it is known as the "Bo Diddley beat."

Diddley was one of the first musicians to exploit the potential of the electric guitar by experimenting with echo, tremolo, amplification, and distortion. He modernised the musical structure of the blues and set it to words and verse forms that appealed to younger African-Americans. In songs such as "Who Do You Love" and "You Can't Judge a Book By the Cover," Diddley's lyrics and growling voice convey a menacing quality, which he often enhanced when performing by wearing dark glasses and a hat pulled low over his face. In addition to being a "guitarslinger," Diddley is known as a songwriter with a gift for clever lyrics that mix urbane wit with colourful imagery.

His works have been covered live by hundreds of musicians and recorded by artists such as Buddy HOLLY and the Crickets, the Yardbirds, the ROLLING STONES and George Thorogood and the Destroyers. His "I'm a Man" evolved into Muddy Waters' classic "Mannish Boy." Diddley's career has had its highs and lows, but he has continued to work, and has retained a loyal following across several generations. He opened for British punk band the Clash during a 1979 tour, played a smoking version of "Who Do You Love" for the soundtrack to the 1987 movie *La Bamba*, and appeared on television commercials with football and baseball player Bo Jackson. Diddley continues to perform at concerts and music festivals. A living legend, Diddley is an icon lauded by players and fans alike of blues, R&B, and rock'n'roll.

Stan Hieronymus

SEE ALSO:

BLUES; FUNK; PUNK ROCK; ROCK MUSIC; ROCK'N'ROLL.

FURTHER READING

Kiersh, Edward. *Where Are You Now, Bo Diddley?* (Garden City, NY: Doubleday, 1986);
White, George R. *Bo Diddley: Living Legend* (Chessington: Castle Communications, 1995).

SUGGESTED LISTENING

Bo Diddley/Go Bo Diddley;
Bo Diddley: The Chess Box; *Bo's Blues*.

DIRE STRAITS

Now a highly respected rock band with many loyal international fans, Dire Straits emerged from London in the late 1970s—when discordant, amateurishly performed punk rock was the height of fashion, and balding, serious-faced musicians who could play their instruments were not.

Formed in London in 1977 by ex-schoolteacher Mark Knopfler (b. August 12, 1949), his brother David (also a guitarist), bassist John Illsley, and drummer Pick Withers, Dire Straits first caught the attention of influential disc jockey Charlie Gillett, whose support helped the quartet land a record deal with Phonogram's Vertigo label.

Their first album, *Dire Straits* (1978), was a bare-bones affair produced by Muff Winwood. It included a subtle, forceful track, "Sultans of Swing." Written and sung by Mark Knopfler, who also provided the riveting guitar riffing, the song ironically glorified a fictitious old and unfashionable band who played expertly—but without acclaim—purely for their love of music. Although initially the lyric may have been autobiographical, within a year the band had captivated fans in Europe, Australia, and the U.S., and acclaim was by no means in short supply.

SUCCESS STATESIDE

In the U.S., the album was picked up by legendary producer Jerry Wexler for distribution by Warner Brothers, and eventually sold over 4 million copies. As the band's reputation grew, Wexler shuffled them off to Nassau's Compass Point Studio to make its much more elaborate follow-up, *Communiqué*, which sold 3 million copies. In this and subsequent albums, Mark Knopfler's trademark characteristics were evident—sparse, cynical song lyrics and superb guitar-playing, which stylistically owed much to American guitarist J. J. Cale. That same year, 1979, Knopfler (with drummer Withers) conspicuously lent his hand to the making of *Slow Train Coming*—the Jerry Wexler-produced Bob DYLAN album.

By the time of *Making Movies* (1980), Dire Straits was a household name. Success took its toll on the band: David Knopfler left (to be replaced by Hal Lindes), and drummer Withers followed after the release of the 1982 album *Love over Gold* (which included the single hit "Private Investigations"). The band made a successful world tour in 1983 with Alan Clark (keyboard) and drummer Terry Williams.

A ROCK MILESTONE

It was the 1985 *Brothers in Arms* that took Dire Straits to fully-fledged superstar status. The album topped the charts in 23 countries, selling over 6 million copies in the U.S. alone. It included the band's biggest hit, "Money For Nothing," which not only featured backing vocalist STING, then at the height of his fame, but also plugged MTV's omnipresent slogan of the time, "I want my MTV." The band followed this success up with another world tour. Despite the pressure of life with the band, Knopfler spent much of the 1980s composing elegant soundtracks for films such as *Local Hero*, *Cal*, *The Princess Bride*, and *Last Exit to Brooklyn*; all these tracks were well received, and showed the guitarist to be an ambitious artist not content to rest on his laurels.

In the 1990s, Knopfler was increasingly occupied with projects such as his own group, the Notting Hillbillies, his work with Nashville guitarist Chet ATKINS, and a debut solo album, *Golden Heart*. Dire Straits made a comeback in 1991, with a tour and a new album, *On Every Street*, followed by *On the Night* (1993). Despite the fall-off in the number of new albums released, the band's evergreen appeal ensured that it retained its immense popularity.

Dave DiMartino

SEE ALSO:

PUNK ROCK; ROCK MUSIC.

FURTHER READING

Cuellar, Carol. *Money for Nothing* (Burbank, CA: Warner Brothers, 1988);
Oldfield, Michael. *Dire Straits* (New York: Quill, 1984).

SUGGESTED LISTENING

Brothers in Arms; *Communiqué*;
Dire Straits; *Love over Gold*.

DISCO

Many commentators have often given punk rock full credit for sweeping away the cobwebs that had collected on the popular music industry during the early 1970s. However, disco reached a much wider audience, and was also a far greater commercial success. Its insistent, light and lively rhythms freshened up the music scene in the late 1970s to a greater extent than punk's self-destructive minimalism ever did. Any artist wanting to be regarded as alert to new ideas during this time made a disco-influenced record, including Blondie with "Heart of Glass," the ROLLING STONES with "Miss You," ABBA with "Voulez Vous" and "Dancing Queen," and Rod Stewart with "Hot Legs" and "Do Ya Think I'm Sexy?" These were among the best disco records, which explode the myth that disco was an unsophisticated musical genre.

SATURDAY NIGHT FEVER

The centrepiece of disco's success was *Saturday Night Fever*, the soundtrack album from the 1977 film of the same name, starring John Travolta. It remained at the top of the U.S. charts for 24 weeks between January and July 1978, and became the biggest-selling soundtrack album ever. Two decades after its release, it had sold 40 million copies worldwide.

The group that made the biggest contribution to *Saturday Night Fever* was the Bee Gees, three Australian brothers who had previously enjoyed success in the 1960s with BEATLES-style ballads. They decided to change direction in the mid-1970s, resulting in their 1975 single "Jive Talkin'." The song appeared on the *Saturday Night Fever* album along with their "Stayin' Alive," "Night Fever," and "More Than a Woman," classic disco numbers. Fellow artists on the album included K. C. & The Sunshine Band, Tavares, and Kool & The Gang. Donna Summer and Chic were other prime exponents of disco.

Discotheques—from which the music acquired its name—had existed since the 1960s. These were dancehalls where young people could move around to music without having to worry about such passé ideas as learning formal dance steps. The film *Saturday Night Fever* celebrated the American—and

more specifically, the New York—weekly ritual of going to the discotheque. However, it did more than that, it gave the young of the late 1970s a new music, designed for the discotheque environment which might be anything from the local community hall to the celebrity-packed Studio 54 in New York. Usually, live bands were dispensed with, and the popularity of a discotheque depended largely on the quality of the records played by the disc jockey.

In disco music, the guitar—the prime instrument in most 1970s rock bands—was relegated to the lesser role of a rhythmic device. Fluid bass lines became prominent, as did pounding, repetitive drumbeats. Disco songs were written to a specific number of beats per minute, so that DJs could seamlessly merge one record into another without interrupting the dancers. In Europe, this trend toward loud, pulsating dance music resulted in a different type of disco music. It featured almost entirely synthetic studio productions (using electronic percussion, strings, and keyboards) that resulted in a mesmerising, repetitive, almost frenzied, hi-tech sound. The work of the German band Kraftwerk produced several albums that epitomised this minimalist style.

ONE PARTY ENDS, MANY OTHERS BEGIN

By 1980, the disco craze was over. However, it had opened the ear of the public to dance music. As a result, artists such as PRINCE and MADONNA were able to exploit the music's potential. They did so during the 1980s, making great dance music with clever lyrics and instrumentation. It also paved the way for the more intense and extremely diverse forms of dance music of the 1990s.

Graham McColl

SEE ALSO:

DANCE MUSIC; FUNK; JUNGLE; POP MUSIC; RAP.

FURTHER READING

Fleming, Jonathan. *What Kind of House Party Is This?* (Slough: Mind In You Publishing, 1995);
Haa, Erikka. *Boogie Nights: The Disco Age* (New York: Friedman/Fairfax, 1994).

SUGGESTED LISTENING

Saturday Night Fever (soundtrack); Chic: *C'est Chic*; Donna Summer: *On the Radio*.

WILLIE DIXON

The liner notes to legendary bassist and songwriter Willie Dixon's 1970 album *I Am the Blues* state that he "may well be the single most influential artist in the modern blues." This is no exaggeration: the Dixon originals on the album include "Back Door Man," "The Seventh Son," "Spoonful," and "I Ain't Superstitious." His songs, familiar to blues, rock, and jazz fans alike, personified and popularised the blues more than those of any other figure in American music.

Born in Vicksburg, Mississippi, on July 1, 1915, Dixon, a one-time heavyweight boxer, began his recording career in 1940 as part of the Five Breezes in Chicago, with his partner Leonard "Baby Doo" Caston. Six years later, with Caston and the Big Three Trio, the physically massive bassist scored a popular hit with a version of Joe Turner and Pete Johnson's "Wee Wee Baby, You Sure Look Good To Me." Then a series of dates at Chicago's El Mocambo club helped to ensure Dixon's place in history. The club was run by brothers Leonard and Phil Chess, who later launched the deeply

influential Chicago Blues label, Chess Records. In 1948, Dixon worked as session bassist for the fledgling label, and when his Big Three Trio broke up, Dixon's songwriting career took off at Chess. It was boosted further in 1954, when Muddy Waters recorded Dixon's "Hoochie Coochie Man," "I Just Want to Make Love to You," and "I'm Ready." Indeed, many famous artists from Chess's burgeoning roster covered Dixon's material: harmonica-player Little Walter ("My Babe"); Willie Mabon ("Seventh Son"); and notably, Howlin' Wolf, a blues giant whose repertoire was full of Dixon classics such as "I Ain't Superstitious," "Little Red Rooster," and "Back Door Man." They were the first of many.

Between 1957 and 1969, the bassist left Chess for the Cobra label, where he worked with a number of highly reputed players, including Magic Sam, Buddy Guy, and Otis Rush—who scored a hit with Dixon's "I Can't Quit You, Baby." By this time, Dixon's songs were the mainstay of many a blues artist's repertoire. However, it was Dixon's genius for combining older folk-blues with new electric pop-blues forms that brought him to the attention of groups like the Rolling Stones, and eventually a wider audience. Their 1964 recording of "Little Red Rooster" went to No. 1 on the charts in Britain, and began a trend among British rock'n'roll bands. Led Zeppelin adapted several Dixon tunes for their first two albums. Ironically, they—and many other British bands—borrowed from American blues greats like Dixon, often without acknowledgement, and found much greater commercial success than the original artists ever did.

Dixon recorded for such labels as Columbia, Pausa, and Ovation throughout the 1970s and 1980s, finally receiving long overdue acclaim. Dixon had titled both an album and an autobiography *I Am the Blues* by the time he died in 1992 and nobody contradicted him.

Dave DiMartino

SEE ALSO:

BLUES; BRITISH BEAT MUSIC; CREAM; JOHNSON, ROBERT.

Bass player Willie Dixon did more than any other songwriter to popularise the blues and its folk roots.



David Redfern

FURTHER READING

Dixon, W., with D. Snowden. *I Am the Blues: The Willie Dixon Story* (New York: Da Capo Press, 1989).

SUGGESTED LISTENING

Hidden Charms; *I Am the Blues*; *Willie's Blues*; *Willie Dixon*.

ERIC DOLPHY

Eric Dolphy spent the most prominent part of his brief career on the cutting edge of jazz innovation. He was one of the first jazz soloists to bring the flute and the bass clarinet to the fore, and enjoyed the opportunity, shared by very few others, of working with two of the most dynamic pioneers of the 1960s, Ornette COLEMAN and John COLTRANE. He was also in demand as an exciting multi-instrumentalist with some of jazz's most demanding ensembles.

Dolphy was born on June 20, 1928, in Los Angeles. At age six, the young Dolphy took up clarinet, and later alto saxophone. He studied with Buddy Collette at Los Angeles City College, where he also learned flute and the bass clarinet—an instrument that is rarely heard as a jazz solo vehicle. While perfecting his technique in a studio built for him by his parents at their homestead in the Watts neighbourhood of Los Angeles, he earned his living playing for Roy Porter's Orchestra. Dolphy first met John Coltrane, the great tenor saxophonist, when the latter passed through town with the Johnny HODGES band. Coltrane would remain a loyal champion of Dolphy's music.

JAZZ ABSTRACTIONS

Dolphy's career began to take off in 1958, when he played clarinet in drummer Chico Hamilton's quintet. The next year he moved to New York and joined the Charles MINGUS Quartet. However, regular employment was difficult to find. Dolphy devotees say this was because he was far ahead of his time, playing outside the accepted boundaries of bop and swing.

Dolphy's playing on alto and bass clarinet sounded closer to human speech than to conventional methods of playing melodies over chords, and he used much wider intervals than was normal in jazz at that time. He had an abstract approach to harmony, and some of his flute playing resembled an agitated bird.

These unusual aspects of Dolphy's playing were greatly influenced by his love of Indian music and birdsong. "Birds have notes between our [Western] notes," Dolphy pointed out in *Down Beat* magazine, "and so does Indian music, with different scales and quarter tones." Although startling, Dolphy's music

began to attract a growing band of supporters. The Prestige label was willing to record him as a leader, and, in the early 1960s, he was featured on Ornette Coleman's revolutionary album *Free Jazz* (1960), John Coltrane's *Olé Coltrane* (1961) and *Africa/Brass* (1961), for which Dolphy wrote the arrangements, and with bassist Charles Mingus on "What Love Is" (1964) and "Epitaph" (1962). Dolphy's imagination and virtuosity on unusual instruments also made him an ideal recruit for the Orchestra U.S.A., led by Gunther Schuller, one of the best-known exponents of the classically influenced jazz genre known as "third stream."

As a bandleader, Dolphy played and recorded at the legendary Five Spot in New York's Greenwich Village, and also toured Europe. His album for the Blue Note label, *Out to Lunch* (1964), featured original compositions performed in the company of such emerging jazz stars as Freddie HUBBARD, Bobby Hutcherson, and Tony WILLIAMS. On the two albums that Dolphy recorded for the West Wind label while he was in Europe, he included a special tribute to saxophonist Charlie PARKER, and performed a typically lengthy take of Coltrane's ballad "Naima." These were recorded less than three weeks before Dolphy's sudden death in Berlin, from what was said to be a coma related to undiagnosed diabetes.

Dolphy's legacy to jazz was not simply the expanded use of flute and bass clarinet that he pioneered, but was also a belief in the possibilities that lay beyond standard song and chord structures.

Jeff Kaliss

SEE ALSO:

BEBOP; FREE JAZZ; HARD BOP; JAZZ.

FURTHER READING

Horricks, Raymond. *The Importance of Being Eric Dolphy* (Tunbridge Wells: Costello, 1988);
Somosko, V., and B. Teppeman. *Eric Dolphy: A Musical Biography and Discography* (New York: Da Capo Press, 1996).

SUGGESTED LISTENING

Eric Dolphy at the Five Spot;
Iron Man; *Out to Lunch*;
Ornette Coleman: *Free Jazz*;
Charles Mingus: *Charles Mingus Plays Charles Mingus*;
Gunther Schuller: *Jazz Abstractions*.

PLACIDO DOMINGO

The singer Placido Domingo has one of the finest lyric tenor voices of his time. A versatile performer, he is celebrated around the world for his operatic and solo performances, and has done more than most to popularise the operatic repertoire. The televised concerts and recordings of the Three Tenors—Domingo, Luciano PAVAROTTI, and José Carreras—alone have been enjoyed by millions.

Domingo was born in Madrid on January 21, 1941, and spent his youth watching his parents perform as featured singers in *zarzuelas* (a Spanish form of light opera or operetta). He began studying piano at a young age and occasionally took minor roles in *zarzuelas* alongside his parents. While on tour in Mexico in the late 1940s, Domingo's parents fell in love with that country and moved the family there in 1949.

In Mexico City, Domingo continued studying piano and took conducting lessons, in the late 1950s, from the Russian composer and conductor Igor Markevich (1912–83). His singing career began in 1957, as a baritone, and three years later at Mexico's National Opera he performed his first major tenor role appearing as Alfredo in Verdi's *La Traviata*.

EMERGING ON THE INTERNATIONAL SCENE

Domingo's early professional years involved performing everything from *zarzuelas* to popular rock songs in order to find work. But in 1961 he sang his first major role when he made his American debut at the Dallas Civic Opera, playing the part of Arturo in Donizetti's *Lucia di Lammermoor*. As his singing career was becoming established, Domingo and his wife, soprano Marta Ornelas, decided to form their own chamber opera company. In 1962, the company was awarded a contract with the Hebrew National Opera in Tel Aviv.

During their stay in Israel, Domingo developed his voice and his fluency in languages. By 1965, he and Marta had relocated to America where Domingo began an engagement with the New York City Opera. Favourable reactions from critics—some of whom compared his voice to the warm sound of a cello—

led to appearances in Europe and in non-operatic works such as Haydn's "Creation" Mass and Beethoven's Symphony No. 9.

Domingo quickly acquired a global reputation for his good nature and modesty, his willingness to work hard, and for his vocal and physical stamina. He made his Metropolitan Opera debut in 1968 as Maurizio in Francesco Cilea's *Adriana Lecouvreur*, and starred in Verdi's *Ernani* in 1969 at La Scala. After his first recording of a complete opera, Verdi's *Il Trovatore* in 1969, Domingo went on to make over a hundred albums, many of them under the direction of James LEVINE, principal conductor of the Metropolitan Opera.

NOT JUST A PRETTY VOICE

Having secured his place as one of the leading tenors of the century, Domingo, when not singing, began exploring other areas in music. Beginning in the mid-1970s, he pursued a second career as a conductor. He also co-founded the Los Angeles Music Center Opera, served as artistic director of the Washington Opera, and funded an annual vocal competition for young singers. He has also earned acclaim for his performances in film versions of *Tosca*, *La Traviata*, and *Carmen*.

Developing his craft has compelled Domingo to take on some gruelling tasks, including a broad range of repertoire, from Mozart to Wagner. Among his more successful challenges are the title tragic figure in Verdi's *Otello*, and, as a double bill, the performance of two very different short operas, Mascagni's *Cavalleria rusticana* and Leoncavallo's *I Pagliacci*. His continuing recording output includes selections of Spanish, Mexican, and American popular songs.

Jeff Kaliss

SEE ALSO:

OPERA; VOCAL AND CHORAL MUSIC.

FURTHER READING

Snowman, Daniel. *The World of Placido Domingo* (London: Bodley Head, 1985);
Steffoff, Rebecca. *Placido Domingo* (New York: Chelsea House, 1992).

SUGGESTED LISTENING

Carreras, Domingo, Pavarotti: *Favorite Arias by the World's Favorite Tenors*; Placido Domingo and the Vienna Boys Choir; Verdi Heroics.

FATS DOMINO

A pivotal figure in the early days of rock'n'roll, Fats Domino was greatly responsible for introducing the world to New Orleans-style rhythm and blues (R&B). A cheery, rotund singer and pianist, Domino spent close to 15 years on the pop and R&B charts, crafting a succession of hits that are considered classic rock'n'roll. Over a period of eight years he had a remarkable 36 Top 40 hits, the best known of which being "Ain't That a Shame," "Blueberry Hill," "I'm in Love Again," "Blue Monday," and "I'm Walkin'." Domino captivated a generation with his unusually warm vocal stylings and loping rhythmic hits, and remains a much-loved icon in the grand story of rock.

He was born Antoine Domino on February 26, 1928, in New Orleans, the youngest in a family of nine children, where their first language was French. He was given piano lessons by his brother-in-law Harriett Verrett, and by the age of ten, had already taken to performing in public. Eight years later, he was playing regularly at the well-known New Orleans club Hideaway, where he started off accompanying bandleader Billy Diamond. It was from Diamond that Domino got his nickname, "Fats."

THE BIG GUY AT THE PIANO

Influenced by boogie-woogie pianists Albert Ammons and Fats Waller, as well as seminal R&B figures such as Amos Milburn, Roy Milton, and Joe Turner, Domino's rich mixture of musical styles swiftly began attracting attention at the Hideaway Club. Among those who saw Domino in 1949 were two figures who would ultimately play a major role in his career: producer David Bartholomew and Lew Chudd, owner of Imperial Records. Chudd signed Domino and hired Bartholomew—also a New Orleans musician, bandleader, and songwriter—to produce a recording session with Domino at Cosmo Matassa's New Orleans studio. The first song to come out of the collaboration was "The Fat Man," which was released in 1950 and rose near the top of the R&B charts. From there, Domino's career took off like a slow and steady rock'n'roll steamroller.

Many of Domino's earliest singles were solid R&B hits, but it would be "Ain't That a Shame," in 1955, that introduced the singer to the pop world. Ironically—and in keeping with peculiar musical fashion of the time—a simultaneous cover version (that is, a recording by another performer) by white pop singer Pat Boone took Domino's song to No. 1 in the pop charts. Domino's own R&B original only managed to ascend to the No. 10 spot. Still, once on the pop charts, Domino rapidly became a fixture there—and within two years, he had scored similar Top 10 hits with the likes of "I'm in Love Again," "Blueberry Hill," and "Blue Monday."

A LEGEND ON KEYBOARD

As the 1960s arrived, Domino's chart reign began to taper off. His last Top 10 record was the memorable "Walking To New Orleans" (1960). By then, however, a series of performances in Hollywood film vehicles such as *The Big Beat*, *The Girl Can't Help It*, and *Shake, Rattle, and Roll* had already established him as a larger-than-life pop presence. By 1963, he left Imperial Records and over the years went through a series of labels, but none brought him the commercial success he had enjoyed at Imperial. Nevertheless, his place in popular music had long since been assured. In 1986, when singer Billy Joel gave the induction speech heralding Domino's admission into the Rock and Roll Hall of Fame, he rightly called him "the man who proved that the piano was a rock'n'roll instrument—Fats Domino!"

Dave DiMartino

SEE ALSO:

BLUES; BOOGIE-WOOGIE; ROCK MUSIC.

FURTHER READING

Silvester, Peter J. *A Left Hand Like God: A History of Boogie-woogie Piano* (New York: Da Capo Press, 1989).

SUGGESTED LISTENING

Million Sellers by Fats;
My Blue Heaven: The Best of Fats Domino;
Rock and Rollin';
This Is Fats Domino!;
They Call Me the Fat Man: The Legendary Imperial Recordings.

DOO-WOP

Doo-wop was a musical style from the early rock'n'roll era that featured a particular type of a cappella, that is, without instruments, ensemble singing. The term itself, which represents the "doo-waaaah" sung by backing singers, was coined in the early 1970s by New York disc jockey Gus Gossert. In doo-wop's heyday in the late 1950s, however, the style was considered an indistinguishable part of rock'n'roll.

Music historian Bob Hyde described doo-wop as "the combination of a rumbling, prominent bass voice, a secondary, lyrical soprano or falsetto voice in the background, and some form of three-or-more part harmony from the rest of the group." While this explains doo-wop's sound, much of the style's nostalgic magic comes from the guileless naiveté of its content. Or, as Hyde puts it, "doo-wop music in its purest form is simple, innocent, joyous, romantic, and almost spiritual." In its simplicity, doo-wop captured the essence of a free-spirited youth culture prior to the turmoil of the late 1960s.

ORIGINS OF DOO-WOP

Doo-wop's roots are in the African-American musical culture of the 1930s and the 1940s, primarily from popular groups such as the Ink Spots and the Mills Brothers. Other musical influences included gospel (the Swan Silvertones and the Pilgrim Travelers), and swing jazz (Count Basie and Lionel Hampton). In 1948, Sonny Til and the Orioles from Baltimore became the first doo-wop group to score a chart hit with "Too Soon to Know." The tune fused the smooth sound of the pop groups with gospel's vigorous and emotional ensemble singing. Doo-wop substituted voices for instruments when using the swing-based arrangements in which voices were used instead of brass parts, both in the low sustained chords of a ballad and the lively punctuations from an up-tempo number. The nonsense syllables sung by doo-wop performers were simply used to imitate instruments.

The street-corner simplicity of doo-wop's vocals was a crucial element in its rise. Virtually anyone who could carry a tune could become part of a hit record, and these vocal groups became a fixture of

African-American teenage life, particularly on the East Coast. New York established itself as the style's centre in the early 1950s, with hits by the Dominoes ("Sixty-Minute Man"), the Drifters ("Money Honey"), the Chords ("Sh-Boom") and the Crows ("Gee"). But the trend quickly spread from Detroit to Los Angeles.

In the mid-1950s, rock'n'roll began to dominate the airwaves and doo-wop slipped naturally into the context of rhythm and blues (R&B). Singles from Frankie Lymon and the Teenagers ("Why Do Fools Fall in Love"), The Dell Vikings ("Come Go with Me"), and the Silhouettes ("Get a Job") neared the top of the pop charts. As the style spread into the white community, kids from the Italian-American neighbourhoods started performing doo-wop. The Italian-Americans had many of their own groups, such as Dion and the Belmonts, but even more importantly, African-Americans and Italian-Americans sang together in ensembles such as the Crests, the Dell Vikings, and the Impalas.

Toward the end of the 1950s, many of the small, independent labels that recorded and released doo-wop began to decline. As rock'n'roll continued to develop stylistically, the a cappella style was being left behind. In 1959, however, the first of a series of compilation albums of vocal groups called *Oldies But Goodies* was released. This album included many classic doo-wop tracks, and some obscure examples of the genre.

An incalculable number of doo-wop recordings were made in the 1950s and 1960s, although most lost money. Today, however, doo-wop albums are highly valuable. The music has survived partly due to zealous doo-wop collectors and the enduring popularity of nostalgic radio programmes.

Greg Bower

SEE ALSO:

GOSPEL; ROCK MUSIC; SWING.

FURTHER READING

Gribin, Anthony J., and Matthew M. Schiff.
Doo-wop: The Forgotten Third of Rock'n'Roll
(Iola, WI: Krause Publications, 1992);
Pruter, Robert. *Doo-wop: The Chicago Scene*
(Urbana, IL: University of Illinois Press, 1996).

SUGGESTED LISTENING

The Doo-wop Box II;
The Rare Doo-wop Box.

THOMAS A. DORSEY

Thomas Andrew Dorsey ("Georgia Tom") was not the first to write gospel songs, but he stands as the most prominent figure in shaping gospel blues performance practice and in bringing the music before the public.

He was born on July 1, 1899, and raised in Villa Rica, Georgia, a town about 30 miles west of Atlanta, where his father was a revivalist preacher and his mother a church organist. The young Dorsey heard famous "shouting" preachers at revivalist meetings and learned the piano but, from 1916, he turned to the blues, serving his apprenticeship working as a bluesman in Chicago. Another of his performing names was "Barrelhouse Tommy," a reference to the cheap drinking places where jazz and blues were performed.

By the end of 1923, Dorsey had become one of the major blues artists in the industry. His reputation was further enhanced when, in 1924, Ma RAINEY hired him to be her accompanist for her tours and he also accompanied such famous blues singers as Big Bill BROONZY and MEMPHIS MINNIE. Together with slide-guitarist TAMPA RED, Dorsey produced some of the best-selling blues records of the 1920s, such as *It's Tight Like That* (1928).

THE CHANGE TO GOSPEL MUSIC

In 1925, Dorsey fell into a deep depression and resolved to leave the blues world. From 1929, he dedicated himself exclusively to the composition of gospel songs (a term he coined himself) and abandoned his blues name of "Georgia Tom." He hawked the songs around Chicago's African-American Protestant churches, selling them for a penny on sheets of paper called "ballets" and hiring singers to demonstrate them out in the street. For many years after, the songs were simply known as "Dorseys."

In the late 1920s, African-American worship mirrored its staid white counterpart, and only Anglicised versions of the traditional African-American songs were heard. Dorsey's songs, in which sacred texts were wedded to secular blues, were considered too worldly, but he continued to produce his music.

He formed the first female gospel choir and, in 1930, he won acceptance at the National Baptist Convention with "If You See My Savior." In 1933, he and Sallie Martin (1896–1988) organised the National Convention of Gospel Choirs and Choruses and Dorsey's performance practices swept the community. Singers were encouraged to holler, clap, stamp, and say "amen."

CHILDHOOD MUSICAL INFLUENCES

Dorsey's particular brand of gospel music was deeply influenced by two markedly different types of sacred music that he had first heard as a child. The first was intensely emotional, marked by melodic and rhythmic improvisation and the utilisation of call-and-response. The other, shape-note singing, originated in New England in the early 1700s as a simplified method of reading music for church congregations. Shape-note singing used specific notation in a strict homophonic setting.

Dorsey wrote more than a thousand gospel songs, of which 500 were published, and many continue to be performed regularly. His most popular composition, "Take My Hand, Precious Lord," second only to "Amazing Grace" in popularity, was written after the unexpected death of his wife, Nettie, and their infant baby. A testimony for people the world over, it was sung by Mahalia JACKSON at the funeral of Martin Luther King, Jr., in 1968; it was recorded by Elvis PRESLEY; and was among the many of Dorsey's compositions performed at his own funeral. He died on January 23, 1993, at the age of 94.

Donna Cox

SEE ALSO:

BLUES; GOSPEL.

FURTHER READING

Dorsey, Thomas A. *Great Gospel Songs of Thomas Dorsey* (Milwaukee, WI: H. Leonard, 1988);
Harris, Michael W. *The Rise of Gospel Blues: The Music of Thomas Andrew Dorsey in the Urban Church* (Oxford: Oxford University Press, 1992).

SUGGESTED LISTENING

How about You; If You See My Savior;
It's Tight Like That;
Mahalia Jackson: Queen of Gospel;
16 Most Requested Songs; Terrible Operation Blues.

TOMMY DORSEY

Tommy Dorsey was called “The Sentimental Gentleman of Swing,” but the label fails to describe the breadth of this trombone playing, or his role in the transformation of 1920s jazz into the big band era of the late 1930s and 1940s.

Thomas Francis Dorsey was born on November 19, 1905, in Shenandoah, Pennsylvania, slightly less than two years after his brother Jimmy. Under the guidance of their music-teaching father, Jimmy (on clarinet and alto sax) and Tommy (on trombone) became proficient enough to play for some of the best bands of the 1920s, including those led by Paul WHITEMAN and Jean Goldkette. The brothers also jointly led their own outfit, the Dorsey Brothers Orchestra, which featured Dixieland-based arrangements by Glenn MILLER and vocals by Bob Crosby. But Tommy’s desire to play more swing-styled material led to a bitter split.

In 1935, Tommy took over a dance band led by Joe Haymes, and set about making it into the best swing band of the era. The group’s first hit that year was “I’m Getting Sentimental Over You.” This was followed by successes such as “Marie” (1937), “Song of India” (1937), and “Boogie-woogie” (1938). Dorsey hired some of the top arrangers of the day, along with strong jazz players such as Bunny Berigan, Buddy Rich, Charlie Shavers, Yank Lawson, and Bud Freeman, as well as some of the best vocalists.

In January 1940, Dorsey replaced his chief male vocalist, Jack Leonard, with a skinny singer named Frank SINATRA, poached from the celebrated Harry JAMES Orchestra. Sinatra sang on scores of Dorsey records, including “I’ll Be Seeing You” and “I’ll Never Smile Again.” After Sinatra left in August 1942, Dorsey hired Dick HAYMES and had a few more popular swing hits, such as “I Dream of You” (1945).

In 1947, Tommy and Jimmy patched up their differences for long enough to star in their film biography, *The Fabulous Dorseys*. By this time, the big band era was coming to an end and, in 1953, Tommy joined up with Jimmy again. They co-hosted the 1955–56 CBS hour, on which Elvis PRESLEY made his television debut, and the brothers continued working together



Corbis-Bettmann

Tommy Dorsey could out-slide the best of them on his trombone, and his big band was one of the leaders of swing.

until Tommy (always a heavy eater and hard drinker) choked to death in his sleep on November 26, 1956.

More than almost any other orchestra leader, Dorsey balanced big band’s pretty pop and improvisational jazz elements, making several of the finest recordings in both aspects. Despite his reticence as a soloist, he was one of the great jazz trombonists, playing with a fluidity and evocative upper register that influenced many vocalists. Sinatra once said of Dorsey, “Tommy taught me everything I know about singing.”

Terry Atkinson

SEE ALSO:

ARRANGERS; BIG BAND JAZZ; DANCE MUSIC; SWING.

FURTHER READING

Garrod, Charles, Walter Scott, and Frank Green.

Tommy Dorsey and His Orchestra

(Zephyrhills, FL: Joyce Music, 1988);

Stockdale, Robert L. *Tommy Dorsey: On the Side*

(Metuchen, NJ: Scarecrow Press, 1995).

SUGGESTED LISTENING

The Best of Tommy Dorsey; The Dorsey Brothers;

Tommy Dorsey and Frank Sinatra:

The Song Is You.

PAUL DUKAS

Paul Dukas was a composer much admired in his day and respected by his fellow composers. However, his total opus is very small: he composed scarcely anything in the last ten years of his life and destroyed or abandoned many projects because he was dissatisfied with them. He was born in Paris on October 1, 1865 and studied at the Paris Conservatoire from 1881 to 1889, where he played timpani in the Conservatoire orchestra and won the Prix de Rome for composition. For most of the 19th century, French music had been dominated by opera. However, by the time Dukas left the Conservatoire, there was more interest in orchestral and instrumental music, and his first pieces immediately brought him to public notice. His first compositions included cantatas, overtures, and, in 1895, his only surviving symphony, in C. This work is squarely in the Romantic tradition, with an extrovert energy reminiscent of some passages from Beethoven, but the orchestration shows the influence of Impressionism and Dukas's friendship with DEBUSSY.

One early work was destined to remain popular throughout the century. This was *L'Apprenti sorcier* ("The sorcerer's apprentice," 1897), a light-hearted but skilfully crafted orchestral piece inspired by a poem by Goethe. The piece describes the story of a magician's apprentice who tries out a spell (making a broomstick fetch buckets of water) in his master's absence, and then fails to stop the ensuing chaos. He is saved from disaster only by his master's return.

DUKAS TURNS TO OPERA

Dukas made many attempts to compose operas, and, for his first two projects, he wrote his own libretti. In 1899, he was working on setting a Hindu legend, reflecting the interest in France at the time in Eastern religion. However, only one opera actually survives. This is *Ariane et Barbe-Bleue* ("Ariane and Bluebeard," 1907), Dukas's masterpiece, with a libretto by Belgian writer Maurice Maeterlinck. The libretto was later used in part by Béla BARTÓK for his one-act opera *Bluebeard's Castle* (1911). The opera was based on the life of Duke Bluebeard who,

according to legend, murdered each of his many wives. However, in the opera the wives are only imprisoned, and finally turn down the chance of freedom when it is offered to them. *Ariane et Barbe-Bleue* was first produced at the Opéra-Comique in Paris and, four years later, it was successfully staged at the Metropolitan Opera in New York. The score has echoes of Wagner—whose operas and musical dramas had made a tremendous impact in France—but also reveals Dukas's refined musical style. Its orchestration excited the interest of other composers including SCHOENBERG and BERG.

Dukas's minor works include songs, a fine *Villanelle* for horn and piano, and an elegiac piano piece in memory of Debussy, *La plainte, au loin, du faune*, echoing Debussy's *Prélude à l'après-midi d'un faune*.

In 1912, Dukas wrote his last published composition, another impressive work for the stage, his fairy tale ballet *La Péri*, which is particularly noted for its brass fanfare. But, by this time, Paris was experiencing a wave of radical new music, including pieces by RAVEL and STRAVINSKY. As a result, Dukas's achievements began to suffer from public and critical neglect, and he wrote very little music thereafter.

Instead, he concentrated on teaching at the Paris Conservatoire and elsewhere. He also wrote many volumes of musical criticism, and prepared scholarly new editions of the music of Rameau and other French composers. Dukas died on May 17, 1935. Five years later, Walt Disney made his celebrated cartoon *Fantasia*, using the music of *L'Apprenti sorcier*, with Mickey Mouse as the apprentice, so introducing the music of Dukas to a whole new audience.

Alan Blackwood

SEE ALSO:

BALLET AND MODERN DANCE MUSIC; IMPRESSIONISM IN MUSIC; OPERA; ORCHESTRAL MUSIC.

FURTHER READING

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SUGGESTED LISTENING

L'Apprenti sorcier; *Ariane et Barbe-Bleue*;
La Péri; Symphony in C.

BOB DYLAN

Bob Dylan was one of the two or three core musicians to turn popular music into something completely new in the 1960s. It is difficult to overestimate the impact that Dylan's songs had on generations of listeners, for his lyrics, with their colourful but elusive imagery, spoke straight to the hearts of those who heard his songs.

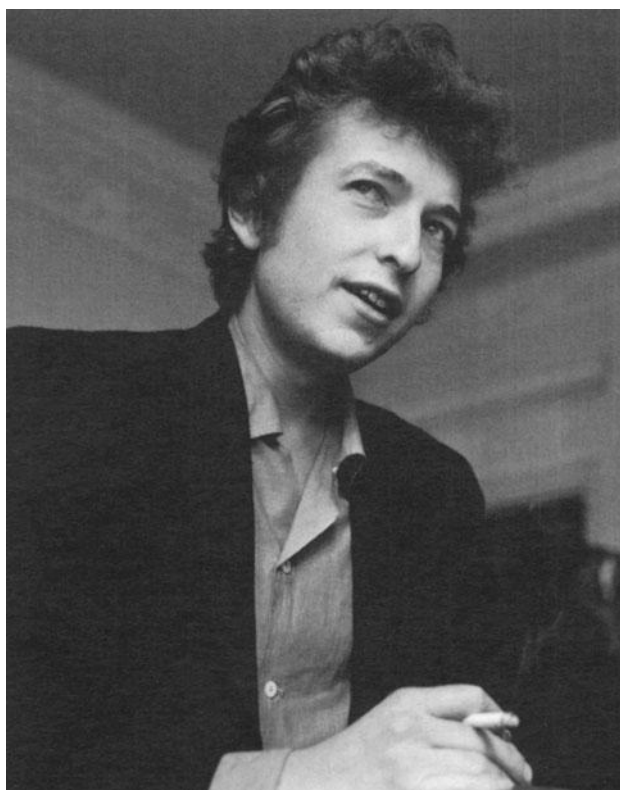
In 1960, in spite of the rock'n'roll explosion of the 1950s, pop music was dominated by a few young singers who were usually closely manipulated by the music industry. They sang songs that were widely regarded as trite, and output was limited to a few hit singles. There were also other types of music—such as jazz, rhythm and blues (R&B), blues, and folk—that were considered to be more important, but which had a more limited following. There was also a thriving country music scene. By 1970, however, this disparate group had been amalgamated into the rock music that has dominated popular music ever since. It is music that has allowed individuals to take charge of their own artistic direction and express themselves on albums rather than just on singles.

Bob Dylan was at the centre of this sea change. The developments he pioneered have been documented in countless books, essays, films, and documentaries, rivalled in number only by those devoted to the BEATLES, whom Dylan notably influenced. Aside from the Beatles, his work has been a powerful influence on many musicians from the 1960s on. It can be traced in the work of the ROLLING STONES; his "All Along the Watchtower" was the biggest hit single released by legendary guitarist Jimi HENDRIX; he was the model for a nonstop stream of so-called "new Dylans."

Born Robert Allen Zimmerman on May 24, 1941, in Duluth, Minnesota, Dylan grew up listening first to the works of LITTLE RICHARD, Carl Perkins, and Jerry Lee Lewis before turning to folk music in the late 1950s. Inspired first by LEADBELLY and then Woody GUTHRIE, Dylan began performing in local Minnesota coffee-houses while he was in college there. In 1960, he moved to New York, and after a series of gigs in Greenwich Village he was invited by producer John

Hammond to make a demo for Columbia Records. By 1962, his debut album, *Bob Dylan*, was in the stores and his career began its meteoric ascent. Though the debut album had only two original songs, "Talkin' New York Blues" and "Song to Woody," its follow-up, *The Freewheelin' Bob Dylan*, featured Dylan originals that were to become classics, such as "Blowin' in the Wind," "Don't Think Twice, It's Alright," "Masters of War," and "A Hard Rain's A-Gonna Fall."

These songs had a bitterness and savagery that was something new in the folk music of the early 1960s. They used biting imagery and were fresh and arresting. Over the next two years, Dylan's productions grew in depth and interest. The basic musical content was limited, confined to simple melodies with guitar accompaniment and harmonica breaks. The lyrics, however, were wide-ranging. They dealt with personal as well as political issues, and included historical and literary allusions. Suddenly, folk music had found a new voice that was recognised in all quarters. For the first time, there was earnest discussion about what the lyrics of a pop song might actually mean.



Hulton-Deutsch Collection/Corbis

Bob Dylan, the American singer and songwriter, best known for his political protest music during the 1960s.

In 1965, Dylan's career took a new turn. He formed an electric band that recorded half his *Bringing It All Back Home* album. When this band appeared at the Newport Folk Festival that year, it was roundly booed. Folk was one thing, rock'n'roll was another. This mixing of a serious genre with an ephemeral one was felt to be heresy. However, Dylan had sound reasons for moving into a new musical genre. His two albums of the mid-1960s—*Highway 61 Revisited* and *Blonde on Blonde*—delivered a new type of song in which the rock instrumentation added to the impact, but in which the lyrics were even more incisive, expressing sorrow, wit, love, and despair.

A NEW STYLE MATURES IN SECLUSION

In July 1966, a serious motorcycle accident kept Dylan in seclusion in Woodstock, New York, for many months. During that time, he and his band recorded a series of classic songs known as "the basement tapes." These became the most widely bootlegged discs in history known as *The Great White Wonder*, and were not publicly released until 1975, when Columbia Records released them as a two-LP set *The Basement Tapes*. Instead, fans were treated to Dylan's stark, acoustic *John Wesley Harding*, which contained his original version of "Watchtower" and was laden throughout with peculiar but unmistakable religious imagery. Its follow-up, the country-inspired *Nashville Skyline*, disconcerted its hearers on its 1969 release because of the notable deepening of Dylan's voice, and the simplicity of the lyrics. So, by the end of the decade, Dylan had produced one of the most important sets of work in popular music, and in doing so had embraced a vast range of musical styles.

Many of Dylan's 1970s albums were scattered in their musical direction: *Self Portrait* bore a Dylan-painted cover and contained a surprising number of cover songs (written by others), and *Pat Garrett and Billy the Kid* was simply a soundtrack album done for Sam Peckinpah's film of the same name. Though both 1974's *Planet Waves* and its live successor *Before the Flood* won plaudits, it was 1975's *Blood on the Tracks* that is now regarded as Dylan's finest album of the 1970s. Apparently a mixture of autobiography and nostalgia, it includes "Tangled Up in Blue" and "Lily, Rosemary and the Jack of Hearts." Only the second Dylan album to reach the top of the charts, *Blood on the Tracks* served as a prelude to 1976's *Desire*, which also went to No. 1 on the charts.

Dylan's subsequent albums have struck a wayward path, as has his career itself. A surprising conversion to Christianity resulted in striking albums such as *Slow Train Coming* (1979), *Saved* (1980), *Shot of Love* (1981), and *Infidels* (1983), which contained Dylan's most barbed lyrics since his songs of the 1960s. His nonstop touring with, among others, Latin-rock musician SANTANA and rock group The Grateful Dead has been captured on live albums such as *Real Live* (1984) and *Dylan and the Dead* (1989), and his celebrated project with the Traveling Wilburys (with George Harrison, Roy Orbison, Tom Petty, and Jeff Lynne) produced two unique albums.

In 1992, a 30th Anniversary Concert was held at New York's Madison Square Garden, and featured a host of top-line artists who were all there to praise (and perform) Dylan's work. Artists included Harrison, Petty, Neil Young, Eric Clapton, Lou Reed, Johnny and June Carter CASH, Roger McGuinn, Willie NELSON, and Stevie WONDER among many, many others. Following that event, Dylan released two relatively low-key but striking albums that recalled his earliest work as a folk singer. *Good As I Been to You* (1992) and *World Gone Wrong* (1993) featured Dylan playing other artists' material, much of it very old, using the same guitar and harmonica format that he had employed in New York in the early 1960s.

Dave DiMartino

SEE ALSO:

CHARTS; COUNTRY; FOLK MUSIC; FOLK ROCK;
POPULAR MUSIC; ROCK MUSIC.

FURTHER READING

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Shepard, Sam. *Rolling Thunder Logbook*
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SUGGESTED LISTENING

The Basement Tapes; *Biograph*; *Blonde on Blonde*;
Blood on the Tracks; *The Bootleg Series*, Vols. 1–3
(*Rare and Unreleased*) 1961–91;
Bringing It All Back Home; *Highway 61 Revisited*;
Infidels; *John Wesley Harding*; *Slow Train Coming*.

THE EAGLES

One of the most popular rock bands of the 1970s, the Eagles took the country-rock sound that had been pioneered by earlier groups such as the Byrds and the Flying Burrito Brothers, smoothed it out and made it palatable for a mass audience. The Los Angeles-based band released seven massively best-selling albums between 1972 and 1980, and became one of the biggest concert attractions of the era.

The four founding members of the Eagles had come from musical backgrounds that had already touched upon the burgeoning country-rock genre. Drummer/vocalist Don Henley was a Texan who had made his recording debut in 1970 with his own unheralded group Shiloh. Another little-known group, Longbranch Pennywhistle, counted future Eagles guitarist/singer Glenn Frey among its ranks. Henley and Frey had also been members of singer Linda Ronstadt's backing band; other founding members Randy Meisner and Bernie Leadon came from country rock group Poco and the Flying Burrito Brothers respectively.

MELDING COUNTRY AND ROCK

The band's first album, *Eagles* (1972) was issued by the fledgling Asylum Records and included the hit "Take It Easy." This song about the free and easy life was co-written by Frey and his friend Jackson Browne, and became the band's trademark. In this and the album's other hits, "Witchy Woman" and "Peaceful Easy Feeling," the Eagles melded the familiar twang of country with the more dominant sound of rock, making a powerful connection with their public. The discs that followed, including *Desperado* (1973) and *On the Border* (1974), were equally successful. But it was *One of These Nights* (1975), which held the No. 1 spot on the charts for five weeks, that took the rock band to its zenith. Bearing three Top 5 singles, including the title track, plus "Lyn' Eyes" and "Take It to the Limit," the album shot the band to superstar status.

As success beckoned, it took its toll on the Eagles' original line-up. An additional guitarist Don Felder joined the band in 1975, and founding guitarist

Leadon was replaced by rocker Joe Walsh, a solo artist who had already been successful as a member of the Ohio-based rock band the James Gang. Walsh joined in time to provide both instrumental and songwriting expertise for *Hotel California* (1976), the album that is generally considered to be the Eagles' masterwork. A steady seller well over the 10 million-mark in the U.S. alone, the disc featured two No. 1 hits, "New Kid in Town" and the title track, and was regarded as the band's artistic statement about life in California during the 1970s, an era often referred to at the time as the "Me Decade."

Bassist Randy Meisner left the band soon after *Hotel California's* release and was replaced by bassist Timothy B. Schmidt. Schmidt had, ironically, previously replaced Meisner in his former band Poco. The Eagles would release two more albums—*The Long Run* (1979) and *Eagles Live* (1980)—before disbanding in 1980.

BEST-SELLER OF ALL TIME

Although the individual members were all pursuing solo careers, the band reformed briefly in 1994 for a reunion jaunt, dubbed the "Hell Freezes Over" tour. The tour grossed so much money that some critics sarcastically renamed it the "Greed Tour." A live album recorded at the various gigs during the tour instantly shot to No. 1 on the U.S. album charts—a further demonstration of the deeply felt affection of American fans for the band.

By early 1997, the sales for *Eagles: Their Greatest Hits 1971–75* reached the 24 million mark, surpassing Michael Jackson's *Thriller*, thereby becoming the best-selling album in U.S. popular music history.

Dave DiMartino

SEE ALSO:

COUNTRY; ROCK MUSIC.

FURTHER READING

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SUGGESTED LISTENING

Desperado; *Eagles*; *Hotel California*;
The Long Run; *On the Border*;
One of These Nights.

ROY ELDRIDGE

Roy Eldridge has been called the swing era's finest trumpet soloist, though he was also an adept jazz pianist, drummer, and vocalist. As a trumpet player, he was the premier mainstream stylist of the 1940s, and has often been credited with bridging the gap from Louis ARMSTRONG's swing to Dizzy GILLESPIE's bebop through his aggressive, combative style. Known mostly for his stamina, fierce attack, and powerful high notes, Eldridge had complete control of the full register on his instrument, and often played tremendously fast solos in the middle and lower registers. Like most good bandleaders, he was renowned for bringing out the best in his fellow players, often pushing them to new heights of creativity.

Born in Pittsburgh, Pennsylvania, on January 30, 1911, Eldridge was nicknamed "Little Jazz" by bandleader Elmer Snowden in the early 1930s. His early playing was influenced by the saxophone styles of Coleman HAWKINS and Benny CARTER, and he adapted a version of Hawkins's "Stampede" for the Nighthawk Syncopaters dance band. He later drew inspiration from trumpeter and trombonist Jabbo Smith.

In 1927, Eldridge toured the Midwest with the bands of Lawrence "Speed" Webb, Zack Whyte, and Horace Henderson, though his profile as a soloist grew in Fletcher HENDERSON's Dixie Stompers, which he joined in 1928, left, then rejoined in 1935. After settling in with his own band in Pittsburgh in 1933, Eldridge moved to New York in the early 1930s, where he quickly drew the attention of audiences and musicians. He played in a number of big bands such as McKinney's Cotton Pickers and Teddy Hill's band; recorded with Billie HOLIDAY and Benny GOODMAN; and co-led a band with his brother Joe.

Throughout his career, Eldridge moved back and forth between various big bands and fronting his own performing units. In 1936, he debuted his new band at Chicago's Three Deuces, picking up a nightly radio broadcasting contract through the early 1940s.

In 1941, he broke racist social conventions by playing as featured soloist in the all-white Gene Krupa band. On extensive American tours and

recording sessions with Krupa, Eldridge thrilled audiences with his solos on "After You've Gone," "Rockin' Chair," and "Let Me Off Uptown," which included a legendary vocal duet with singer Anita O'Day. This was not a happy period for Eldridge, however, as he suffered racial discrimination and harassment, being the only African-American in a white ensemble. When Krupa was jailed briefly in 1943 for employing an underage bandboy, Eldridge took over the band, but suffered a nervous breakdown that drove him from the group and led him to vow never again to work with a white band. From 1945–50, he again led his own group, but did work briefly with Artie Shaw in 1944 and toured Europe with Benny Goodman in 1950.

Eldridge then hit a crisis. He felt disillusioned with his playing and out of step with bebop's new directions in trumpet playing. He took a sabbatical in Paris, recovered, and the following year became a featured artist with Norman Grantz's Jazz at the Philharmonic.

In later years, Eldridge was revered as an elder statesman of jazz, having maintained a swing-based style while only dabbling with new techniques. From the 1950s through the 1970s, he toured and recorded with many famous names: Benny Carter, Oscar Peterson, Johnny HODGES, and Coleman HAWKINS; backed Ella FITZGERALD and Count BASIE; and co-led a quintet with Richie Kamuca. He began a long-standing engagement at Ryan's in New York from 1971 until 1980, when a stroke curtailed his career. Eldridge died in New York on February 26, 1989.

Todd Denton

SEE ALSO:

BEBOP; BIG BAND JAZZ; SWING.

FURTHER READING

McCarthy, A. *Big Band Jazz*
(New York: G. P. Putnam, 1974);

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(New York: Da Capo Press, 1979).

SUGGESTED LISTENING

At the Opera House;
Big Sound of Little Jazz; Heckler's Hop;
Little Jazz;

Roy and Diz; Montreux '77;
The Urbane Jazz of Roy Eldridge and Benny Carter.

ELECTRONIC MUSIC

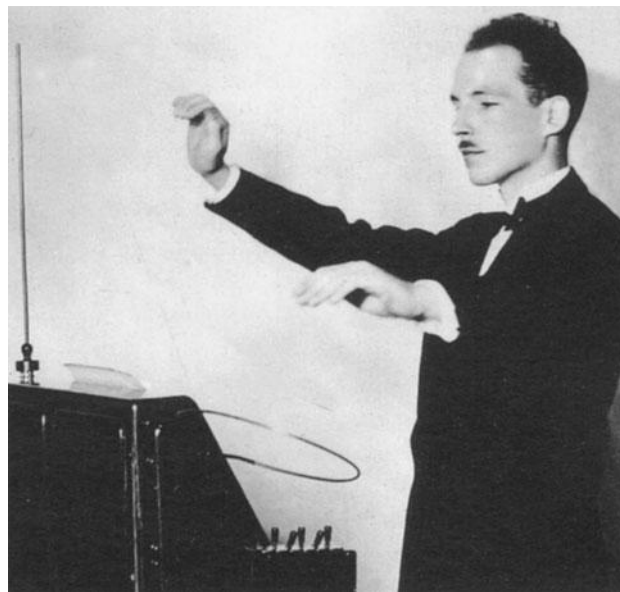
The term electronic music can be used to refer to any music that consists of sounds derived from electronic or electronically manipulated acoustic sources. Various categories range from the types of musical instruments or other sound sources used in a studio or during live performance, to the processing techniques of both acoustic and electronic sounds through recording, editing, storing, and sampling techniques—often with the help of a computer.

THE TELHARMONIUM

After earlier isolated experiments between American and British inventors, Thaddeus Cahill obtained a U.S. patent in 1896 for an “electrical music” machine. He built the first model in Washington, D.C. in 1900 and presented it in a public performance for the first time in 1906. The instrument was known as the telharmonium or dynamophone, and was based in part on another new invention, the telephone. A huge instrument, weighing over 200 tons, it created electric signals by the use of tone wheels that rotated at the frequencies of specific scale pitches. The tone wheels were maintained by a system of pulleys that produced 15 thousand watts of electricity for each rotating element.

Cahill relied not only on telephone and dynamo technologies but on contemporary acoustic theory. According to German scientist Hermann Helmholtz (*On the Sensations of Tone*, 1863), the combination of a group of sine waves (tones without harmonics) could produce a higher complex tone, or “summation tone.” Since electric generators have the ability to produce sine waves, Cahill was able to produce specific pitches in relation to the current’s frequency. He could then alter their timbres by adding or varying their higher harmonics.

Notes were played on a keyboard, combined into a transformer, mixed and filtered, and then sent to “vibration-translating devices,” a rudimentary amplification system. Cahill boldly imagined that the instrument could become a national music delivery system



Hulton Getty

Léon Theremin, in 1927, manipulating the magnetic fields surrounding his theremin to produce vocal-like sounds.

transported along telephone lines, but the lack of financial backing caused the demise of the dynamophone before the start of World War I.

THE THEREMIN

In 1915, Lee De Forest, a pioneer in the development of telegraphy, invented the audion triode tube, a device to produce regenerative feedback in long-distance telephony. This proved a springboard for a new generation of electronic instruments.

In 1920, the head of the Physico-Technical Institute in Petrograd, Russia, Léon Theremin, reworked the triode into a remarkable musical instrument that he named after himself, the theremin. The theremin used two very high-frequency oscillators to create “difference tones”—a combination of two oscillations of nearly the same frequency producing a third signal that is equal to the difference between the first two signals. Two antennae controlled pitch and amplitude, and the player performed melodies by waving his hands in the antennae’s electromagnetic fields without having any physical contact with the instrument. Witnessing a performance was visually and aurally eerie.

The first orchestral work to use the theremin was Andrey Pashchenko’s *Symphonic Mystery* (1924). The Ukrainian-born American composer Joseph Schillinger, who studied in Petrograd, also composed for the instrument (*First Airphonic Suite*, 1929).

An offshoot of the theremin, the *ondes martenot* ("Martenot waves"), developed by French cellist Maurice Martenot in 1928, added a wire-and-pulley mechanism attached to a small ring over a "dummy" keyboard. The right-hand middle finger was placed in the ring as the hand moved over visual reference points on the "keyboard." The left hand controlled a button that provided articulations and timbre, and was regulated by various switches. In France, hundreds of compositions were written for the *ondes martenot*, including works by such established composers as Olivier MESSIAEN, Edgard VARÈSE, and LES SIX members Darius MILHAUD and Arthur Honegger. In the 1940s, BOULEZ became a performer on the instrument and wrote a quartet for it (1945–46).

By the 1930s, a fairly large number of functional keyboards had become available, and, although only monophonic (that is, able to play only one note at a time), these held a central place in the performance of electronic music. One of the first, the trautionium, developed in Germany between 1928 and 1930 by Friedrich Trautwein, used a neon-tube oscillator and produced a sawtooth waveform. Paul HINDEMITH, who was an enthusiast, wrote a concerto for it (1931) and even learned to play it. Other keyboards included the U.S. Solovox, introduced in 1940, the British Univox, and the French Ondioline in 1941.

ORGANS, ELECTRONIC PIANOS, AND KEYBOARDS

The invention of the vacuum tube paved the way for the electronic organ. Preceded by the Coupleaux and Givelet organ (1929), Laurens Hammond, in 1935, used a system of tone generators, with pairs of iron disks on a shaft, driven by a motor that synchronised its speed to a regulated frequency of electric current. The Hammond organ, a polyphonic keyboard instrument, had great impact, especially on popular music, during a period in which attention was focused on the "electrification" of acoustic instruments.

Electronic versions of both the piano and guitar were also developed during the 1930s. In Germany, the renowned firm of piano makers Bechstein introduced the "neo-Bechstein piano," which retained the key-and-hammer mechanism of the acoustic instrument but replaced the soundboard with electromagnetic pickups that conveyed the vibration of the strings to an amplifier that then turned it into sound by the use of a loudspeaker. Successive instruments (during the 1950s) that also used the vibratory tone

generator technology included both the Wurlitzer and the Rhodes keyboards. The pickups used by the electric piano also became the basis for the electric guitar, which was first produced in 1931.

VOLTAGE CONTROL: THE SYNTHESIZER

The modern synthesizer was made possible by the invention of the transistor. In the late 1950s, American engineers such as Robert Moog, Herb Deutsch, Donald Buchla, and Italian Paul Ketoff designed instruments that were readily accessible and easily portable, in contrast to the earlier large modules. In 1964, Moog and Deutsch produced the two most basic elements of the voltage-controlled synthesizer: the VCO (oscillator) and the VCA (amplifier). Miniaturisation made it possible to control several different devices from a common set of voltage characteristics. In 1968, the Moog (monophonic) synthesizer came into prominence with the popular recording by Wendy Carlos, "Switched on Bach." Moog continued his developments and in 1975 he produced the first polyphonic synthesizer, the Polymoog.

In contrast to the Moog, the Buchla Synthesizers (also voltage-controlled) were constructed without a keyboard (instead, using 16 touch-sensitive plates). American composer Morton Subotnick, an early advocate of the instrument (first constructed in 1965), composed and recorded *Silver Apples of the Moon* (1966) using the Buchla as the sound source.

ANALOG TO DIGITAL

While important synthesizer manufacturers such as Arp, Oberheim, and Sequential Circuits contributed new advancements during the 1970s, the voltage-controlled analog synthesizers gradually gave way to the new digital synthesizers. (The term "analog" is defined as the continuous electronic current, whereas "digital" means binary "on" and "off" electrical pulses.) The first digitally controlled synthesizer, called the Synclavier, was built in the U.S. in 1975 by Jon Appleton, Sydney Alanson, and Cameron Jones. Marketed to meet the requirements of popular music, it was provided with a five-octave keyboard that could be split into two sections, each controlling a separate voice. Governed by a 16-bit microprocessor, frequency-modulation synthesis (the change of frequency by another wave) was substituted for additive synthesis (the addition of another partial to a fundamental tone) in the Synclavier.

The dominance within popular music of the Synclavier was soon challenged by the Fairlight Computer Instrument, designed by two Australians, Peter Vogel and Kim Ryrie, and first made available in 1979. Rather than deriving sounds from the mathematically generated wave data of frequency modulation (FM) synthesis, the Fairlight used externally generated sounds, "sound samples," that were digitally stored and placed in memory for processing and/or resynthesis.

The most popular and widely available digital synthesizer, however, was the DX-7, launched by the Yamaha Corporation in 1983. Based on FM synthesis, the instrument consisted of six oscillators (each provided with a separate envelope generator) that could be arranged in different parallel or serial configurations. Containing powerful tools for controlling velocity and amplitude as well as "aftertouch," the DX-7 was a valuable creative tool for the keyboard performer.

COMMUNICATION AND STORAGE

As performers collected various instruments for their own live performances or home studios, there was an increasing need to develop a standard of communication between them. Finally, in 1982, the Musical Instrument Digital Interface (MIDI) was developed by the industry and the MIDI specifications were published in 1983. MIDI is a serial communications protocol by which bits of digital information are passed from one synthesizer to another through a cable. Consequently, a note played on the controller keyboard will trigger a pitch on another device, thus providing layered sounds, or effects.

Electronic music has always been influenced by, and often resulted from, technological advances originating in another field. Even musical storage devices themselves became a vehicle for development. Within the first two decades of the 20th century 78 rpm recordings were refined, and, during the 1920s, it became possible to alter the way the sound information was reproduced. Ernst Toch and Paul Hindemith experimented with phonograph records (adjustable pitch, use in acoustics, etc.) and John CAGE used two variable speed turntables playing test recordings of fixed and variable frequencies as part of *Imaginary Landscape* No. 1 (1939). Rap musicians continued to experiment with record turntable sounds well into the 1990s.

Shortly after World War II, an important breakthrough occurred with the introduction of the magnetic tape recorder. Although composers were already able to store sound materials and physically manipulate them on wire and disc recorders, the high fidelity and relative user-friendliness of the tape recorder set the stage for a revolution in electronic music composition.

For Varèse, the tape recorder was the realisation of a dream of "organised sound" that he had cherished since the 1920s. It enabled him to create one of the few masterpieces of electronic music, the *Poème électronique* (1958), in which elaborate transformations of machine and aircraft noises, bells, electronically generated sounds, singers, piano, and organ sounds were combined to haunting effect.

Younger composers also responded enthusiastically to the new possibilities in electronic music. Composers were no longer dependent on the performer to interpret a work, but could work directly with the raw material of sound, much as a painter or sculptor worked with paint and stone. Electronic music studios were set up, often at radio stations, where the necessary technology was already in place. In Europe, electronic music studios were built in radio stations in Paris, Cologne, and Milan, and in the U.S. the Radio Corporation of America (RCA) produced the so-called "RCA synthesizer," which became the basis for the very important Columbia-Princeton studio. Composers from around the world gathered at these various studios to work with taped sounds, electronically generated sounds, and/or electronic with acoustic sounds from the 1950s through the 1970s.

PARIS: SCHAEFFER AND MUSIQUE CONCRÈTE

In 1948, French radio technician Pierre Schaeffer, working at the experimental radiophonic studio Club d'Essai in Paris, began listening to recorded bell sounds that were played backward. In the same year, he aroused considerable international interest with a radio broadcast of *Étude au piano I* and *Étude au piano II*, in which he superimposed recordings of piano-sound fragments (performed by Boulez). Through Schaeffer's experimentation with recording techniques such as tape splicing, looping, and changes of speed and direction, he came upon an innovative method of musical composition he called *musique concrète* ("concrete music").

In contrast to the traditional, "abstract" method of composition in which the composer composed by notation and performance, in *musique concrète*, basic (and usually natural) sound events were extracted from their original sources and "concretely" manipulated on tape. The first concert of *musique concrète*, including Schaeffer's *Symphonie pour un homme seul* ("Symphony for a man alone") was presented in 1950. By 1951, the Club d'Essai had gained sufficient prestige to be awarded official status as the Groupe de Recherche de Musique Concrète.

Schaeffer's writings about electronic music included a definitive syntax for *musique concrète*, later consolidated in a formidable work, *Treatise on musical objects* (1966), which had an important influence on the future of electronic music. *Musique concrète* compositions were written by composers such as Varèse, Messiaen, Barraqué, Berio, XENAKIS, Cage, and STOCKHAUSEN as a result of their visits to Schaeffer's Paris studios.

COLOGNE: "ELEKTRONISCHE MUSIK"

A quite different approach emerged in Cologne, Germany. In 1952, the composer and theorist Herbert Eimert, together with Robert Beyer and Werner Mayer-Eppler, established an experimental recording studio for electronic music at Nordwestdeutscher Rundfunk (Northwest German Radio). The studio was created, in part, to explore the intriguing possibilities represented by the vocoder (an instrument primarily invented to produce artificial speech and speech analysis). German *elektronische musik*, unlike French *musique concrète*, aimed at generating compositional materials by purely electronic means.

In late 1953, using the sine-wave generator as the only sound source, Karlheinz Stockhausen produced the revolutionary *Studie I* and *Studie II* at the studio. While the technology that was used to produce these early pure-sound compositions was relatively basic, Stockhausen took up a more compromising stance in the *Gesang der Jünglinge* (1955–56), in which electronic sounds were interspersed with a recording of a choirboy's singing. Subsequently, other composers also extended the possibilities of organised sound. Hungarian composer György LIGETI experimented with the use of sound masses, as in, for example, *Glissandi* (1957), while the Argentinian Mauricio Kagel focused on the continuity of timbre as sounds changed in *Transición I* (1958).

During the 1960s, Stockhausen succeeded Eimert as head of the Nordwestdeutscher Rundfunk studio and composed many important works there. He wrote both purely electronic compositions, such as *Hymnen* ("Hymns"), which consisted of four regions, each dedicated to a specific composer (Pierre Boulez, Henri Pousseur, John Cage, and Luciano Berio), and compositions that used both electronic sounds and acoustic instruments, such as the piece *Kontakte*, written for electronic sounds, piano, and percussion.

MILAN

In Milan, an electronic workshop was established at the headquarters of Radio Audizioni under composer Luciano Berio. Italian electronic composers were less attentive to philosophical doctrines than the Cologne studio, tending instead to allow more freedom of expression and to focus on the perceived characteristics of sound structures than the manner in which they were obtained.

Notable composers who worked in the studio in the 1950s and 1960s included Henri Pousseur from Belgium (*Scambi*, 1957); Berio, who produced *Thema (Omaggio a Joyce)*, in 1958; Cage (*Fontana Mix*, 1958); and Bruno Maderna (*Continuo*, 1958), who had helped set up the studio.

THE COLUMBIA-PRINCETON STUDIO

The first system that could generate, process, and modify complex sonorities was constructed in 1955. Four years later, the system was installed at the Columbia-Princeton Electronic Music Center in New York. Known as the RCA synthesizer, it was essentially a group of monophonic modular devices that was able to control all aspects of timbre, pitch, and duration. Notes were punched on to a paper roll (later versions used continuous lines drawn by a felt-tip pen and read by an optical scanner), and the resulting compositions were either pure tape pieces or taped pieces that were to be played along with live performers. Attracting composers such as Vladimir Ussachevsky, Otto Luening, Halim El-Dabh, Mario Davidovsky, Milton Babbitt, and Charles Wuorinen, the studio at Columbia University housing the RCA synthesizer became an important international centre for electronic music. Examples of compositions from the studio included Babbitt's *Ensembles for Synthesizer* (1962–64) and Wuorinen's *Time's Encomium* (1968–69).

THE COMPUTER REVOLUTION

Throughout the 1970s, technology for the production of electronic music developed at an extremely rapid pace. The most important advance during this time—indeed in the whole second half of the century—was the advent of the computer. Shrinking in size from giant mainframes to the micro-level, computers have been used for all aspects of music-making, from the storage of digital sounds, MIDI authoring tools, and programmable real-time digital signal processing (DSP), to all aspects of composition, performance, and network communication.

By the mid-1960s, electronic facilities had been installed in American universities, including Illinois, Indiana, Michigan, Columbia, and Buffalo in New York. Important research also took place in the private sector. Computers were first used to create complex musical tones at the Bell Laboratories in the late 1950s and early 1960s, and at about the same time, Lejaren Hiller, working at the University of Illinois, began writing the first successful computer-generated music.

Private groups from other parts of the U.S. included the San Francisco Tape Music Center (which evolved into the Tape Music Center at Mills College) directed by Ramon Sender and Morton Subotnick; and Gordon Mumma and Robert Ashley's private centre in Ann Arbor, The Cooperative Studio for Electronic Music. Also, Steve REICH's private studio was founded in San Francisco in 1963 and three years later moved to New York.

Canadian groups also prospered during the 1960s. Beginning with the University of Toronto in 1959, university electronic music programmes were rapidly established in Montreal and Vancouver. Murray Schafer, an early advocate of "user-friendly" technology helped popularise university electronic music training throughout the country.

In Europe, Swedish composers and writers Bengt Emil Johnson, Gunnar Bodin, and Sten Hanson presented annual festivals in Stockholm in which they demonstrated their "text-sound compositions"—a kind of sound poetry in which spoken text and sound were electronically manipulated to produce a highly physical experience of sound. The movement had followers both in France (Henri Chopin) and in the U.S. (Charles Dodge and Charles Amirkhanian).

One of the most important international musicological research centres was in France. In 1970, President Georges Pompidou invited Pierre Boulez to set up and



Hulton Getty

Karlheinz Stockhausen in his studio in 1971. He has been a leader in electronic music since his first works in the 1950s.

head the Institut de Recherche et de Coordination Acoustique/Musique (IRCAM), as part of the Beaubourg complex of contemporary art in Paris. Under Boulez—and from 1992 Laurent Bayle—IRCAM's research focused on auditorium acoustics, psycho-acoustics, analysis/synthesis, musical representations, real-time systems, studio on line, computer service, and scientific articles. From the first composition created at IRCAM, Boulez's own *Répons* (1980–81), for six soloists, small orchestra, and electronics, to Kaija Saariaho's *Près* (1997), for cello and electronics, composers from around the world have continued to work and study in IRCAM's stimulating environment.

PERFORMANCE

Most early electronic compositions were heard only on recordings or in a small concert hall on tape. Therefore, it was quite remarkable that over two million listeners were able to hear Varèse's *Poème électronique* at the Brussels World Fair in 1958, when it was fed from a three-channel tape system to speakers positioned in the ceiling and walls. Despite the public's eventual familiarity with electronic sounds, because of both a lack of instrumental mobility and various compositional techniques, most electronic music performance has, throughout its history, been heard but not seen. Electronic sounds have been used in combination with other art forms, such as film, theatre, and dance.

FILM, DANCE, AND LIVE CONCERT

The first all-electronic film score was created by Louis and Bebe Barron in 1956 for *The Forbidden Planet*. The more complex the technology became, the longer it took to produce the scores. In 1977, Ben Burt was able to create both the music and all the sound effects for the first *Star Wars* film quite rapidly, using microphones, three tape recorders, a Minimoog, an ARP 2600, and a few sound-altering devices. For Francis Ford Coppola's *Apocalypse Now* (1980), however, it took four synthesists seven months in a 24-track studio to construct the film music. Sophisticated technology was able to produce some dazzling effects: in 1994, an IRCAM team (led by Xavier Rodet and Philippe Depalle) created an electronic castrato voice for the European film, *Farinelli*.

Modern dance companies were also closely associated with electronic music. For example, from 1966 U.S. composer Gordon Mumma regularly provided electronic scores for the Merce Cunningham Dance Company, while at the same time the Alwin Nikolais Dance Company bought the first Moog synthesizer. From "happenings" to mixed-media installations, dance and electronic music have continued their close association to the present time. Live performances, from Babbitt's *Vision and Prayer* (1961) for soprano and tape, to Frances White's *Trees* (1992) for two violins, viola, and computer music on tape, have long combined tape and acoustic sounds. However, live performance using electronic instruments was not possible until the latter were portable enough to be moved on to a stage.

ELECTRO POP

During the 1970s, when small synthesizers first became available, a number of players, especially in pop music, made a great impact on the public. One of the earliest proponents was the jazz rock musician and composer Jan Hammer, who began experimenting with the Minimoog in the 1970s. Other pop and jazz artists using synthesizers in live performance during the 1980s and 1990s included Brian Eno, Suzanne Ciani, Stevie Wonder, Chick Corea, and Herbie Hancock. The complexity of each of these electronic systems and the individuality of the sounds that each artist produced made it impractical for others to try to recapture their live performances. Thus, a synthesizer repertoire was never fully developed, and documentation was restricted to recorded performances.

FUTURE TRENDS

Computers have also been used in many other live music contexts. The sophisticated advancements and innovations in computer technology now enable a variety of musical sounds. For example, a musician's movements can trigger many different sounds while the musician is playing a single instrument. And the technology is also being used by non-musicians—the specific body movements of a dancer, for instance, can manipulate computer-generated music.

Most of the important aspects of electronic music development are associated with the evolution of computer technology. Special computer-programming languages such as Csound, Cmix, MAX, and SGI-MAX have provided increasingly sophisticated sound development aids. With the aid of these programs, composers can control as many aspects of the music as desired. The most common goal is to generate a composition by superimposing automatic control structures over various musical parameters. Examples of other composers in the late 1990s who use computers for their experimental compositions include David Cope, Joel Chadabe, Larry Polansky, and David Rosenboom.

Joan Wildman

SEE ALSO:

AMPLIFICATION; RECORDING STUDIOS.

FURTHER READING

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Mathews, M. V., and J. R. Pierce. *Current Directions in Computer Music Research* (Cambridge, MA: MIT Press, 1989).

SUGGESTED LISTENING

Birtwistle: *The Mask of Orpheus*;
Cage: *Roaratorio*;
Coppola: *Apocalypse Now*;
Eno: *Music for Films*;
Herbie Hancock: *Future Shock*;
Kraftwerk: *Trans-Europe Express*;
Schaeffer: *Parole et musique*;
Stockhausen: *Donnerstag aus licht*.

SIR EDWARD ELGAR

Edward Elgar was born in Broadheath, a village near Worcester, England, on June 2, 1857. Although his father was a piano tuner and the owner of a music shop, Elgar had little formal musical education, and was largely self-taught. His mother encouraged his earliest forays into composition, and, from the age of 16, he worked locally as a music teacher.

In 1889, Elgar married one of his pupils, Caroline Alice Roberts. After a brief, and largely unsuccessful, attempt to establish himself in London, Elgar returned with Alice (as his wife was known) to Worcestershire, where he acquired a modest reputation as a writer of cantatas. It was Alice who reputedly spotted the originality of a tiny musical phrase that Elgar was improvising, and encouraged him to use it as the basis for the work that finally brought him fame.

THE "ENIGMA VARIATIONS"

The official title of this orchestral piece was *Variations on an Original Theme*, but it became known as the "Enigma Variations"—the "enigma" being the identity of the original, larger theme that is actually never stated. The conductor Hans Richter instantly recognised the "Enigma Variations" as a masterpiece, and conducted its first performance in London in 1899. The music marks the belated arrival of Elgar's fully-fledged style—in which nobility, nostalgia, and a quiet passion are fused into an intimate and deeply felt poetry.

Elgar's next major work, the oratorio *The Dream of Gerontius* (1900), further developed his mature style. Although its first performance in Birmingham was a failure, a more successful performance in Düsseldorf, Germany, the following year, confirmed Elgar's status as the most gifted English composer of his generation. Richard STRAUSS, who attended the Düsseldorf performance, toasted Elgar as the "first English progressive composer."

Other works were received more favourably in Britain: the concert-overture *Cockaigne* (1901) and the first two parts of a series of five concert marches collectively titled *Pomp and Circumstance* (1901–30).

These popular marches echoed the pageantry of the British Empire, and Elgar became a national hero. He was showered with honours, a knighthood, and the Order of Merit among them, and in 1905 he was appointed Professor of Music at Birmingham University. His success, however, was not limited to Britain. In 1904, he travelled to the U.S. to receive a Yale doctorate, and was to return on three later occasions to conduct his work.

THE IMPACT OF WAR

World War I changed everything for Elgar. The years of conflict profoundly depressed him, radically altering both his outlook on life and his music, which had been so closely tied to the ethos of the turn of the century. A small group of works, including his deeply reflective, gentle Cello Concerto (1919), echoed his new, melancholy mood. The Cello Concerto's performance was the last witnessed by Lady Elgar, who died early in 1920. After her death, Elgar wrote very little new music.

In 1923, Elgar returned to live in Worcester, where he completed his oratorio trilogy, and began work on his unfinished Symphony No. 3, and an opera based on Ben Jonson's *The Devil Is an Ass*. He also worked enthusiastically at recording his own music for the gramophone—one of the first composers to do so—including a performance of the Violin Concerto (written in 1910), starring a 16-year-old violinist, Yehudi MENUHIN. Elgar died on February 23, 1934.

Alan Blackwood

SEE ALSO:

BRITTEN, BENJAMIN; LATE ROMANTICISM; ORCHESTRAL MUSIC; TIPPETT, MICHAEL; VAUGHAN WILLIAMS, RALPH.

FURTHER READING

Kennedy, M. *Portrait of Elgar* (Oxford: Oxford University Press, 1995);
Nice, David. *Edward Elgar: An Essential Guide to His Life and Works* (London: Pavilion, 1996).

SUGGESTED LISTENING

The Apostles; Cello Concerto; *Cockaigne*;
The Dream of Gerontius; "Enigma Variations";
Falstaff; *Pomp and Circumstance*;
Symphony No. 1;
Symphony No. 2; Violin Concerto.

DUKE ELLINGTON

In a career spanning five decades, Duke Ellington—songwriter, bandleader, pianist, composer-arranger, showman, and global ambassador for jazz—had an unequalled impact on the development of jazz and popular music. He expanded the artistic boundaries of jazz through extended concert suites and sacred works, and put the soul of his African-American heritage into ambitious pieces such as *Black, Brown, and Beige* and the *Liberian Suite*. John Edward Hasse, one of Ellington's biographers, perhaps best summed up his greatness: "No one led a band like Duke Ellington, no one led a life like Duke Ellington, and no one wrote music like Duke Ellington: he was one of a kind, beyond category."

Edward Kennedy Ellington was born on April 29, 1899. The Ellingtons lived in a middle-class African-American neighbourhood of Washington D.C., and, according to Edward, his father (butler to a wealthy white physician) "raised his family as though he were

a millionaire." A high school friend later nicknamed Ellington "Duke" because of his aristocratic bearing and always highly stylish wardrobe.

When he was just seven years old, Ellington took his first piano lessons, but his real musical education came from imitating the brilliant "stride" player James P. Johnson (1894–1955). Stride was an early jazz piano style that used bass chords played in huge intervals with the left hand. Although originally intending to become an artist, Ellington subsequently turned down an art scholarship in order to concentrate his talents on music. His first composition, a tune called "Soda Fountain Rag," was written in 1914, and Ellington made his professional debut at age 17.

CONQUERING THE COTTON CLUB

In 1923, at the height of the Jazz Age, Ellington left Washington for New York. There he led a popular five-piece group known as the Washingtonians. This small ensemble gradually evolved into a 10-piece orchestra, for which Ellington composed songs such as "Black and Tan Fantasy" and "East St. Louis Toodle-oo," which was co-written with trumpeter Bubber Miley (1903–32). Miley's use of the plunger mute to create a "wa-wa" and "growl" effect became an important feature of Ellington's early arrangements. Many of these tunes were performed in what was called "jungle style," using African-rooted rhythms and harmonies. In 1927, the band became a 12-piece orchestra, and moved uptown to Harlem's famous Cotton Club, an exclusive nightclub featuring the hottest music and the greatest African-American entertainers in town. The reigning "aristocrat of Harlem," Ellington popularised his earliest hits there—"The Mooche," "Mood Indigo," and his first extended work, "Creole Rhapsody." By 1931, the Duke Ellington Orchestra had become one of the top jazz and dance bands in the country.

Gradually, Ellington assembled the ideal jazz orchestra—featuring Johnny HODGES on sax; Rex Stewart, Ray Nance, and Cootie Williams on trumpet; and Juan Tizol and Lawrence Brown on trombone. His genius lay in his ability to compose and arrange for the distinctive individual styles of his musicians, and in his creation of original harmonies and textures. Throughout the 1930s, the orchestra boasted a repertoire of sophisticated hits—"It Don't Mean a Thing (If It Ain't Got That Swing)," "In a Sentimental Mood," and "Prelude to a Kiss"—as well as extended pieces such as "Reminiscing in Tempo," and "Diminuendo and Crescendo in Blue."



The royalty of jazz, Duke Ellington, at the piano where his prodigious talent and genius broadened 20th-century music.

By the early 1940s, with the arrival of bassist Jimmy Blanton, saxophonist Ben WEBSTER, and the brilliant young arranger-composer Billy Strayhorn (1915–67), the Ellington orchestra reached what many critics consider its artistic pinnacle. Nicknamed “Sweet Pea,” the diminutive, classically-trained Strayhorn became Ellington’s alter ego and co-arranger. He also composed the band’s theme tune, “Take the ‘A’ Train,” as well as atmospheric jazz standards such as “Lush Life,” “A Flower is a Lovesome Thing,” and “Chelsea Bridge.” Ellington called the shy, intellectual Strayhorn “my right arm, my left arm, all the eyes in the back of my head, my brain waves in his head and his in mine.” When they collaborated, said Ellington, “the whole world came into focus.”

BEYOND JAZZ: SYMPHONIES AND BROADWAY

In 1941, Ellington took on his first theatrical project, the ground-breaking African-American musical revue *Jump For Joy*, which yielded an instant hit, “I Got it Bad (And That Ain’t Good).” During this period some of Tin Pan Alley’s finest lyricists—including Bob Russell (“Don’t Get Around Much Anymore” and “Do Nothing ‘Til You Hear From Me”) and Johnny MERCER (“Satin Doll”)—also transformed Ellington instrumentals into popular hits. *Black, Brown, and Beige*, a major work in three movements that premiered at New York’s Carnegie Hall in 1943, represented a bold new step, even for an artist as adventurous as Ellington. He conceived this “tone parallel” as a history of black people in America, encompassing the totality of African-American experience—from the early terrible days of slavery to the beginnings of the cries for racial equality in the early 20th century.

By the early 1950s, the tightly knit Ellington organization had begun to unravel with the departure of several key members. Ellington’s fortunes dwindled with the decline of big-band music, but rallied after his stunning performance at the Newport Jazz Festival in 1956. The next decade proved especially fruitful, both commercially and artistically, with the successful premieres of enduring works such as *A Drum Is a Woman*, his Shakespearean suite *Such Sweet Thunder*, and the *Far East Suite*. In 1963, a nominating committee urged that Duke Ellington receive the Pulitzer Prize for Music. When the award was mysteriously denied, the 64-year-old Duke responded with aristocratic reserve: “Fate,” he quipped, “doesn’t want me to be famous too young.” However, in April 1969,

on Ellington’s 70th birthday, President Richard Nixon awarded him the nation’s highest civilian award, the Presidential Medal of Freedom.

THE LEGACY OF DUKE

Weakened by cancer, Ellington died from pneumonia in New York City on May 24, 1974. As the jazz writer Stanley Dance said in his eulogy, “He reached out to people with his music and drew them to himself.”

Ellington’s rich musical legacy (more than 5,000 works) continues to be explored. In 1981, *Sophisticated Ladies*, a Broadway revue, introduced Ellington’s music to a whole new audience, and, in 1997, his granddaughter choreographed *Play On!*, a homage to Ellington. Symphony orchestras have added his long-form works to their repertoires, and numerous bands throughout the world continue to keep the music of his fertile imagination alive.

Michael R. Ross

SEE ALSO:

ARRANGERS; BIG BAND JAZZ; JAZZ; TIN PAN ALLEY.

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SUGGESTED LISTENING

Anatomy of a Murder; “Black and Tan Fantasy”;
Black, Brown, and Beige; “Caravan”;
Concert of Sacred Music; “Day Dream”;
“Don’t Get Around Much Anymore”;
A Drum Is a Woman; “East St. Louis Toodle-oo”;
Ellington Plays Ellington; *Far East Suite*;
“I Got It Bad (And That Ain’t Good)”;
“It Don’t Mean a Thing (If It Ain’t Got That Swing)”;
“Ko-Ko”; *Liberian Suite*; “The Mooch”;
“Mood Indigo”; “Prelude to a Kiss”;
“Satin Doll”; “Solitude”;
“Sophisticated Lady”;
Such Sweet Thunder.

GLORIA ESTEFAN

One of the few Latin performers to make huge inroads into pop mainstream, Gloria Estefan is one of the most culturally significant American singers of the 1980s and 1990s. An astute businesswoman and talented singer-songwriter, Gloria, backed by her husband's group, the Miami Sound Machine, has earned millions performing Latin and English pop songs to fans all over the world.

Gloria Estefan was born Gloria Fajardo in Cuba on September 1, 1957. Her father worked as a bodyguard for President Fulgencio Batista, and with the rise of Fidel Castro, the family emigrated to Miami in 1960. Like the children of many exiled Cubans, Estefan grew up with one foot in Latino culture and the other placed firmly in American pop culture. In high school, she studied singing and played the guitar, and in 1974 performed at a wedding where she was joined by a new trio, the Miami Latin Boys. The trio had formed in 1973, and was made up of Enrique Garcia on drums, Juan Avila on bass, and Emilio Estefan on keyboards. Gloria and the Miami Latin Boys performed together part-time until 1975, when she became a full member of the band and the group changed its name to the Miami Sound Machine.

By 1979, Gloria and Emilio had married and the quartet had recorded its first album. Sung entirely in Spanish, the album was distributed by CBS International and did well in most of the Spanish-speaking world. By 1985, the Miami Sound Machine, now a nine-piece band, had recorded seven albums in Spanish and were popular in Europe and Central and South America.

BREAKING INTO THE ENGLISH-SPEAKING CHARTS

Although their first single sung in English was "Dr. Beat," in 1984, they didn't make it into the English-speaking U.S. pop charts until 1985 with "Conga." By this time, the Miami Sound Machine had moved from CBS International to Epic Records, and their first album sung in English with Epic, *Primitive Love*, boasted several chart hits, including "Bad Boy." The album quickly went double platinum in the U.S., selling over 4 million copies.

Realising the prominence and appeal of their singer, the group changed its name in 1987 to Gloria Estefan and the Miami Sound Machine. That same year, they released another album, *Let It Loose*, and more Top 10 singles followed, such as "Rhythm Is Gonna Get You," "Can't Stay Away from You," and "Anything for You."

Cuts Both Ways (1989) was Estefan's first solo album, although the Miami Sound Machine continued to back her. The album reached triple platinum and contained a No. 1 single, "Don't Wanna Lose You." Two other singles, "Lose You" and "Here We Are," were Top 10 hits sung in English, but were also reprised in Spanish on the same album.

OVERCOMING TRAGEDY

In the late 1980s, Estefan's rise to the top of pop was rapid, but in 1990 her career was halted abruptly when she was injured in a traffic accident. The bus that she and the Miami Sound Machine were travelling in was hit from the rear by a truck and was forced off the road. Estefan suffered serious damage to her vertebra and, following surgery, spent the year in rehabilitation. In 1991, however, she resumed performing and released a new album titled *Into the Light*, which documented much of her struggle after the accident. The album, which contained the No. 1 single "Coming Out of the Dark," rose higher in the charts than any of her previous releases.

In the 1990s, Estefan continued to remain at the top of both the English- and Spanish-speaking charts worldwide. In Spanish, she released two albums, *Mi Tierra* (1993) and *Abriendo Puertas* (1995). In English, she came out with a best-selling greatest hits collection (1992), and an album of her own version of classic pop songs, *Hold Me, Thrill Me, Kiss Me* (1994).

Dave DiMartino

SEE ALSO:

CUBA; LATIN AMERICA; POP MUSIC; SALSA.

FURTHER READING

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SUGGESTED LISTENING

Cuts Both Ways; *Gloria*; *Greatest Hits*; *Into the Light*; *Let It Loose*; *Mi Tierra*; *Primitive Love*.

EUROPEAN JAZZ

After World War I, when American jazz musicians began crossing the Atlantic, Europe was able to experience its first taste of jazz. Many critics and audiences were enamoured with the new sound—which seemed to signal a complete break from stale and exhausted Old World traditions. The result was a new breed of European jazz musicians who gradually developed their own style.

THE JAZZ INVASION

The Jazz Age came to Europe barely a year after the end of the war. On October 28, 1919, the Original Dixieland Jazz Band (ODJB) opened at the London Hippodrome. The self-confessed “musical anarchists” took audiences by storm, moving on to a nine-month stint at the Hammersmith Palais. At about the same time, the young, New Orleans-born clarinetist Sidney Bechet was also in London, performing with an African American concert band, the Southern Syncopated Orchestra. Although the band was not strictly a jazz ensemble, the orchestra gave Bechet scope to improvise the blues on his clarinet, and his fluid, lyrical style made a deep impression on European classical musicians. For Swiss conductor Ernest ANSERMET, who reviewed one of Bechet’s performances, Bechet was an “artist of genius.” He even played at Buckingham Palace, having been invited by the Prince of Wales.

By the mid-1920s, American-style jazz had a foothold in virtually every European city and, by the late 1920s and early 1930s, London, Berlin, and Paris had established dance band traditions of their own. Often, it seemed that the Europeans were far ahead of the Americans in appreciating the significance of jazz. The world’s first jazz magazine was launched in Paris, and one of the first jazz books, published in 1932, was written by a Belgian, Robert Goffin. However, bands and groups still tended to rely on imported American musicians, and, at the beginning of the 1930s, Europe had yet to produce any truly great players who could stand alongside the best of the Americans.

THE HOT CLUB: EUROPEAN JAZZ COMES OF AGE

While London had tended to be the focus for the first visiting American artists, it was Paris that eventually produced the first significant homegrown European jazz musicians, with a style all their own. In 1934, a quintet made up of guitarists Django REINHARDT, his brother Joseph Reinhardt, and Roger Chaput, violinist Stéphane Grappelli (1908–97), and double bass player Louis Vola became the house band of the French jazz organisation Hot Club de France. The quintet gave its first concert at the Ecole Normale de Musique in December that year.

Although the style of the Quintette du Hot Club de France, as it became known, owed much to the work of two Americans, violinist Joe Venuti and guitarist Eddie Lang, the particular combination of Reinhardt and Grappelli produced quality jazz of startling originality. The romantic, lyrical sound marked a new-found confidence in the European movement, and in Reinhardt, Europe at last found the great jazz musician it had been seeking. He provoked just about equal amounts of envy and admiration in his American contemporaries. For trumpeter and composer Mercer Ellington, the son of the legendary Duke ELLINGTON, Reinhardt was “the most creative jazz musician to originate anywhere outside the U.S.A.,” while trumpeter Doc Cheatham declared that “It was upsetting to hear a man who was a foreigner swing like that.”

TRAD VERSUS BOP

After 1945, Europe opened up once again to the influence of America. It turned, however, not to the experiments of young contemporary musicians such as Charlie PARKER and Dizzy GILLESPIE, then forging the brand-new bebop jazz style, but to the early New Orleans, or Dixieland, pioneers. Traditional jazz, or “trad,” with its upbeat tempo and easy-on-the-ear sound, was irresistible to European audiences that were exhausted by war and postwar austerity.

Trad jazz took a particularly strong hold in Britain, when a dispute between the American and British musicians’ unions meant that many American bands were prevented from touring between 1935 and 1956. Homegrown jazz musicians were able to come to the fore, and bands led by the trombonist Chris Barber, and trumpeters Ken Colyer, and Humphrey Lyttelton enjoyed huge popular success. At moments, it seemed as if trad would become a mainstream style: trumpeter Kenny Ball and clarinetist Acker Bilk

both had hits in the pop music charts, while the later style of the BEATLES sometimes featured impressive brass arrangements that had been influenced by the Dixieland sound.

Bop, however, had a small and growing number of adherents, and Europe was finally able to produce a succession of bebop musicians of world-class stature. Swedish baritone saxophonist Lars Gullin was the first European since Reinhardt to create a stir in the U.S. He was also the first European to win a jazz poll—as best newcomer—in *Down Beat*, the leading American jazz magazine.

JAZZ AS ART

When jazz was brought to Europe it was transplanted to a new environment, and inevitably produced a different sound from its American counterpart. Europe is steeped in the traditions of concert and folk music, and these styles have inevitably affected the development of European jazz. Audiences, too, have had different expectations. Whereas in the U.S. jazz has always been a commercial form of popular music, in Europe it has been appreciated much more as an art form, both in clubs and in concert halls. As many American jazz artists touring Europe have remarked, musicians are given much more respect in Europe. The downside is that audiences are rarely large, and jazz remains a specialised, even elitist, interest.

One advantage of the artistic grouping of the European jazz community had been the strength of the avant-garde. Free jazz has had a particular impact in Britain and Germany. In the 1960s, German trombonist Albert Mangelsdorff developed his own style of free “abstract” jazz, incorporating elements of Indian raga music and experimenting with multi-phonics (sounding several notes at once on a single-voice instrument). The British acoustic and electric guitarist John McLAUGHLIN helped pioneer jazz rock in the late 1960s and 1970s, and also came under the influence of Indian music, introducing asymmetrical rhythms in a manner totally new to jazz.

EUROPEAN JAZZ TODAY

Every country throughout Europe now has its own jazz community, and numerous jazz organisations are active in Britain, Germany, France, Sweden, Poland, Holland, Italy, and Switzerland. One of the largest organisations is Belgium’s Werkgroep Improviserende Muzikanten (or WIM—“Association of improvising

musicians”). It was formed in 1972 when, as a result of financial discrimination (when compared to the fees paid to visiting American musicians), a number of Belgian avant-garde musicians refused to play at the Middelheim Jazz Festival in Antwerp, Belgium. Since then, WIM has been dedicated to improving working conditions for jazz artists in Belgium. WIM and like-minded organisations throughout Europe focus on strengthening the community of musicians and providing maximum opportunities to perform. Such organisations have helped musicians remain true to the roots of jazz, while stimulating the development of European jazz that shows the influences of each individual country.

In addition to performances arranged by jazz organisations, jazz concerts are held at clubs and festivals all over Europe. The most popular jazz event in Europe is the Montreux Jazz Festival. The festival was started by Claude Nobs in 1967 in the small town of Montreux, on the western bank of Lake Geneva in Switzerland. In its 30-year history, the Montreux Jazz Festival has grown from a small gathering of contemporary American and European jazz artists to a full-blown, two-week extravaganza, featuring the work of artists representing all the different forms of the genre, as well as folk, country, rock, and world music. It has turned into one of the hottest festival tickets in the world, and every year hundreds of thousands of jazz music aficionados make a pilgrimage to Montreux to participate.

James Tuveson

SEE ALSO:

BEBOP; FESTIVALS AND EVENTS; FOLK MUSIC; FREE JAZZ; JAZZ; JAZZ ROCK; NEW ORLEANS JAZZ/DIXIELAND.

FURTHER READING

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SUGGESTED LISTENING

Swing in Paris;
Stéphane Grappelli: *Feeling Plus Finesse Equals Jazz*;
Lars Gullin: *Lars Gullin*;
Albert Mangelsdorff: *Purity*;
John McLaughlin: *Extrapolation*.

EURYTHMICS

One of the most visually captivating rock bands of the 1980s, Eurythmics—a colourful duo consisting of singer Annie Lennox and multi-instrumentalist Dave Stewart—were among the first pop artists to take advantage of the music video revolution of that era. The intense and sexually menacing video for “Sweet Dreams (Are Made of This)” received constant play on MTV, ensuring that the single swiftly soared to the top of the charts in 1983, while cable TV banned the promo for “Love Is a Stranger” because of its (rather tame) transvestite imagery. The band’s pairing of modern technology and Lennox’s uniquely plaintive soul vocalising was inspired and riveting.

English-born Dave Stewart (b. September 9, 1952) had been a member of Longdancer, an early signing of Elton JOHN’s Rocket Records label. Scottish-born Lennox (b. December 25, 1954) had previously sung with Stewart in the successful power-pop group The Tourists, which had several hits in Britain. Stewart and Lennox formed Eurythmics in 1980. Between that year and 1989, when they parted to pursue solo careers, the duo released eight full albums, most well received.

Eurythmics’ commercial success could not have been predicted on the basis of their debut album, *In the Garden* (1981). It was recorded at the Cologne studio of legendary German producer Conny Plank, and it featured both bassist Holger Czukay and drummer Jaki Liebezeit of Can—a distinctly non-commercial German band. It was a debut album that never reached America. RCA, Eurythmics’ U.S. label, opted to wait for their second set, 1983’s *Sweet Dreams (Are Made of This)*. It quickly went gold, setting the stage for the platinum follow-up, *Touch* (1984).

Throughout the 1980s, the band released a string of singles, including the Top 5 hits “Here Comes the Rain” and “Would I Lie to You” (1985), and became a highly regarded live act. Critics uniformly praised Lennox’s striking stage presence, and were similarly charmed by her charismatic video performances.

After a series of albums that sold respectably, ending with 1989’s *We Too Are One*, Lennox and Stewart split up. Lennox went on to record two solo albums, the platinum-selling *Diva* (1992) and *Medusa*



Lynn Goldsmith/Corbis

Annie Lennox in 1984, posing for the camera in one of her many guises, with Dave Stewart in his usual supporting role.

(1995), an album of past hits by other singers that included Procol Harum’s “Whiter Shade of Pale.” Stewart formed a new band, Dave Stewart and the Spiritual Cowboys, but enjoyed much greater success as a producer, later forming his own label, Anxious Records. In the late 1990s, Eurythmics are fondly remembered as one of the few bands of the 1980s to offer matching musical substance to the visual appeal that the video-conscious pop era required.

Dave DiMartino

SEE ALSO:

FRANKLIN, ARETHA; ROCK MUSIC; SOUL.

FURTHER READING

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(Port Chester, NY: Cherry Lane, 1985);

Waller, Johnny. “Sweet Dreams”: *The Definitive Biography of Eurythmics* (Wauwatosa, WI: Robus, 1985).

SUGGESTED LISTENING

Eurythmics: *Savage*;

Sweet Dreams (Are Made of This); *Touch*;

Annie Lennox: *Diva*.

BILL EVANS

Bill Evans was one of the most important jazz pianists of the late 1950s and early 1960s. Owing much of his style to the bebop pianist Bud POWELL, Evans's main accomplishments were the introduction of a form of collective improvisation into the standard jazz piano trio, and the crafting of a subtle and introspective style in jazz piano playing. He also helped to popularise the use of triple meter in jazz, and several of his compositions (for example, "Waltz for Debby" and "Blue in Green") are now standards of the jazz repertoire. Many of his recordings featured small, intimate ensembles, particularly trios (piano, bass, and drums) and duos (with bass, guitar, or vocalist). These arrangements seemed to suit his pensive yet expressive musical style.

FORGING HIS OWN STYLE

William John Evans was born on August 16, 1929, in Plainfield, New Jersey. Although a jazz pianist from his youth, it wasn't until after military service in World War II that his jazz career began in earnest. Early on, he played with George Russell and Charles MINGUS. His first solo recording, *New Jazz Conceptions*, was made in 1956, although he was playing regularly with a group led by clarinetist Tony Scott. While Evans's style at that time owed much to bebop and especially to Powell, Lennie Tristano, and Horace SILVER, he was also beginning to craft his own unique approach. He developed a delicate tone on the piano that had rarely been used before in jazz. For example, one aspect of his tone was the simulation of a bell tone made by firmly striking a single note that was then allowed to ring, its tone decaying without being obscured by other succeeding notes. One of the best examples of this can be heard in "Peace Piece," a famous early example of modal jazz in which a simple, two-chord vamp with pedal tone allows Evans an expansive but refined solo.

In 1958, Evans collaborated with trumpeter Miles DAVIS on the seminal jazz album *Kind of Blue* (1959). Evans was credited as co-composer with Davis for "Blue in Green," and he performed the famous "So What" chords on the piece of the same name.

In 1960, Evans formed his own trio, which included bassist Scott LaFaro and drummer Paul Motian. The style of the trio was noteworthy in that LaFaro was freed from the standard timekeeping role of the walking bass line and his interplay with Evans redefined how a piano trio could work in jazz. The group was noted for its remarkable sensitivity and musical expressiveness. A particularly striking example of this was their version of the standard "Autumn Leaves," in which Evans and LaFaro traded phrases after the initial head and a few initial bass phrases, only to overlap phrases gradually until they (and Motian) were equally and spontaneously improvising.

In 1961, LaFaro was tragically killed in a car accident. Evans continued to perform, using a variety of bass players. Of the subsequent bass players, Eddie Gomez was, perhaps, technically and musically the most noteworthy.

QUIET INFLUENCE

Although Evans's introspective approach to jazz had little or no impact on future developments such as free jazz and jazz rock, his style has greatly influenced most other jazz pianists. Evans presented pianists with a new way of voicing harmonies and developing standard chord progressions, and he passed on to musicians and listeners alike his own refined, introspective sensibility.

Evans died on September 15, 1980, leaving a whole generation of jazz pianists indebted to him, including Chick COREA, Herbie HANCOCK, and Keith JARRETT.

Paul Rinzler

SEE ALSO:

BEBOB; JAZZ.

FURTHER READING

Pettinger, Peter. *Bill Evans: How My Heart Sings* (New Haven, CT: Yale University Press, 1998);
Reilly, Jack. *The Harmony of Bill Evans* (Milwaukee, WI: H. Leonard Publishing, 1982).

SUGGESTED LISTENING

Everybody Digs Bill Evans;
Portrait in Jazz;
Sunday at the Village Vanguard;
The Tony Bennett/Bill Evans Album;
Waltz for Debby.

THE EVERLY BROTHERS

The Everly Brothers were responsible for introducing a country style of harmony singing into rock'n'roll. While Don Everly (b. February 1, 1937), sang tenor, his brother Phil (b. January 19, 1939), sang high, keening harmonies. The brothers based their style on the singing of Appalachian groups such as The Blue Sky Boys and The Louvin Brothers. The Everly Brothers updated the sound for the 1950s, singing songs of teenage romance backed with a rock'n'roll beat. During the late 1950s and early 1960s, the duo had a series of huge chart hits, with songs such as "Bye Bye Love," "Wake Up, Little Susie," and "Cathy's Clown."

Don Everly was born in Kentucky, and Phil in Illinois. Their parents, Ike and Margaret, were well known on the music scene of the South and Midwest. The family toured around the country and also had their own radio show, where Don made his first appearance at age eight.

When Phil graduated from high school, the brothers—fuelled by an interest in rockabilly and its latest variant, rock'n'roll—traveled to Nashville. It was here they met producer Chet ATKINS, who signed them up to Columbia Records. Within a year, Columbia had dropped the Everly Brothers, but they then met songwriting team Felice and Boudleaux Bryant, and signed with a new label, Cadence. The Bryants had written "Bye Bye Love," but had been unable to find a suitable singer for the tune. The Everlys recorded it in their inimitable style and sold a million copies on release, almost hitting No. 1 on the charts.

After the success of their first album *The Everly Brothers* in 1958, they were seen as pop stars rather than as country singers. However, the Everlys continued to sing the traditional country songs they had learned when growing up. Their second album, *Songs Our Daddy Taught Us*, paid homage to their musical roots with their versions of American folk songs, but the record failed to find a mass audience.

They went on to have a string of Top 10 hits with songs by the Bryants, and with their own songs. In 1960, the brothers left their record company after a dispute and signed with the newly formed Warner Brothers label. Their first single for Warners was "Cathy's Clown," one of their own compositions, which featured a sophisticated, echo-laden production sound. The single proved to be the best-selling record of their career. The Everlys' clean-cut image and rather sanitised country based rock'n'roll seemed to appeal to many who found other rock'n'roll acts too risqué. At the height of their popularity, the brothers were second only to Elvis PRESLEY.

As the 1960s progressed, British groups like the BEATLES and the ROLLING STONES began to take over the American charts, making the Everly Brothers look and sound old-fashioned, although the Beatles often used Everly-style harmonies. However, the duo still had the occasional chart hit, and continued to make innovative music. Their 1968 album, *Roots*, in which they looked back to their rural past, is now regarded by critics as a forerunner of the country rock of bands like the Flying Burrito Brothers and the EAGLES.

By 1973, the Brothers' music had been eclipsed and the strain started to show. After a violent argument on stage, Phil smashed a guitar and walked out, while Don announced that the partnership was over. It emerged that the brothers had had personal problems for many years, including drug addiction and nervous collapse. However, after a spell of solo work, the Everly Brothers reformed in 1983 and made a live album, *Reunion*. Today their musical output, with its unique blend of country singing and pop melodies, is regarded as classic rock'n'roll.

Dave DiMartino

SEE ALSO:

COUNTRY; FOLK MUSIC; POP MUSIC; ROCK'N'ROLL.

FURTHER READING

Dodge, Consuelo. *The Everly Brothers: Ladies Love Outlaws* (Starke, FL: CIN-DAV, 1991);
White, Roger. *Walk Right Back: The Story of the Everly Brothers* (London: Plexus, 1984).

SUGGESTED LISTENING

The Everly Brothers; Golden Years of the Everly Brothers; Roots; Two Yanks in England.

EXPRESSIONISM IN MUSIC

In the second half of the 19th century, the term “expressionism” was applied by critics to a diverse group of painters. In the broadest sense, the term referred to any work of art in which the artist’s emotional feelings about his subject matter formed the essence of the work. This was broad enough to include the paintings of Vincent van Gogh, Edvard Munch, and Paul Gauguin.

In its narrower sense, expressionism referred to a more specific group of painters who were active in Munich in the early 1910s. They included Franz Marc and Wassily Kandinsky, who began at this time to paint in a nonfigurative manner. The group also sponsored exhibitions by painters as diverse as Paul Klee, Pablo Picasso, and Georges Braque.

When Kandinsky turned to non-objective painting, SCHOENBERG, who was a friend of Kandinsky’s, turned to “atonal” composition (not structured around one predominate “key”). Whereas Kandinsky rejected traditional painterly values in favour of abstraction, Schoenberg rejected long-established musical values, negating the fundamental principles of tonality.

Expressionism was also seen as an extension of Romanticism, although putting greater emphasis on the expression of emotions. The essential difference was that the musical language from Romanticism to expressionism had changed: it extended tonality so that no “key” centre could be felt anymore.

OTHER INFLUENCES ON EXPRESSIONISM

Developments in psychology also played a part. At the turn of the century many psychologists, most famously Sigmund Freud, were investigating the world of the subconscious, and many artists and musicians, including Schoenberg, attempted to apply these new theories to their work. Another common intellectual influence was the philosophy of Hegel. In the early 19th century, Hegel argued that “dialectic idealism” occurred when the expression of the artist’s subjective emotions (or perceptions) were ideally resonating with the listener’s.

Schoenberg and his two disciples, Alban BERG and Anton WEBERN, made up the “Expressionist School.” This term is applied to their atonal period, and does not include their 12-tone music. Some of the more important examples of atonal music include Schoenberg’s *Pierrot lunaire* (1912) and *Herzgewächse* (1915), and many elements in Berg’s opera *Wozzeck* (1914–21).

Pierrot lunaire was written for unusual instrumentation: flute doubling piccolo, clarinet doubling bass clarinet, violin, viola, cello, piano, and voice. The harmonic language shows the composer exploring free atonality. After the Late Romantic composers, most importantly MAHLER, who stretched tonality to such a point that its real essence, cadence into a key centre, became almost arbitrary, Schoenberg and others began to search for a new constructing or controlling factor that ultimately led to the 12-note method—whereby strict rules on the treatment of a sequence of notes governed the development of the piece.

Herzgewächse was Schoenberg’s most remarkable pre-serial composition. Written for soprano with a wide range (from B \flat below the staff to F above the staff), harp, celesta, and harmonium. The combination of instruments was eerie, and the demands on the voice difficult. As with *Pierrot*, the piece depicted Schoenberg’s struggle to form a new relationship with harmony.

Wozzeck told the story of a poor soldier who killed his mistress, then committed suicide. Berg’s approach to tonality in this work, as with Schoenberg, demonstrated a rejection of the old and a search for something new. That something new was atonality. Expressionism and atonality in music represented the end of the tonal tradition, and the beginning of a pluralism that produced the serialist movement and composers as diverse as BARTÓK, LUTOSLAWSKI, and TIPPETT.

Richard Trombley

SEE ALSO:

CHAMBER MUSIC; OPERA; ORCHESTRAL MUSIC; SERIALISM.

FURTHER READING

Crawford, John. C., and Dorothy. L. Crawford.
Expressionism in 20th Century Music
(Bloomington, IN: Indiana University Press, 1993).

SUGGESTED LISTENING

Berg: *Wozzeck*; Schoenberg: *Erwartung*;
Herzgewächse; *Pierrot lunaire*.

MANUEL DE FALLA

Manuel de Falla was the first Spanish composer to gain international recognition, and his music, although heavily influenced by classical and romantic composers, popularised the heady sound of traditional Spanish folk music.

Falla was born in Cadíz on November 23, 1876, to a middle-class family that encouraged his precocious musical talent. In 1899, he began his career as a composer by writing *zarzuelas* (Spanish operetta) in order to raise money for his family, who had recently suffered financial hardship. But he found *zarzuelas* unfulfilling and began studying with composer Felipe Pedrell (1841–1922). Under Pedrell's influence, he was to compose a true Spanish opera, *La vida breve*, neither *zarzuela* nor in the well-known Italian style.

Unable to find a producer for the opera in Spain, Falla moved to Paris where success finally came in 1907 when it was staged by the Opéra-Comique. While in Paris, Falla came under the influence of DEBUSSY and his next orchestral work, *Nights in the Gardens of Spain* (1916), owes much to the great Impressionist's style.

In addition to his orchestral work, Falla also wrote incidental music for the theatre. Diaghilev, the impresario of the Ballets Russes, heard some of Falla's incidental music and commissioned him to write a ballet. The result, first staged in London 1919, was the popular and humorous *The Three-Cornered Hat*.

That same year, Falla's parents died, and he returned to Granada to care for his sister. In the 1920s, in Granada, Falla met the poet Federico García Lorca, and the two men discovered that they shared an interest in the tradition of the Spanish small-scale theatre. In order to exploit their shared interest they collaborated on a puppet opera *El Retablo de Maese Pedro* (1923), which was based partly on Cervantes' *Don Quixote*.

The puppet opera, more than any previous work, drew on traditional Spanish folk music. But in this piece Falla also uses the harpsichord for the first time. Falla featured the instrument in his next major work, the Harpsichord Concerto (1926). Inspired by the music of Scarlatti, the concerto continued to highlight Spanish folk music but within a classical setting.



Corbis-Bettmann

Manuel de Falla, Spain's most famous composer, was reticent by nature and uneasy being caught in the limelight.

In the 1930s, the political situation in Spain became increasingly unstable, and at the outbreak of civil war in 1936 García Lorca was executed by the fascists. After the war ended in 1939, Falla, uneasy with the fascist victory, fled to Argentina. During his final years there he composed only a few pieces, focusing most of his failing energy on *Atlántida*—a complicated work that he described as a “scenic cantata” exploring the influence of Catholicism on South America. Falla died on November 23, 1946, leaving *Atlántida* unfinished.

Jane Prendergast

SEE ALSO:

FOLK MUSIC; IMPRESSIONISM IN MUSIC; ORCHESTRAL MUSIC.

FURTHER READING

James, Burnett. *Manuel de Falla and the Spanish Musical Renaissance* (London: Gollancz, 1979);

Demarquez, Suzanne, trans., Salvador Attanasio. *Manuel de Falla* (New York: Da Capo Press, 1983).

SUGGESTED LISTENING

Harpsichord Concerto;
Nights in the Gardens of Spain;
The Three-Cornered Hat; *La vida breve*.

GABRIEL FAURÉ

Gabriel Fauré loosened the conventions of classical music, particularly in the areas of harmony and form, and served as a bridge linking 19th-century Romanticism to 20th-century modern music. His best work is characterised by melodies that seem to float above harmonies, enriched by unexpected and original chord progressions. He made frequent use of the Greek modes as well as the traditional major and minor tonalities, giving his work a mystical quality that was both innovative and emotionally accessible.

Fauré was born in Pamiers, France, on May 12, 1845, into a minor aristocratic family. Aware of his musical talent, his parents sent him to the Ecole Niedermeyer in Paris at age nine. He studied there for 11 years, training to be a church organist and choirmaster, learning harmony, counterpoint, fugue, piano, plain-song, and composition. In the early 1860s, Camille Saint-Saëns became one of Fauré's teachers, introducing the pupil to the music of Liszt, Schumann, and Wagner.

After graduation, Fauré was appointed organist for a church in Rennes. He excelled at this, and his playing was noted for its striking and original modulations (transitions from one key to another). Despite Fauré's reputation as an organist, his earliest compositions were predominantly for the human voice. He wrote four books of songs, among them the famous "Après un rêve," in which fluid melody seems directed by emotion only, unfettered by the convention of four-measure phrases, or the three-part form of most earlier songs.

Fauré was able to compose a few important instrumental pieces during this time, including Violin Sonata No. 1, Piano Quartet No. 1, and *Ballade* for piano. (In 1877 Fauré showed *Ballade* to Liszt, who declared it "too difficult," not because of the pianistic problems, but because of its unfamiliar harmonies and form.) In 1883, Fauré married and within a few years had two sons. To support his family, he gave harmony and piano lessons, which left him little free time to compose. In 1892, he was appointed teacher of composition at the Conservatoire in Paris, where his students included RAVEL and Nadia BOULANGER.

In 1900, his most famous masterpiece, the Requiem, was performed. It had taken him over ten years to compose, and after that first performance became enormously popular. Although titled Requiem, it was not composed with one person in mind, but, as Fauré said, "for the pleasure of it."

From 1903–21, he worked as the music critic for *Le Figaro*, but was too good natured to criticise the works of his contemporaries. In 1905, he was appointed head of the Conservatoire, holding the post until deafness forced him to retire in 1920.

Throughout his life, Fauré wrote songs as well as chamber music, including two violin sonatas, two cello sonatas, and two piano quartets. His *Nocturnes* have remained common pieces of the concert pianist's repertoire. His charming four-hand suite *Dolly* is extremely popular with both amateur and professional pianists, and has been arranged for orchestra. He composed music for plays, and an opera, *Pénélope*, which was produced in 1913. The final decade of his life was tremendously productive, and in this period he composed some of his most powerful works, including the *Fantaisie* for piano, the Cello Sonata No. 2, and the Piano Quintet No. 2, as well as the Piano Trio and the String Quartet, both highly original.

Fauré has been called the first French modernist, but his influence on the French composers who followed him was indirect, perhaps because the gift of lyric melody cannot be easily transmitted to students. He was also a hero in his own time, rewarded with high position and popular esteem. In 1920, four years before he died, he received the Legion of Honour, one of the first musicians to have been awarded the accolade.

Jane Prendergast

SEE ALSO:

CHAMBER MUSIC; VOCAL AND CHORAL MUSIC.

FURTHER READING

Nectoux, Jean-Michel, trans., Roger Nichols.
Gabriel Fauré: A Musical Life
(Cambridge: Cambridge University Press, 1991);
Tait, Robin. *The Musical Language of Gabriel Fauré* (New York: Garland, 1989).

SUGGESTED LISTENING

Ballade; *Fantaisie* in G Major;
Masques et Bergamasques; Requiem.

FESTIVALS AND EVENTS

Festivals began with a primarily religious function on the feastdays of the church and employed music widely for processions and celebratory songs. Later, secular feasts included masques and ballets. Music festivals as such began in Europe in the 18th century with the celebration of particular composers, and especially of Handel. These proliferated in the 19th century with that century's emphasis on nationalism. Later festivals have centred on a particular place, from the "magic" of Glastonbury to the 18th-century elegance of Bath, or on a particular composer or genre.

OPERA LEADS THE WAY

Because opera houses tend to have seasons when five or six operas are performed for a few weeks, opera festivals are a natural development. The most famous of these is the Bayreuth Festival founded by Richard Wagner in 1876 for the propagation of his own works. After his death in 1883, the management of the festival was assumed by his widow, Cosima, and in the 1990s was still under the direction of his grandson Wolfgang. The festival has provided a platform for many of the 20th century's greatest performers, including conductors Arturo TOSCANINI and Wilhelm FURTWÄNGLER, and singers Birgit Nilsson and Lauritz MELCHIOR.

The Salzburg Festival in Austria began in the 1920s to celebrate the city's most famous son, Wolfgang Mozart. Opera first featured in the festival in 1922 and Mozart remains the focal point but works by many other composers can also be heard, especially those of STRAUSS and MAHLER. In the U.K., the most famous opera festival venue is Glyndebourne, in Sussex. This festival was founded and the opera house built by the enthusiasm of one man, John Christie. It opened in 1934 with the German conductor Fritz Busch—who had fled the Nazi regime—as musical director, and has remained one of the best-loved venues. A larger hall seating 1,200 was opened on May 28, 1994, with a performance of Mozart's *La nozze di Figaro* conducted by Bernard Haitink.

Other smaller opera venues in Britain and Ireland that have earned recognition include Garsington in Oxfordshire, where performances are outdoors in a Glyndebourne-like ambience, and Wexford, near Dublin in Ireland, which has become a valuable nursery for young singers.

COMPOSERS AND PLACES

Many festivals have been built round a particular theme or place. One of the most venerable in the U.K. is the Three Choirs Festival which uses the cathedrals of Gloucester, Hereford, and Worcester as a centre for choral concerts. This festival began as early as 1715 and has been an invaluable platform for the performance of works by English composers. In the early part of the 20th century, the works of Edward ELGAR were given performances under his direction. These concerts helped to establish the composer after he had failed in London. First performances of works by Peter Maxwell Davies, Richard Rodney Bennett, and Malcolm Williamson among others have been heard at the festival.

The Aldeburgh Festival, based in the old malthouse of Snape Maltings in Suffolk, was the brainchild of Benjamin BRITTEN and Peter Pears with the English Opera Group. It was founded in 1948 and became the venue for first performances of many of Britten's works but also of works by modern composers as diverse as Dmitry SHOSTAKOVICH, Aaron COPLAND, and Francis POULENC.

Both early and modern music now have festivals to promote works and performers. Arnold Dolmetsch was one of the first musicologists to revive the interest in early instruments and music and founded the Haslemere Festival in Surrey in 1925 to give this revived repertoire an airing.

Festivals of contemporary music also play a central role in giving composers a platform. Germany is home to two of the most famous: the earliest festival to devote itself to contemporary music was founded at Donaueschingen in 1913. At first, it concentrated on chamber music and was associated closely with Paul HINDEMITH but has now broadened its remit to include larger works. The now biennial Darmstadt Summer School for new music has provided a venue for young composers to gather and hear each others' works and the works of many modern composers, including Luigi NONO, John CAGE, and Olivier MESSIAEN—each of whom also appeared at the summer school as lecturers.

Another forum for modern music was started by the International Society for Contemporary Music (ISCM). Begun in 1922 in Salzburg, the ISCM festivals have been held at various venues worldwide and, despite internal controversy, have provided premieres for many modern works including pieces by Pierre BOULEZ and Anton WEBERN.

JAZZ FESTIVALS

The antipathy of jazz musicians to timetables and organisation made jazz a latecomer to the festival scene and the first important jazz festivals were held in Europe. The Nice Jazz Festival in France was one of the first, founded in 1948, with Louis ARMSTRONG as a headliner. The Festival International de Jazz, in Paris, followed in 1949 with appearances by Charlie PARKER, Miles DAVIS, and Sidney Bechet. Since 1968, the Django REINHARDT Festival has been held in Samois-sur-Seine and has made a feature of jazz string players, especially guitarists.

Perhaps the best-known Continental jazz festival is held in Montreux in Switzerland. That festival began in 1967 and is very prestigious and wide-ranging in interest with many performances recorded.

FESTIVALS IN THE U.S.

Festivals featuring nearly every kind of music have become a significant part of the American cultural experience. As city orchestras extended their seasons into the summer months, they took summer locations which led to the founding of the music festivals organised around them. Tanglewood, Massachusetts, is one of the most famous. The first concert series was presented there in 1934 by the Berkshire Symphony Orchestra. In 1936, the Boston Symphony Orchestra, under the leadership of Sergey Koussevitzky, was invited to participate in a festival. At the same time, the Tappan family gave their Berkshire estate, Tanglewood, to the orchestra. From then on, the Boston Symphony Orchestra established its summer residence at Tanglewood. Conductors over the years have included Aaron Copland, Leonard BERNSTEIN, and André PREVIN.

Since 1915, an annual festival has been held at Ravinia Park, near Chicago, which includes concerts of all kinds, with the exception of opera which was last staged there in 1932. Performed in the acoustically perfect Ravinia Park Pavilion and attracting conductors and soloists of international renown from

all over the world, the Ravinia Festival features orchestral and chamber music, popular symphonic concerts, ballet, jazz and folk music, theatre, dance, and children's programmes. Other venues include the Detroit Symphony Orchestra at Meadow Brook, Michigan; and the Philadelphia Orchestra at both the Mann Music Center in Philadelphia, Pennsylvania, and at Saratoga Springs, New York.

More recently, several world-renowned jazz festivals have been created throughout the United States. The best known and largest of these events is the annual Newport Jazz Festival, now known as the Kool Jazz Festival. Originating in 1954, in Newport, Rhode Island, this festival remains the largest and most prestigious of its kind in the United States. Currently held in New York City, the festival continues to attract the finest musicians in jazz, including instrumental groups, vocalists, big bands, and small combos. The Monterey Jazz Festival, which first took place in 1958 in Monterey, California, is the second most famous U.S. jazz event, and is held each September.

The continued success of such classical, folk, and jazz festivals led to the introduction of rock-music festivals in the 1960s. The first of these was the Monterey Pop Festival in 1967 and this was followed by the Woodstock Music and Arts Fair in Woodstock, New York, in 1969.

With increasing internationalism of music and the enthusiasm of sponsors and audiences for large-scale events, festivals of all types appear likely to continue into the 21st century.

Judi Gerber

SEE ALSO:

FOLK MUSIC; JAZZ; OPERA; ORCHESTRAL MUSIC;
ROCK FESTIVALS.

FURTHER READING

Gottesman, R. *The Music Lover's Guide to Europe: A Compendium of Festivals, Concerts and Opera* (Chichester: Wiley, 1992).

SUGGESTED LISTENING

Best of Woodstock; Ella at the Newport Jazz Festival: Live at Carnegie Hall;
Liszt: *Faust Symphony* (Tanglewood Festival Chorus and Boston Symphony Orchestra).

ARTHUR FIEDLER

Arthur Fiedler was born into a family of musicians in Brookline, Massachusetts, on December 17, 1894. His father, Emanuel Fiedler, was a violinist with the Boston Symphony Orchestra for 25 years and his mother was an amateur pianist. Many of Fiedler's ancestors had been violinists in Austria—the surname Fiedler derives from the German for “fiddler.”

Fiedler started school in Boston and began lessons in both the violin and piano, but he had no desire to become a musician. After his father's retirement, the family moved first to Vienna, then to Berlin. After working briefly in a publishing house, Fiedler decided to return to his music, and auditioned for the Royal Academy of Music of Berlin. There he studied violin with Willy Hess (former concert-master of the Boston Symphony), conducting with Arno Kleffel (formerly of the Cologne Opera House), and chamber music with Hungarian pianist and composer Ernst von Dohnanyi. To support himself, he played in small orchestras and various cafés. He made his debut as a conductor at the age of 17.

A SUPERB INSTRUMENTALIST

At the outbreak of World War I, Fiedler returned to the U.S. and joined the Boston Symphony Orchestra, for which he played second violin. Following a brief spell in the U.S. Army (he was discharged after two weeks for having flat feet), he returned to the orchestra, this time playing the viola. He also substituted on the violin, piano, organ, celesta, and percussion and his versatility earned him the nickname the “floating kidney” among his colleagues. Fiedler's chief ambition, however, was to be a conductor.

In the 1920s, Fiedler became director of the Cecilia Society Chorus and the MacDowell Club Orchestra, two respected music groups in Boston. In 1924, he formed the Boston Sinfonietta, a chamber orchestra specialising in lesser known classical pieces, and in 1926 he conducted the Boston Pops Orchestra for the first time as a replacement for Agide Jacchia, who had resigned suddenly. Fiedler applied for the permanent position, but it was given to the

renowned Italian conductor Alfredo Casella. Casella found that the programming was not to his taste, however, and within three years he had resigned due to artistic differences.

Meanwhile, in 1927 Fiedler had begun pursuing his idea of bringing great music to the public for free. Having obtained sufficient funding, he put on a series of concerts on the Esplanade along the Charles River, playing a programme of popular classics. In the first season, six concerts drew over 208,000 people.

THE POPS ORCHESTRA AT LAST

In late January 1930, Fiedler was finally offered the directorship of the Boston Pops Orchestra. For the next half century, he revolutionised the Pops with his gifts for programming and showmanship. He gave the audience what they wanted—operatic overtures, marches, light classics—but this was interwoven with music by Wagner, Chopin, and Mozart. Even entire symphonies were sometimes performed. He was also unafraid of performing new music, especially by American composers. Broadway tunes and popular hits of the day, including BEATLES' songs, were often found in concert programmes. Fiedler particularly enjoyed his series of morning outdoor concerts for children, which often featured young soloists.

Under Fiedler's direction, the Pops became popular worldwide. In 1977, he was presented with the Medal of Freedom, the highest civilian medal in the U.S., by President Ford. Fiedler died on July 10, 1979, having earned the title of the “father of Pops.”

Esther J. Luo

SEE ALSO:

CHAMBER MUSIC; OPERETTA; ORCHESTRAL MUSIC.

FURTHER READING

Dickson, Harry Ellis. *Arthur Fiedler and the Boston Pops* (Boston, MA: Houghton Mifflin, 1981); Fiedler, Johanna. *Arthur Fiedler: Papa, the Pops, and Me* (New York: Doubleday, 1994).

SUGGESTED LISTENING

A Christmas Festival; *Fiedler's Favorite Marches*; *Irish Night at the Pops*; *Leroy Anderson Favorites*; *Opera without Singing*; *Pops Roundup*; Gershwin: *Rhapsody*.

FILM MUSIC

Whether originally used to hide the noise of the projector, to add life to a cold, two-dimensional screen, or whether simply inherited from the theatre, music has always played a role in the cinema. Pianists, organists, and even full theatre orchestras were employed in silent-film houses, playing mood music to complement the images on the screen. Source books of music were published, offering pieces suitable for a wide variety of action scenes, such as flying, train trips, and hunting.

Since the earliest days of cinema there has been a distinction made between commercial movies and “art films,” although occasionally a film in the latter category will enjoy unexpected box-office success. Similarly, film music can be divided between that written for mainstream films and that composed for art films. In the former, financial considerations are paramount, and such a film might, for example, include a potential hit single. Music created for art films, by contrast, is more, if not primarily, concerned with direct expression, rather than a supportive role.

THE WHOLE EXPERIENCE

Film music can be a passive, background element, supporting the action and dialogue in a subservient role, or it can be a more active and aggressive partner, on equal terms with the drama and cinematography. In the case of the latter, the film has parallels with opera in which the music is woven into the whole experience. Richard Wagner came up with the term *Gesamtkunstwerk* to describe a unified piece of work, even broader in scope than opera, combining drama, music, the human voice, poetry, and visual art. The intimate involvement of music in a film can be seen as a continuation of this concept.

The writer Claudia Gorbman used the terms “diegetic” and “non-diegetic” to distinguish between the two main categories of music heard on a film soundtrack. The diegetic is heard not just by the audience but also by the characters in the film. For example, in the torture scene in *Reservoir Dogs* (1991), Stealer’s Wheel’s “Stuck in the Middle with You” is heard not only by the viewer, but also by Mr. Blonde

and his victim. The non-diegetic is heard only by the audience, although this does not necessarily classify it as background music. In *Pat Garrett and Billy the Kid* (1973), for instance, Bob DYLAN’s song “Knocking on Heaven’s Door” is used as accompaniment to the death of the outlaw played by Slim Pickens. For the audience, it is central to the scene, even though it is not heard by the outlaw and his wife.

FUNCTIONS OF FILM MUSIC

Narrative film usually follows a standard and fairly rigid structure, with music playing a role at each stage. First, there are the opening credits, during which the music establishes a basic mood. This is followed by an exposition, which sets the time, place, characters, and nature of the story. After this, there is a development section, where people and situations evolve, taking on new or changing meanings and relationships. As situations develop, the music continues to reflect the process. Then there is the denouement—the climax of the drama, the resolution of a conflict, and where situations are brought to a close. Finally, there are the closing credits, in which the music reinforces the intended mood. The use of music in the final credits is such standard practice that a lack of music, though now a familiar device, often has an eerie impact.

A film’s overall mood can be established and reinforced by the harmonic development of the music—just as a specific mood can be created in the opening bars. Within the structure of a film, music often oscillates between tension and relaxation to support the action. Loud, fast, and discordant music creates tension; soft, slow, and harmonious music induces calm. However, the composer and director may choose to toy with the audience’s expectations. In an Alfred Hitchcock thriller, for example, light, “romantic comedy” music is sometimes used as a scene-setter, which ironically has the effect of heightening the suspense. As a result, music can support the narrative (or the audience’s assumptions about it), can act in dramatic opposition to it, or can even seem to be unrelated to it.

Film music can get close to achieving Wagner’s concept of wholeness by giving a character, place or repeated situation its own musical motif—perhaps a melody fragment or chord progression to help unify the action. Music can also expose a character’s thoughts—for example, tense, urgent music used to

accompany an actor's bland, expressionless face will create an underlying menace. On a more pragmatic level, music can also assist the director and editor in moving from scene to scene seamlessly.

Film music can be classified under certain predominant styles, although many films make use of more than one. Broadly speaking, it may be divided into those that use classical music and those that resort to more contemporary, indigenous styles.

CLASSICALLY ORIENTED SCORES

Some films make use of already existing classical music. In such cases, it is the audience's recognition of the music that helps to define or reinforce the mood. Even if a particular piece is unfamiliar to the audience, its recognisable style, or genre, will have the required effect. Examples of classically oriented scores include: *2001: A Space Odyssey* (1968), *A Clockwork Orange* (1971), *The Age of Innocence* (1993), and *Schindler's List* (1993). Often, existing classical music is reworked to maximise its effect and tie it more closely into the drama. *Drowning by Numbers* (1988) and *Dangerous Liaisons* (1988) are notable examples.

The second category comprises scores commissioned for a specific film. These may be composed in any style, although there are four main subdivisions: post-romantic, post-impressionist, neoclassical, and contemporary. Examples of the post-romantic style are *Gone with the Wind* (1939), *Greystoke* (1984), and *Once Upon a Time in America* (1984). Post-impressionist scores include those for *Orphée* (1960) and *Beauty and the Beast* (1991). The neoclassical style is put to effective use in *Psycho* (1960), *The Manchurian Candidate* (1962), and *The Piano* (1993).

More contemporary scores include *The Fifth Element* (1997); *Mishima* (1985), in which Philip GLASS uses a minimalist approach involving nonstop, shifting patterns; and the music for *Fantastic Voyage* (1966) by Leonard Rosenman, which is atonal (not in any key) in style and therefore somewhat unsettling. The expansive scenes in *Apocalypse Now* (1979) owe much to the use of electronic music, while the futuristic atmosphere of *Blade Runner* (1982) is perfectly matched to its synthesized accompaniment.

Recording the music on a large scoring stage for the Paramount Pictures film Is Paris Burning?, made in 1965.



Paramount/Aquarius Library

VERNACULAR SCORES

Just as existing classical music is used to suggest an overall mood, so the use of a particular contemporary style of music can help to establish a framework of time, place, and atmosphere. *The Third Man* (1949) and *Black Orpheus* (1958), for instance, draw on ethnic and folk music, while *A Streetcar Named Desire* (1951) and *Anatomy of a Murder* (1959) make use of especially commissioned jazz scores. Duke ELLINGTON, who wrote jazz with a classical sensibility, explored a number of styles in his film music, as in *Paris Blues* (1961). Many movies make use of existing pop and rock music, such as *Forrest Gump* (1994) and *The Saint* (1997). Other films, such as *Runaway Train* (1985), *Angel Heart* (1987), and *Lost Highway* (1997) create dramatic tension by combining contrasting musical styles in close proximity, just like a musical collage.

Since the dawn of cinema, many “serious” composers have written for film. One of the pioneers was Camille Saint-Saëns, who wrote music for *The Assassination of the Duc de Guise* (1908). In the early days of cinema, scores were created by Erik SATIE for *Entr’acte* (1924) and by Jean SIBELIUS for *The Unknown Soldier* (1926). Composers who wrote extensively for the medium included Darius MILHAUD, Heitor VILLA-LOBOS, Dimitri SHOSTAKOVICH, Ralph VAUGHAN WILLIAMS, Sergei PROKOFIEV, Aaron COPLAND, Sir William WALTON, Benjamin BRITTEN, and Gustav HOLST.

FILM MUSIC IN AMERICA

Although the cinema originated in Europe, it is largely seen as an American cultural form. It has attracted many immigrants from Europe—actors, directors, and above all composers—seeking career opportunities or freedom from persecution. American film music can be usefully divided into three categories: the Hollywood symphonists; the eclectics; and the new breed.

As “talkies,” or films using sound, appeared at the end of the 1920s, and continued to mushroom during the 1930s, immigrant composers from Europe moved to Hollywood and established a common style of composition that remained the norm until well after World War II. The “symphonists,” as they were called, adopted a style that had its roots in light opera. Featuring a large orchestra, the music was lush, romantic and often sentimental in character. It drew on more traditional, 19th-century ideas of harmony,

and made the most out of popular, memorable melodies. Notable examples include the music for: *Wuthering Heights* (1939) by Alfred NEWMAN; *Casablanca* (1942) by Max STEINER; and *Edge of Darkness* (1943) by Franz WAXMAN.

Around 1950, jazz began to appear in the film scores of some composers, such as Alex North who wrote the score for *A Streetcar Named Desire* (1951). Their efforts helped open the doors for new and varied approaches to film music. Among the most important of the new generation was Bernard HERRMANN, whose often aggressive scores, as in *Psycho* (1960), drew on a wide variety of influences. Other experimenters include: Elmer BERNSTEIN, Henry MANCINI, André PREVIN, Jerry GOLDSMITH, John WILLIAMS, and Ennio MORRICONE.

By 1980, the dominant style had changed once more, this time toward a fusion of classical and popular music. Many of the composers were classically trained, but they also identified strongly with vernacular styles. Some examples of these were: Giorgio Moroder in *Midnight Express* (1978), James Horner in *Gorky Park* (1983), George Fenton in *Dangerous Liaisons* (1988), and Howard Shore in *Silence of the Lambs* (1991).

Richard Trombley

SEE ALSO:

ARRANGERS; FILM MUSICALS; ORCHESTRAL MUSIC.

FURTHER READING

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Marmorstein, Gary. *A Hollywood Rhapsody: Movie Music and Its Makers 1900–75* (New York: Schirmer Books, 1997);
Prendergast, Roy. *Film Music: A Neglected Art* (New York: W. W. Norton, 1977).

SUGGESTED LISTENING

- Carmine Coppola: *Apocalypse Now*;
Philip Glass: *Koyaanisqatsi*;
Bernard Herrmann: *Psycho*;
Maurice Jarre: *Jacob's Ladder*;
Alex North: *Streetcar Named Desire*;
Michael Nyman: *Drowning by Numbers*;
Max Steiner: *Casablanca*.

FILM MUSICALS

Ever since Al JOHNSON shouted, "Wait a minute! You ain't heard nothin' yet!" and burst into song in the 1927 film *The Jazz Singer*, the musical has been a vital commercial—and often artistic—force in the history of cinema. The medium has spawned legendary performers including Judy GARLAND, Fred Astaire, and Gene Kelly, and some of the century's finest pop composers have written for screen musicals. These range from Ira and George GERSHWIN and Irving BERLIN to John Lennon and Paul McCartney and Elton JOHN.

OPENING THE MUSICAL FLOODGATES

The Jazz Singer was the first feature-length film with sound using singing and talking, and in 1929 the Hollywood studio MGM released the first "all-talking, all-singing, all-dancing" picture, *The Broadway Melody*. This was the first sound film with an original score (songs by Arthur Freed and Nacio Herb Brown) and it won an Academy Award for best picture.

Although the earliest Hollywood musicals were entertaining and successful, visually they were treated in much the same way as other types of films, and structurally there was little difference between film musicals and their Broadway counterpart. It took Broadway veteran director and choreographer Busby Berkeley to change all that. With films such as *Gold Diggers of 1933*, *42nd Street* (1933), and *Footlight Parade* (1933), Berkeley transformed the Hollywood musical. He staged visionary, often surrealistic, musical sequences in which the camera would soar, swoop, and glide around and through hundreds of chorus girls, often in kaleidoscopic poses. These effects would have been impossible to produce on stage, and the camera techniques that were pioneered by Berkeley quickly came into use in mainstream cinema and were a major influence on cinematography in general.

The early musicals also produced a new breed of celebrity, the musical star. Two of the first of these were Ruby Keeler and William Powell, who had

worked with Berkeley. But by the mid-1930s, the king and queen of song-and-dance were Fred Astaire and Ginger Rogers. Broadway's best songwriters went West to compose scores for the duo's musicals, including Vincent Youmans (*Flying Down to Rio*, 1933), Jerome KERN (*Roberta*, 1935, and *Swing Time*, 1936), and Irving Berlin (*Top Hat*, 1935, *Follow the Fleet*, 1936, and *Carefree*, 1937), and Ira and George Gershwin (*Shall We Dance*, 1937).

RAPID CHANGES AND FURTHER INNOVATIONS

The period of the late 1930s to 1950s produced many innovations in the film musical, such as Technicolor and animation. The first feature-length cartoon *Snow White and the Seven Dwarfs* (1937) started a whole new subgenre that included *Pinocchio* (1940), *Bambi* (1942), *Alice in Wonderland* (1951), and *Peter Pan* (1953). Also in this period, Hollywood devised another new subgenre: biographical musicals of contemporary composers and songwriters. Despite the relative success of these films, many were outlandish fabrications. Songwriters whose life-stories were treated with such creative licence included Jerome Kern (*Till the Clouds Roll By*, 1946), Richard RODGERS and Lorenz Hart (*Words and Music*, 1948), Cole PORTER (*Night and Day*, 1946), and George Gershwin (*Rhapsody in Blue*, 1945).

Beginning with *The Wizard of Oz* (1939), the unprecedented string of musical hits produced by MGM from the late 1930s to mid-1950s ranks among Hollywood's best—including *Babes in Arms* (1939), *The Pirate* (1948), *On the Town* (1949), *An American in Paris* (1951), *Seven Brides for Seven Brothers* (1954), and perhaps the most acclaimed musical of all, *Singin' in the Rain* (1952). Gene Kelly, star of *Singin' in the Rain*, brought a new vitality and athleticism to the musical in the late 1940s and 1950s. Whether splashing around a rain-soaked street in *Singin' in the Rain*, hoofing on roller skates in *It's Always Fair Weather* (1955), or cavorting with cartoon characters in *Anchors Aweigh* (1945), Kelly changed the perception of the male dancer and expanded the horizons of the screen musical.

The artistic and financial success of the movie musical was short-lived, however, and began to decline in the mid-1950s. This downfall was due in part to the failure of big-budget originals, the emergence of rock'n'roll, and the growing popularity of television—people simply weren't going to the

movies as often. Hollywood reacted by playing it safe, as far as musicals were concerned, with adaptations of Broadway shows including *Oklahoma!* (1955), *Guys and Dolls* (1955), *Carousel* (1956), *The King and I* (1956), *Pal Joey* (1957), and *West Side Story* (1961). Each of these proved enormously successful, and, although fewer musicals were being produced, those that were made money. In the 1960s, Julie Andrews (*Mary Poppins*, 1964) and Barbra Streisand (*Funny Girl*, 1968) emerged as the foremost stars in movie musicals, and the most celebrated musicals of this period were adaptations of hit Broadway shows, *My Fair Lady* (1964), *The Sound of Music* (1965), *Oliver!* (1968), *Fiddler on the Roof* (1971), and *Cabaret* (1972).

THE DAWN OF A NEW AGE OF MUSICALS

Around this time, the genre of film musical started to diversify away from Broadway and take on various kinds of music, especially the now dominant influence of rock and pop music. For example, the BEATLES helped reinvigorate screen musicals with

their film *A Hard Day's Night* (1964), and other "hip" movies followed—especially the "rockumentary" on Bob DYLAN, *Don't Look Back* (1967), *Monterey Pop* (1969), *Woodstock* (1970), and the WHO's *Tommy* (1975) and *Quadrophenia* (1979). In the 1970s and 1980s, the movie musical re-emerged sporadically with well-received films such as *Saturday Night Fever* (1977), *Grease* (1978), *Fame* (1980), *Victor, Victoria* (1982), and *Dirty Dancing* (1987). In the late 1980s to the 1990s, Walt Disney animations such as *The Little Mermaid* (1989), *Beauty and the Beast* (1991), and *The Lion King* (1994) breathed new life into movie musicals.

Foreign countries have seldom matched the Hollywood musical for invention and sheer entertainment, with the exception of Brazil's *Black Orpheus* (1959), France's *The Umbrellas of Cherbourg* (1964), and Jamaica's *The Harder They Come* (1973). The Indian film industry known as "Bollywood" (Bombay-Hollywood) produced many musicals, though these have not found a popular audience in the West due to the language barrier and the exotic sound of Indian music.

One new area is the short music video. Though essentially made to promote one song at a time, it is now a genre in its right. As historian Ted Sennett says, "the Hollywood musical may have altered its form, may move to a different beat ... but the love affair persists ..." The public still loves them.

Michael R. Ross

SEE ALSO:

ARRANGERS; CHILDREN'S SONGS; FILM MUSIC; INDIAN FILM MUSIC; MUSICALS; POPULAR MUSIC; TIN PAN ALLEY.



One of Hollywood's most talented musical stars, Gene Kelly personified song and dance in the 1950s, and many of his films, such as *Singin' in the Rain*, are classics of the genre.

FURTHER READING

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SUGGESTED LISTENING

Fred Astaire and Ginger Rogers at RKO;
Lullaby of Broadway: The Best of Busby Berkeley at Warner Bros.; *That's Entertainment: The Best of the MGM Musicals*.

DIETRICH FISCHER- DIESKAU

Dietrich Fischer-Dieskau, prominent German lyric baritone, became one of the most sought after German singers on the international scene, famed for his performances of lieder, sacred works, and opera.

Fischer-Dieskau was born on May 28, 1925, in Berlin, and was brought up in a family that stressed the importance of education and music. His father, who was a classical scholar, founded the school in their community of Berlin-Zehlendorf, and his mother was an amateur pianist who had wanted to be a professional singer.

Fischer-Dieskau began his early piano training with his mother and later, at the age of nine, studied with Joachim Seyer-Stephan. When he was 16, he began voice lessons with Georg Walter, a tenor well-known for his singing of Bach. It was with Walter that Fischer-Dieskau learned the Bach cantata repertory, which he would later perform and record. In 1942, he entered the Berlin Academy of Music where his voice instructor was Hermann Weissenborn—a teacher whom Fischer-Dieskau continued to praise for his technical insights, the breadth of his musical repertoire, and his approach to music. A year later, during one of the worst air raids on Berlin in the midst of World War II, the young singer gave his first performance of Schubert's *Winterreise*.

EMBARKING ON HIS OPERATIC CAREER

As the war was raging and young men were being conscripted for military service, Fischer-Dieskau, at age 18, was required to join the German army and served on the Eastern and Italian fronts. Two years later, in 1945, he was taken prisoner and interned in an Allied prisoner-of-war camp in Italy.

After his release, he returned to Berlin where he continued studying with Weissenborn. In 1948, Heinz Tietjen of the Berlin State Opera invited the young baritone to make his operatic debut in their production of Verdi's *Don Carlos*. Fischer-Dieskau was soon in

demand as an operatic singer throughout Germany, performing diverse roles such as Falstaff, the Count in *The Marriage of Figaro*, and Jokanaan in *Salome*. He also sang with the Vienna State Opera, the Bavarian State Opera in Munich, and at the Salzburg Festival. Already established as the leading German baritone, he made his long-awaited Bayreuth debut in 1954. In the 1960s, he sang in England at the Aldeburgh Festival, at Covent Garden, and in 1962 he sang in BRITTEN's *War Requiem* in Coventry Cathedral.

SUCCESS IN THE RECITAL HALL AND AS A WRITER

Although he was a success on the operatic stage, he was even more popular as a singer in the recital hall, where his concerts were sold out months in advance. Fischer-Dieskau's lieder repertory is immense, consisting of well over 1,000 songs. The numerous recordings of these art songs include the complete recordings of the Schubert and Schumann songs, along with most of the songs of Beethoven, Brahms, and Strauss. In addition to his concert, operatic, and recording achievements, Fischer-Dieskau has written several books on a variety of musical topics.

As an artist, Fischer-Dieskau has accomplished a tremendous amount in many fields and has made some of the great classical vocal recordings of the century. Praised for his exceptional intelligence, his flawless musicianship, and his interpretive insights, Fischer-Dieskau is also widely appreciated for his warmth and friendliness off stage.

Kathleen J. Lamkin

SEE ALSO:

OPERA.

FURTHER READING

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Whitton, Kenneth S. *Dietrich Fischer-Dieskau: Mastersinger* (London: Wolff, 1981).

SUGGESTED LISTENING

J. S. Bach: *St. Matthew Passion*;
Brahms: *A German Requiem*;
Britten: *War Requiem*; Schubert: *Winterreise*;
Johann Strauss: *Die Fledermaus*.

ELLA FITZGERALD

Ella Fitzgerald was one of the great singers of the century, and the most important practitioner of bebop and jazz scat singing. Her career, spanning seven decades, rested on an upbeat, joyful expressiveness and a nimble vocal quality that was unrivalled.

Fitzgerald was born on April 25, 1917, to a poor family in Virginia. Her childhood was difficult and after the death of both parents she was sent to live in an orphanage in New York. There she dreamed of singing and dancing, and when, at age 17, she won the Apollo Theater amateur contest in Harlem, her career was ready to take off. She was soon performing with the Chick Webb big band, and in 1937 had her first hit song, "A-Tisket, A-Tasket." The song, which Fitzgerald co-wrote, was representative of a tendency, especially early in her career, toward pop and novelty songs.

In the 1940s, Fitzgerald performed with Dizzy GILLESPIE's big band, and began to develop her "scat" solos. Scat is when a singer improvises a solo using sets of seemingly nonsense syllables to give vocal variety. Singing and scatting on songs such as "Lady Be Good" and "How High the Moon" established Fitzgerald as a scat singer. In 1948, she married bassist Ray Brown, who was leading his own band. She performed with Brown's group until the couple divorced in 1952.

In 1956, the promoter Norman Granz became Fitzgerald's manager. Under Granz's guidance, she made a series of excellent recordings of the songs of several great songwriters, including Ira and George GERSHWIN, Duke ELLINGTON, Cole PORTER, and Richard RODGERS. This series, known as the "songbooks," was oriented more toward popular music than jazz, and helped spread her reputation to a wider audience.

Throughout the 1960s and 1970s, Fitzgerald continued a busy schedule of performances and recordings, including many on the Pablo label with Count BASIE and Oscar Peterson. Her tremendous vocal abilities and technique began to decline in the 1980s, as did her health, and by 1994 she had retired. She died in 1996.

Fitzgerald is remembered for a great sense of jazz rhythm and melody, and for an impeccable technique. She was blessed with a wide range, and her intonation



Hulton-Deutsch Collection

Ella Fitzgerald in 1955 on the verge of becoming one of the few jazz icons to command a popular audience.

was nearly flawless. Her vocal tone colour was clear and bright, and while she did not place importance on the meaning of the lyrics, her great virtuosity with rhythm, swing, and melody made her one of jazz's greatest vocal improvisers. While the songbook series remains popular, it is Ella Fitzgerald's brilliant scat singing that ensures her a more prominent and permanent place in the history of jazz.

Paul Rinzler

SEE ALSO:

BAUZÁ, MARIO; BEBOP; JAZZ; POPULAR MUSIC.

FURTHER READING

Gourse, Leslie. *The Ella Fitzgerald Companion: Seven Decades of Commentary* (New York: Schirmer Books, 1998);
Nicholson, S. *Ella Fitzgerald: A Biography of the First Lady of Jazz* (New York: C. Scribner's Sons, 1993).

SUGGESTED LISTENING

Ella Fitzgerald Sings the Duke Ellington Songbook; Ella Fitzgerald Sings the Rodgers & Hart Songbook; Ella in London; Ella in Rome; Mack the Knife; Ella in Berlin; 75th Birthday Celebration.

KIRSTEN FLAGSTAD

Kirsten Flagstad was the leading Wagnerian soprano of her time. After her debut at the Metropolitan Opera in 1935, the *Herald Tribune* wrote that she "... restored old tradition and created a new one, [showing that] consummate musicianship and the utmost beauty of delivered song are not alien to dramatic truth but its deepest source and most perfect instrument." Although war and personal tragedy were to keep her from the American operatic stage for nearly a decade, her legacy lives on in countless recordings.

Flagstad was born in Oslo, Norway, on July 12, 1895. Her father was a professional conductor and her mother was a choral coach and pianist. She sang from earliest childhood, first learning the songs of Schubert, and by age ten had memorised the role of Elsa in Wagner's *Lohengrin*. As a young girl, however, Flagstad never intended to become a professional musician: her real goal was to become a doctor. While at university, severe headaches and nosebleeds forced her to miss a year and she was unable to catch up with her classes. For this reason, she terminated her medical studies and devoted herself to music, entering the National Conservatory in Oslo to study accompanying. While at the conservatory, she made her operatic debut in a college production in 1913. She received a loan to study with Gilles Bratt in Stockholm. During this time the number of roles that she sang professionally increased—these included Nedda in Leoncavallo's *Pagliacci*.

MAKING HER MARK WITH WAGNER

Soon after marrying Sigurd Hall, in 1919, Flagstad got pregnant, which forced her into an early retirement. However, she was away from the stage only temporarily, and by 1928 Flagstad was singing the dramatic soprano role of Agathe in *Der Freischütz*, by Carl Maria von Weber, at the Stora theatre in Göteborg. Flagstad sang her first Wagnerian role, Elsa in *Lohengrin*, with the Norwegian Opera Association in 1929. In 1932, for the first time, she performed Isolde in *Tristan und Isolde* in Oslo, and the next year made her first appearance at the Bayreuth Festival, the

shrine of Wagnerian music in Germany. On February 2, 1935, she made her long-awaited debut at the Metropolitan Opera in New York as Sieglinde in *Götterdämmerung*, part of Wagner's *The Ring*. Another performance as Isolde followed a few days later. That same year, she again appeared in *The Ring*, this time in the role of Brünnhilde. By this time, Flagstad was being hailed as the world's foremost Wagnerian singer.

SURVIVING THE DIFFICULT YEARS

In 1938, Flagstad divorced Hall and married Henry Johansen, a Norwegian businessman. In 1940, Germany attacked Norway, and in 1941 Flagstad returned home but performed rarely during the war years. In 1945, after the liberation of Norway, the Norwegians arrested Johansen, accusing him of war profiteering. He died the following year while awaiting trial. Although Flagstad enjoyed the support of many in the American musical community, protests by war veterans' groups and Norwegian organisations kept her from the operatic stage until 1949, when she sang at the Lyric Opera in Chicago.

She was at last invited back to the Metropolitan by Sir Rudolf Bing in 1950, her voice well preserved by years of rest. However, her return, although critically praised, was short-lived. She announced her retirement from the stage in 1951 and gave her farewell performance at the Metropolitan in 1952. In the years leading up to her death in 1962, she recorded some of her finest roles, and a few new ones. Her vocal qualities, particularly her performances of Wagner's Isolde and Brünnhilde, remain unequalled.

Jane Prendergast

SEE ALSO:

OPERA.

FURTHER READING

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Vogt, Howard. *Flagstad: Singer of the Century* (London: Secker and Warburg, 1987).

SUGGESTED LISTENING

Mahler: *Kindertotenlieder*;
Sibelius: *Kirsten Flagstad Edition*, Vols. 1 and 2;
Wagner: *Tristan und Isolde*.

FLAMENCO

The origins of the dramatic musical form so closely associated with Spain are shrouded in mystery. One strand was brought by the Arabs and Berbers (otherwise known as Moors), who arrived in Andalusia in southern Spain via north Africa, beginning in the 8th century A.D. Moorish kingdoms were gradually brought under Christian control over the next six centuries, but the unique Moorish Phrygian mode (which can be played on the white notes of the piano from E to E), remained. However, the people who took the modes and used them for their wildly haunting music were the gypsies, who may have arrived in Spain via Flanders, thus giving flamenco its name and its tone of nostalgic homelessness.

Flamenco music evolved in the underworld of itinerant tradesmen, prostitutes, criminals, and locals in the inns and taverns of the early 19th century. It then gradually became an accepted form of entertainment at feasts and weddings. As travel and interest in folk genres became more popular throughout Europe in the mid-19th century, flamenco became more respectable and was introduced into upmarket cafés, both in Spain and beyond. More and more performers turned professional and, with the advent of mass tourism and theatrical and televised performance in the early 20th century, flamenco lost much of its early wildness.

The music was given back some of its original vigour by the enthusiasm of modern composers, among them Manuel de FALLA and Joaquín RODRIGO, and the establishment of flamenco festivals in Granada and Cordoba. There was a parallel revival in interest in Spanish and classical guitar playing, and the most famous guitarist of the 20th century, Andrés SEGOVIA, introduced flamenco into the concert hall.

FLAMENCO ATTRACTS SCHOLARS

Musicologists also began to take folk idioms seriously and to characterise the types of flamenco: the singing style is often hoarse, highly ornamented and with characteristic slides; the guitar accompanies the singer with rapid strumming, alternating with improvised interludes; and the dancers maintain upright torsos

while pounding out seemingly impossible rhythms with their feet. Hand-clapping, finger-snapping, and castanets are contributed by the other members of the ensemble, and the audience, too, may join in.

Study revealed several basic *palos* or styles of flamenco: *soleares*, *siguiriyas*, tangos, and fandangos, which in turn spawned some 30 variations, distinguishable by rhythm, tempo, and lyrical content. In the 1960s and 1970s, the *palos* endured adaptations and fusions as part of what has become known collectively as New Flamenco. Paco de Lucia, on his way to making a name in the arena of jazz, shifted the traditional position in which the flamenco guitar was held (nearly vertical) to accommodate expanded technique. Newly composed songs appeared alongside the old classics.

Popular flamenco ensembles are characteristically large, 20 or more players not being unusual in large venues. In the late 1980s, the Gipsy Kings, raised in caravans in the south of France, broke the rhythm of flamenco by placing a rock rhythm section behind their massed acoustic guitars, but the passion of flamenco was still responsible for much of the group's success in recordings, global tours, and even music videos. Flamenco subsequently arrived in the contemporary market on the strings of such non-Spanish acts as Ottmar Liebert, and Strunz and Farah.

Meanwhile, back home in Spain, flamenco has been updated in ensembles that incorporate ethnic melodies and instrumentalists from west and north Africa and India. This renewed awareness of flamenco's historical Moorish roots has given the music a fresh dimension and a richer musical interest.

Jeff Kaliss

SEE ALSO:

AFRICA; AUTHENTIC PERFORMANCE; FOLK MUSIC; GYPSY MUSIC; MIDDLE EAST.

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Caravan; Ketama: *Con Alma*.

FOLK MUSIC

Folk music is the music of the common folk, traditionally played on acoustic instruments. To define it any more completely invites argument. Charles Seeger, a Harvard musicologist and patriarch of one of America's most prominent folk families, once wrote an essay, "The Folkness of the Non-Folk and the Non-Folkness of the Folk." In it, he discussed how those who preserve folk are not "the folk." The true folk have no use for folk art, he wrote, at least not any that is self-conscious enough to call itself that. As folk music was discovered, scrutinised, revived, and occasionally popularised during the 20th century, it changed, and it continues to evolve even today. It remains a source of self-entertainment for ordinary people but also has become an important part of the music industry.

INFLUENCE ON 20TH-CENTURY CLASSICAL MUSIC

As the fledgling American folk music thrived in the early part of the 20th century, European folk music, which is centuries old, began to fade away between the two world wars. This was due, in particular, to the beginning of cultural homogeneity caused by the influence of the mass media industry.

However, many classical European composers used their native folk music as the basis for works and as subjects of musicological interest. The most important of these was Béla BARTÓK, who collected thousands of recordings of Hungarian folk music. Other composers who made extensive use of folk music were Manuel de FALLA, Zoltán KODÁLY (who worked with Bartók), Ralph VAUGHAN WILLIAMS, and Witold LUTOSLAWSKI in Europe, as well as Aaron COPLAND and Charles IVES in America. Many of these composers were part of the musical nationalist movement prevalent in the first half of the century.

Folk songs were once defined as songs that had been passed on by word-of-mouth from generation to generation, with nobody knowing who had been the original composer. Today, folk songs tend to be credited to legends, such as Woody GUTHRIE, Pete Seeger, and LEADBELLY, and also to artists of the 1990s, such as John Gorka and Gillian Welch.

DISCOVERING THE ORIGINS

Folk in the U.S. is a broad umbrella term that includes types of music—such as bluegrass, country, blues, Cajun and other genres—that have taken on identities of their own. Each type of folk music has influenced the others over the years, as well as having had an impact on popular music; and in turn each type of folk music has been influenced by other types of music. Scholars began chronicling word-of-mouth music during the late 19th century. Harvard ballad scholar Francis James Child was primarily interested in the literary content when he published *The English and Scottish Popular Ballads*, but by identifying 305 "classic" ballads of the English-speaking world, he provided a reference point from which more exploration could begin.

Cecil Sharp performed essential research when he arrived from Britain to travel through the Cumberland Mountains of Kentucky in 1917 and found many English songs in daily use, sounding much the same as they did when they left England. His book *English Folk Songs From the Southern Appalachians* was published in 1919. Lamar Bascom Lunsford and Robert W. Gordon scoured the Southern mountains, looking for performers and collecting songs. Lunsford founded the oldest festival of folk music and art in the U.S., the Mountain Dance and Folk Festival in Asheville, North Carolina, in 1928. Poet Carl Sandburg was another prominent collector. While doing research for his biography of Abraham Lincoln, Sandburg supported himself by singing folk tunes and also accumulated an important collection of folk music, which he published as *The American Songbook*. John A. Lomax turned out to be the most influential of the folklorists, and along with his son, Alan, he eventually made thousands of field recordings.

FROM SONGBOOKS TO RADIO

John Lomax began with a fascination for cowboy songs, and in 1912 he published *Cowboy Songs and Other Frontier Ballads*. Among the songs he collected for that volume was "Home on the Range." In 1915, he listed seven types of American ballads, originating from miners, lumbermen, sailors, soldiers, railway men, Negroes and cowboys. Radio further boosted interest in folk music in the 1920s, with the *Grand Ole Opry*, out of Nashville, and the *National Barn Dance*, from Chicago, boosting many performers to prominence. The *Grand Ole Opry* was launched in

1925 as the *WSM Barn Dance*, and its first star was Uncle Dave Macon, who wrote songs with a political bent and played the banjo at a time when the guitar had become the instrument of choice in popular music. He attracted new young pickers to the banjo, setting the stage for its popularity in bluegrass. The department store Sears & Roebuck sponsored Chicago's *National Barn Dance*, which offered a variety of musical styles and helped Rex Allen, Gene Autry, Homer and Jethro, Bill MONROE, Jimmy Osborne, and others to gain prominence.

MINORITY MUSIC

With radio dominating the mass markets and making an immediate impact on record sales, worried record companies began to produce various records for limited audiences, such as African-Americans and "hillbillies," who weren't finding much of their own music on the radio. In 1926, the success of Texan Blind Lemon JEFFERSON's blues recordings opened the door for scores of other blues artists. Okeh Records actively recorded this "race" music, and Ralph Peer was one of its most successful scouts. He was working for Victor Records in 1927 when he found both the CARTER FAMILY and Jimmie RODGERS in the course of four days.

Rodgers was country music's first superstar. Working for the railway, he learned the blues and the basics of playing guitar and banjo from the African-American labourers, and began singing in a minstrel show. His guitar phrasing was unique—he sometimes used backing groups, such as Hawaiian and Dixieland bands—and he embellished his singing with yodelling.

The Carter Family sang old-time mountain standards and gospel hymns, and featured Maybelle Carter's guitar as a solo voice. Her guitar style was copied by a generation of musicians, including Woody Guthrie, who also used dozens of Carter Family tunes in composing his own songs.

HELPING AMERICA THROUGH THE DEPRESSION

While Guthrie and Huddie Ledbetter, better known as Leadbelly, deserve the attention they have received as central figures in 20th-century folk, the tunes and words now credited to them actually came from many different sources. Leadbelly was a product of the Deep South and Guthrie of the mid-West Dust Bowl. The two performers rose to prominence in the

1930s at a time when folk music had taken on new credibility. President Franklin Roosevelt and his wife, Eleanor, offered their personal support in promoting folk music, and Alan LOMAX conjectured, "The reason that [the Roosevelts] were interested in folk music was, first of all, that they were Democrats ... and they wanted to be identified with it as a democratic art ... They hoped that the feeling of cultural unity that lies somehow in our big and crazy patchwork of folk song, would give Americans the feeling that they all belonged to the same kind of culture."

Some of John and Alan Lomax's first field recordings were of Leadbelly, when he was serving time in a Louisiana prison for murder. They took him to New York City in 1935, and while Leadbelly resented seeing headlines calling him a "homicidal harmonizer," it did serve to put folk music in the headlines, on newsreels and the radio, and in front of millions of Americans. When the Lomax book *Negro Folk Songs as Sung By Lead Belly* was published in 1936, it offered the first serious, full-length portrait of any folk singer in American literature.

After initial appearances in his prison garb, singing mostly prison-type songs, Leadbelly soon began to appear more stylishly dressed. His performances offered the wide variety of music he had learned while growing up along the Louisiana-Texas border before 1900. Among his most popular songs was "Irene" (later the No. 1 song in America when the WEAVERS recorded their own version of it in 1950). Leadbelly remembered first singing the song in 1908 or 1909 to a favourite niece named Irene, and said he learned the tune from a songster uncle. The uncle, in turn, likely heard it roughly 15 years before as a Tin Pan Alley song sung by Gussie Davis.

TAKING POLITICAL ACTION

Both Leadbelly and Guthrie were adept at taking familiar melodies and adding their own words, producing immediately topical songs that were popular at political rallies and union meetings. Guthrie wrote his songs at the typewriter, and the music was often an afterthought. In fact, in later years he too used the tune of "Irene" in several songs. His "This Land Is Your Land" was penned to the tune of the Carter Family's "Little Darlin', Pal of Mine," which itself was taken from an old Baptist hymn, "Oh, My Livin' Brother." Guthrie wrote the song in 1940 shortly after he arrived in New York. It was written as



Henry Diltz/Corbis

Peter Seeger (left), formerly of the Weavers, and Arlo Guthrie, son of the trailblazing folksinger Woody Guthrie, performing together in 1972, symbolising a bridge between the past and the future of American folk music.

a Marxist reaction to Irving BERLIN's "God Bless America," which Guthrie had heard over and over in his travels. When he first wrote the song, it was called "God Blessed America," with the final line of each stanza "God Blessed America for me."

Guthrie immediately fit in with New York's politically active folk singers of the 1930s. He had already donated his time to perform for union workers and migrant workers when he was in California and writing for a Communist newspaper. He, Pete Seeger, Leadbelly, Aunt Molly Jackson, Sonny TERRY and Brownie McGhee, Tillman Cadle, Burl Ives, Josh White, and others, performed for a variety of leftist groups. They linked folk singers and causes in the popular mind, a political and musical association that would continue for decades.

Guthrie, Seeger, Lee Hays, and Millard Lampell formed a folk group, the Almanac Singers, in 1941, touring and playing at political rallies and "hoote-nannies" (a term Seeger and Guthrie learned while

touring the Northwest, and which become popular once again in the early 1960s). They disbanded shortly after World War II began, with another band of Almanac Singers taking their place. Guthrie, Seeger, and others founded People's Songs Inc. in 1946 and published a regular newsletter called *The People's Song Bulletin*. It included old and new songs, articles, book and record reviews, and information about festivals and concerts. Its motto was "songs of labour and the American people." People's Songs went bankrupt in 1949, but was succeeded by People's Artists, which presented concerts and gave artists a booking service. It also began publishing the magazine *Sing Out!*, which survives to this day.

THE WEAVERS MAKE THEIR MARK

Seeger, Hays, Ronnie Gilbert, and Fred Hillerman formed the Weavers in 1948. They chose their name from a leftist play, but bowed to popular music by releasing a heavily arranged album replete with

violins. Seeger defended the orchestrated approach taken on the album by explaining that the Weavers were willing to do almost anything to “make a dent in the wall that seemed to be between us and the American people ... we’d now gotten into such a box that we were just singing to our old friends in New York.” The group was tremendously successful, and their success resulted in traditional music being more popular than it had ever been. Just as quickly, however, the door slammed shut.

RIGHT-WING BACKLASH IN THE 1950S

The Weavers disbanded in 1952, when its members were subjected to the blacklists of McCarthyism. Right-wing reactionaries drove folk music off the radio and out of the nightclubs. However, the foundation for the next revival was laid in 1952, with the release of the multi-album set *Folkways’ Anthology of American Folk Music*. Much of the recorded folk music available until then—such as Guthrie’s compilation *Dust Bowl Ballads*—represented the vision of John and Alan Lomax that folk songs were part of an active political programme. This collection of 84 songs on Moses Asch’s Folkways label covered a broad range of traditional material recorded from the 1920s through the 1940s. Music that was originally sung “by folk to folk” took on a new aura, because it was presented on six LPs in the same manner as classical music. It also appealed directly to the romantic revivalists—those folk connoisseurs who believed that the songs were from and about simple, uncomplicated people, close to the soil, who controlled their own culture because they developed and nurtured it themselves.

A POLITICALLY SAFE REVIVAL

The romantics saw folk music as a way to return to such a pastoral life. The Kingston Trio launched folk’s popular revival with “Tom Dooley,” the No. 1 song of 1958. “Tom Dooley” was a traditional mountain ballad about a hanging that took place in 1868, and the song was passed down through the years by word of mouth. Not only did it put the Kingston Trio on top of the charts, but it also had the lineage to inspire new would-be folk singers without the political baggage that had sent the last generation underground. While purists complained that the Kingston Trio’s sound was too sanitised, and that they would change the lyrics of traditional tunes to keep them

free of political content, their timing was impeccable. The band’s name associated it loosely with Kingston, Jamaica, and calypso, which Harry Belafonte had helped to popularise during the mid-1950s—the group even used a conga drum!

Although the oncoming folk revival was to focus on traditional music firmly planted in the U.S. by the 1920s, the search for deeper roots opened American folk to world music in the second half of the century. The Kingston Trio’s music was carefully arranged, and their delivery well coached, but the trio seemed just amateurish enough to invite imitation. Although their song “M.T.A.,” about a man trapped in the Boston subway system because he doesn’t have a token to get off now seems like a novelty song, it told a story, and would-be folk singers figured they had similar stories to offer. Parents looked at the well-groomed Kingston Trio members and happily bought guitars for their own children. In 1959, the Kingston Trio helped to kick off the Newport Folk Festival, a key venue for the nurturing of traditional music. As the headline group, the trio brought in 15,000 fans.

JUMPING ON THE BANDWAGON

Dozens of other groups quickly followed, such as the Wayfayers, the Highwaymen, the Brothers Four, the Limeliter, the Tarriers, and the Chad Mitchell Trio. Coffeehouses and folk clubs sprang up across the nation, giving young singers and songwriters plenty of venues in which to perform. Singers who came to the fore included Phil Ochs, Tim Hardin, Joan BAEZ, Tom Paxton, Eric Anderson, Judy Collins, Ian and Sylvia, Dave Van Ronk, and Bob DYLAN.

Like others, University of Minnesota freshman Robert Zimmerman turned his aspirations from rock’n’roll to folk in 1959, calling himself “Bob Dylan” and playing in local coffeehouses. He became obsessed with Woody Guthrie—keeping Guthrie’s biography at his side, memorising Guthrie’s songs, holding the guitar like Guthrie did, and writing one of his first songs about Guthrie. When he learned that Guthrie was confined to a hospital in New Jersey, he tried to call. Since he couldn’t reach Guthrie by telephone, he took off to see him. Dylan literally played at Guthrie’s feet, and, like Paxton, Ochs, and others, he seemed to be cut from the same political cloth as the folk singers of the 1930s and 1940s. He and other young singers went to the South to support civil-rights workers, and they were active in other

marches and demonstrations. Pete Seeger was in the middle of this, an active link between the 1940s and 1960s. Seeger had made field recordings for the Lomaxes in the 1930s, then he had travelled throughout America. He had sung with Guthrie in the 1940s, and helped found the Weavers, but he was blacklisted in the 1950s, called before the House Un-American Activities Committee for his supposed communist sympathies. He was reduced to keeping his message alive by appearing mostly on college campuses.

NEW AND OLD KINDS OF FOLK MUSIC

In 1962, the television network ABC began a folk music show called *Hootenanny*, a word Seeger had helped to put into popular vocabulary. Ironically, Seeger was not allowed on the show because he had been blacklisted. The folk singer and songwriter Judy Collins was among those who organised a boycott of the television show, yet despite this protest many folk performers chose to appear, making it obvious that the folk music community was no longer a single-minded entity.

New York City was the capital of the folk movement. Clubs such as Gerde's Folk City, The Gaslight, and Café Wha? made Greenwich Village a mecca for young musicians. Every weekend, Washington Square was a virtual outdoor music festival. The ailing Guthrie could be seen and Bob Dylan, whose early songs were true to the left-wing folk tradition, with tunes such as "The Lonesome Death of Hattie Carroll," "Blowin' in the Wind" and "A Hard Rain's A Gonna Fall." Dylan created a broader audience for folk music so that his tunes and other protest songs were recorded by popular singers and groups.

CARRYING ON THE TRADITION IN A NEW WAY

Among the more enduring of these groups was Peter, Paul, and Mary. They made a hit out of Seeger's protest song "If I Had a Hammer" and remained active in folk into the 1990s, often conducting workshops for

Carrying forward the political tradition of American folk music, 1960s stars Joni Mitchell, Richie Havens, Joan Baez, and Bob Dylan, performed in a benefit concert in 1975.



UPI/Corbis-Bettmann

young singers. This folk revival was at its zenith in 1963, when *Time* magazine put Joan Baez on its cover, and an audience of 37,000 turned out for the Newport Folk Festival. But the BEATLES-led "British invasion" began to knock folk out of the limelight shortly after, and in 1965 all sense of unity was shattered. On the last night of the Newport Folk Festival that same year, Bob Dylan showed up on stage backed by an electric band. Seeger reportedly was ready to get an axe and cut the power, rather than see the singer he thought would carry on the tradition of Woody Guthrie be washed into the popular mainstream. Instead, Dylan played two songs, to a mixture of cheering and booing, left the stage, and returned with his acoustic guitar to sing, "It's All Over Now, Baby Blue."

Soon, nearly all the popular folk singers were performing amplified, and even Seeger eventually recorded with an electric band but the music survived. In fact, protest singers were prominent during protests against the Vietnam War in the late 1960s and early 1970s. Seeger even made it to television, singing his gripping anti-Vietnam War song, "Knee Deep in the Big Muddy," on the *Smothers Brothers* show on CBS in 1968. Seeger turned his attention to the environment, specifically to cleaning up the Hudson River, but he never entirely left music. In 1994, he received a Presidential Medal of Arts award, and in 1996 he was inducted into the Rock and Roll Hall of Fame as an "Early Influence." The following year his album *Pete* won a Grammy as best traditional folk album.

FOLK MUSIC TODAY

The influence of Seeger and other folk musicians is widespread in popular music today, where lyrics have considerably more meaning than they did in the early days of rock'n'roll, and rock groups such as U2 have embraced the protest song. Traditional folk music is easy to find, unless you search for it on TV or radio. The artists Indigo Girls, Michelle Shocked, and Shawn Colvin, who won radio air time in the 1980s and 1990s, were the tip of the folk music iceberg. In 1997, Rounder Records released the first of what will be a 100-CD set compiled from Alan Lomax's field recordings.

Modern folk music performers continue to have a loyal and musically aware audience. Coffeehouses and clubs still cater to folk singers, and the folk tradition is kept alive at numerous festivals, where the audience members are as likely to bring their instruments along

as the performers are. The festivals often present singers whose roots go back to the 1960s or earlier alongside any newcomers; for example, Tom Paxton may well be followed on stage by Greg Brown. It would also appear that folk runs in the family. Woody Guthrie's son, Arlo, recorded a major hit with his talking blues song, "Alice's Restaurant," when he was just 19 years old, and he became an active bearer of his father's torch. Mike Seeger, Pete's younger brother, is both a fine singer as well as a folklorist/collector carrying on for his father, Charles.

The simplest definition of a folksong is that it stands the test of time, and the same can be said of folk music itself. As the revival of the 1960s was beginning to ebb, Seeger was asked to look into the future and predict the fate of folk. In response he said: "Tradition is still not fully explored, and topical songs are a bottomless well. As long as life moves, music moves; as long as kids are crying, there will be lullabies written and sung."

Stan Hieronymus

SEE ALSO:

BLUES; CAJUN; COUNTRY; FOLK ROCK; GOSPEL; GYPSY MUSIC; MITCHELL, JONI; ROCK MUSIC; U2.

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- Peter, Paul, and Mary: *Peter, Paul, and Mary*;
Bob Dylan: *Highway 61 Revisited*;
Blonde on Blonde; Arlo Guthrie: *Alice's Restaurant*; Joan Baez: *Diamonds and Rust*;
Various Artists: *A Vision Shared: A Tribute to Woody Guthrie and Leadbelly*;
A Vision Revisited: The Original Performances by Pete Seeger, Woody Guthrie, and Leadbelly.

FOLK ROCK

Folk rock developed in the mid-1960s as a fusion of musical elements from folk and rock. From folk, it adopted lyrics with a serious social message, close vocal harmonising, and tuneful melodies; from rock, it took the use of electric instruments, ostinato bass lines, and a highly-emphasised backbeat. Purists were put off by this fusion: folk purists disliked the commercialism and loudness of rock, while rock purists disliked the preaching social messages of folk. However, the new musical style eventually created its own faithful audience.

THE FIRST OF THE NEW

Most authorities agree that the first folk rock song is the Byrds' recording of Bob DYLAN's "Mr. Tambourine Man," released in March 1965. The song was also the first folk rock song to reach No. 1 on the *Billboard* pop chart on June 26, 1965. On the other hand, some would argue that folk rock actually began with the release of Dylan's fifth album, *Bringing It All Back Home*, in February 1965. This was the first album on which Dylan, previously considered a folksinger, set his socially conscious lyrics to the sound of electric instruments. In July 1965, Dylan performed at the Newport Folk Festival backed by the Butterfield Blues Band. They were booed offstage by the disgusted purist folk audience, and denounced by many traditional folk musicians.

The Byrds—Jim McGuinn, David Crosby, Gene Clark, Michael Clarke, and Chris Hillman—formed in 1964 from various Californian folk and blues groups. They released their first album, *Mr. Tambourine Man*, in 1965. It was strongly influenced by the folk music of Bob Dylan. Their second album, *Turn! Turn! Turn!* (1965), was also influenced by Dylan and featured an electrified version of folk singer Pete Seeger's "Turn Turn Turn," with lyrics adapted from the Bible. Characteristics of the group's style are the emphasis on electric guitars, including solos by McGuinn on an electric 12-string guitar; close vocal harmonies; heavy backbeat on drums and tambourine; and the light, high lead vocals of Gene

Clark. Although the Byrds officially disbanded in 1970, several folk rock groups were formed later by various ex-Byrds, including Crosby, Stills and Nash, Manassas, Souther-Hillman-Furay, and the Flying Burrito Brothers.

EXTENDING THE BOUNDARIES

A wide range of artists and personal styles are considered to come under the banner of folk rock, including Crosby, Stills, and Nash (and Young), whose most satisfying works include the albums *Crosby, Stills, and Nash* (1969) and *Déjà vu* (1970); the Lovin' Spoonful; the Mamas and the Papas; and the Turtles.

Other popular folk rock figures were Simon and Garfunkel, who hit the No. 1 spot with "The Sounds of Silence" (1966), "Mrs. Robinson" (1968), and "Bridge Over Troubled Water" (1970); The Band, who were Dylan's backing band in the 1960s and then had a successful career recording such classics as "The Weight" (1968), and "The Night They Drove Old Dixie Down" (1969); the Californian group, Creedence Clearwater Revival, who had a number of successful Top 10 hits including "Proud Mary," "Bad Moon Rising," and "Green River" (all 1969); the Scottish singer Donovan; and the British band Jethro Tull.

Besides maintaining the intrinsic folk rock style to the present day, folk rock groups also influenced the development of country rock groups in the 1970s.

Steve Valdez

SEE ALSO:

BLUES; FOLK MUSIC; ROCK MUSIC.

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The Byrds: *Greatest Hits*; Bob Dylan:
Blonde on Blonde; *Bringing It All Back Home*;
Crosby, Stills, Nash, and Young:
Déjà vu; Simon and Garfunkel:
Greatest Hits; *The Sounds of Silence*;
Neil Young: *Decade*.

THE FOUR SEASONS

Characterised by singer Frankie Valli's signature falsetto and the group's doo-wop harmonies, the Four Seasons were one of America's most popular and recognisable groups of the 1960s. Their first hit, "Sherry," released in 1962, was immediately followed by a string of hits, launching the group to a level of success that was only challenged in 1964 by the overwhelming popularity of the BEATLES.

The group first formed in 1956, comprising vocalists Frankie Valli (b. Francis Castelluccio, May 3, 1937, Newark, New Jersey), vocalist-guitarist brothers Nick and Tommy DeVito (b. June 19, 1936, Bellville, New Jersey), and bassist Hank Majewski. Initially calling themselves the Variatones, they later changed their name to the Four Lovers and, in 1956, recorded the Otis Blackwell song "You're the Apple of My Eye" for RCA Records. Valli left the group temporarily in 1958 after they were dropped by RCA. He began a successful solo career that was to continue despite his rejoining the group when it became the Four Seasons. Nick DeVito was later replaced by vocalist/keyboard player/songwriter Bob Gaudio (b. December 17, 1942, Bronx, New York) and, in 1960, Majewski was replaced by vocalist-arranger Nick Massi (b. September 19, 1935, Newark, New Jersey). Joined by singer Bob Crewe, and rejoined by Valli, the new line-up renamed themselves after a New Jersey bowling alley, the "Four Seasons."

TOP OF THE CHARTS

In 1962, after signing with VeeJay Records, the group released a single, "Sherry," written by Gaudio. It received limited exposure until the band's appearance on Dick Clark's *American Bandstand*, which propelled the song to No. 1 on the charts. Later that year, they repeated the success of "Sherry" with "Big Girls Don't Cry," also written by Gaudio. Both songs had remained in the No. 1 position for five weeks, assuring each of a platinum rating. In March of 1963, they released "Walk Like a Man," which also topped the charts. Other successful releases that year included "Ain't That a Shame," and "Candy Girl."

Contractual disputes with VeeJay Records in 1964 led to the Four Seasons signing with Philips Records. The change proved profitable as the group landed six songs in the Top 20 that year, including the massive hits "Dawn (Go Away)," and "Rag Doll."

CHANGING TIMES, HARD TIMES

Pushed out of the limelight by new developments in popular music, the Four Seasons released *Genuine Imitation Life Gazette* in 1968 in an attempt to fit in with the trend toward less frivolous pop. However, the album was poorly received, and Bob Crewe, producer of their first hit "Sherry," parted ways with the band. In 1970, Philips released the album *Half and Half*, which also fell far short of the group's earlier successes. Shortly thereafter, the Four Seasons and Philips Records discontinued their association.

With the exception of a brief contract with a MOTOWN subsidiary label, the group did not record again until 1975. Meanwhile, Valli's 1974 No. 1 solo hit "My Eyes Adored You" generated new interest in the Four Seasons. Their 1975 Warner Brothers single "Who Loves You" reached the Top 10, which was followed by the No. 1 hit, "December 1963 (Oh What a Night)." One of several of the band's records that appealed to the emerging disco audience, this song consolidated their renewed success.

The Four Seasons disbanded in 1977, although different formations of the group have performed and toured through the 1990s. In 1990, they were inducted into the Rock and Roll Hall of Fame. For many, their distinguished sound has remained as appealing today as it was in the 1960s.

David Brock

SEE ALSO:

CHARTS; DISCO; DOO-WOP; POP MUSIC; POPULAR MUSIC.

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Rock of Ages
(New York: Rolling Stone Press/Summit Books, 1986).

SUGGESTED LISTENING

Ain't That a Shame (and 11 others);
Born to Wander; Looking Back; Rag Doll; Reunited
Live; Sherry (and 11 others); Who Loves You;
Working My Way Back to You.

ARETHA FRANKLIN

Aretha Franklin is one of the few vocalists who is able to sing rhythm and blues (R&B) and soul with the fervour and intensity of gospel music. She was the first woman to be inducted into the Rock and Roll Hall of Fame (1987), and is known internationally simply as "Aretha."

Born on March 25, 1942, in Memphis, Tennessee, Franklin was raised in Detroit, Michigan. Her father was a famous evangelical Baptist minister, C. L. Franklin. Along with her sisters, Franklin was singing in her father's church choir by the time she was seven years old. Not long after she started singing, she taught herself to play the piano and soon became a featured vocal soloist at the church. The gospel music that she sang there formed the foundation of her passionate style, and her first recording session was a collection of gospel music made when she was only 14 (released in 1984 as *Aretha Gospel*).

FROM GOSPEL TO R&B

In 1960, producer John Hammond signed Franklin to Columbia Records, where she recorded ten albums through 1967, including a tribute to Dinah WASHINGTON. But her switch to Atlantic Records in 1967 proved the start of a far more successful collaboration. At Atlantic, Franklin worked with producers Jerry Wexler and Arif Mardin, as well as many of the top backing musicians who performed with Wilson Pickett, Ray Charles, and other Atlantic male soul artists of the time. Her first album with Atlantic, *I Never Loved a Man*, was her first to sell over a million copies. The title single and two other cuts, including "Respect," were her first gold records. Other chart successes soon followed, including "You Make Me Feel Like a Natural Woman" and "Chain of Fools."

In 1967, "Respect" and "Chain of Fools," in particular, completely transformed the way female soul singers presented themselves and their music. Before those songs, female soul singers were usually perceived as victims, but afterward they were seen more as proud and defiant women. Plenty of earlier soul records featured girls singing about how men had

treated them badly, but very few featured them singing about how they weren't going to take it any more. Franklin won the 1967 Grammy Award for best female R&B performance. She received the award again each of the following seven years, from 1968 to 1974.

The dominance of disco in American soul and R&B in the late 1970s and early 1980s, however, meant frequent hard times for authentic soul singers, including Franklin. During this time she also battled with personal difficulties. Her father was shot dead during an attempted burglary attempt in his home, and her first marriage ended in divorce.

RETURNING TRIUMPHANTLY TO GOSPEL

In 1979, Franklin switched to Arista Records and enjoyed a series of pop successes (such as a duet with George MICHAEL) of which the high point was her "comeback" album *Who's Zoomin' Who* (1984). She won three more Grammys in 1981, 1985, and 1987, as well as a Grammy Legend Award in 1991 and Grammy Lifetime Achievement Award in 1994. Franklin also returned triumphantly to gospel music with her *One Lord, One Faith, One Baptism* album in 1988.

In her own way, Aretha Franklin was as important to the development of soul as was James BROWN. Her vocal phrasing stretched the beat yet somehow seemed to echo the direct patterns of the most basic human discourse. She established a standard of emotional intensity in contemporary female vocals perhaps matched only by rock star Janis Joplin (1943–70). Funky yet elegant, Aretha Franklin remains the undisputed "Queen of Soul."

Chris Slawecki

SEE ALSO:

ARRANGERS; BLUES; DISCO; ROCK MUSIC; SOUL.

FURTHER READING

Bego, Mark. *Aretha Franklin: The Queen of Soul* (London: Hale, 1990);

Sheafer, Silvia Anne. *Aretha Franklin: Motown Superstar* (Springfield, NJ: Enslow Publishers, 1996).

SUGGESTED LISTENING

Aretha Now; *I Never Loved a Man*; *Live at the Fillmore West*; *One Lord, One Faith, One Baptism*; *Who's Zoomin' Who*; *Young, Gifted, and Black*.

FREE JAZZ

The term “free jazz” was widely adopted after a disc of that name by saxophonist Ornette COLEMAN (released in 1960) provided an appropriate label for a style of music that abandoned many of the principles common to all types of jazz. Coleman's double quartet (in which he was joined by trumpeters Don Cherry and Freddie HUBBARD, saxophonist Eric DOLPHY, bassists Scott LaFaro and Charlie Haden, and drummers Billy Higgins and Ed Blackwell) recorded an extended improvisation that filled two sides of an LP. The band was both a roll call of pioneering players in the genre, and a demonstration of a new approach to jazz improvisation, which Coleman had already begun in his earlier discs *Something Else!* (1958) and *Tomorrow Is the Question* (1959).

This approach abandoned chordal instruments such as the piano or guitar, the basses did not have to supply a continuous pulse or underlying harmony, and the drummers played intricate polyrhythms, rather than merely “keeping time” as earlier jazz drummers had done. Melodies were introduced fleetingly by one soloist, picked up and developed by another, or replaced by a new melodic idea. In one fell swoop, jazz could no longer be defined in terms of improvised solos over a repeated chord sequence, variations on a familiar melody, relying on a pre-set arrangement, or creating a sense of swing using a rhythm section and lead musicians. Instead, those characteristics became elements in a much broader concept of improvisation.

THE INFLUENCE OF COLEMAN

Coleman succeeded in influencing a generation of jazz musicians because his own improvisations were (and continued to be) intensely melodic. Many are atonal—not conforming to conventional ideas of pitch and harmony—but they are logical and memorable. Often, Coleman's long, linear melodies use sounds drawn from the blues of his native Texas, and provide the thematic basis for his ensembles, who are selected for their ability in collective improvisation.

Coleman (who went on to develop his ideas into the theory of “harmolodics”) provided a name and a modus operandi for the free jazz movement that drew

in many other American and European musicians. John COLTRANE adopted free ideas in his later albums starting with *Ascension* (1965), but he mainly explored ideas of dissonance between instruments and the extremes of tone and range on his saxophone. Other players who used screeches, squeaks and similar unconventional performance practices were saxophonists Albert Ayler, John Gilmore (in Sun Ra's theatrical *Arkestra*) and Pharoah Sanders. More recently, the German saxophonist Peter Brotzmann and New Yorker John Zorn have investigated the improvisational possibilities of extreme volume.

POLITICISING THE MUSIC

In the 1960s, many U.S. free jazz players were drawn into politically motivated collective organisations, which both helped to promote an initially uncommercial branch of music, and offered cross fertilisation with other radical black artists, writers, and political figures. Principal among these were Chicago's Association for the Advancement of Creative Musicians and the St. Louis-based Black Artists' Group. The former spawned the Art Ensemble of Chicago (formed while its members were in Paris in 1969) which became the best-known of these ensembles. The Art Ensemble added elaborate costumes, face-paint, exotic instruments, and a theatrical style of presentation to the formidable improvisatory skills of its members, notably trumpeter Lester Bowie, saxophonist Roscoe Mitchell, and bassist Malachi Favors. When they were joined by drummer Famadou Don Moye in 1970, they introduced to free jazz the rhythms of urban funk and soul. Coleman subsequently took a similar course by incorporating rap and hip-hop into his electric band Prime Time. He also adopted new instruments, teaching himself trumpet and violin with the intention of avoiding the limitations of a conventional playing technique.

Free jazz has continued to develop, both at the level of individual instrumentalists extending the boundaries of pitch, range, timbre, and tone, and of ensembles seeking new ways of improvising. At an individual level, much pioneering work has been done by saxophonists Joe Harriott, John Surman, Evan Parker, Trevor Watts, Louis Sclavis, and David Murray, by trumpeter Tomas Stanko, by trombonist Albert Mangelsdorff, by pianists Cecil Taylor, Joachim Kuhn, Howard Riley and Keith Tippett, by drummer Tony Oxley, and by guitarist Derek Bailey.



Bojan Brezic/Cortis

The Art Ensemble of Chicago, playing in Slovenia, in 1995, continues to spread the challenging sound of free jazz.

FREE JAZZ IN EUROPE

Bailey, through a succession of annual events in London known as “company” weeks, created an informal series of ensemble settings in which collective playing was explored. Similar large-scale free ensembles have been put together by trombonist Paul Rutherford, whose Iskrastra is an 18-piece band.

In Eastern Europe, free jazz became a rallying point for political protest against the Iron Curtain regimes of the Cold War. Pianist Joachim Kuhn, from Leipzig but working in Prague, created an aggressive keyboard style. In Poland, trumpeter Tomas Stanko and pianist Adam Makowikz, composer Krzysztof Komeda, saxophonist Zbigniew Seifert and violinist Michal Urbaniak shared the urge to protest and modelled their free jazz on Coleman, but were allowed to travel in the West as ambassadors for their music.

Another major influence on free jazz musicians has been the “world music” movement. Trumpeter Don Cherry researched and incorporated traditional music from many parts of the world into his bands. In particular, the rhythms of world music have become

an important ingredient in free music, notably through the work of South African drummer Louis Moholo and Brazilian percussionist and berimbau player Nana Vasconcelos.

Alyn Shipton

SEE ALSO:

ALEATORY MUSIC; JAZZ; MODAL JAZZ.

FURTHER READING

Jost, Ekkehard. *Free Jazz*
(New York: Da Capo Press, 1994);
Litweiler, John. *The Freedom Principle: Jazz after 1958*
(New York: Da Capo Press, 1984).

SUGGESTED LISTENING

Art Ensemble of Chicago: *Urban Bushmen*;
Don Cherry: *Symphony for Improvisers*;
Ornette Coleman: *Free Jazz*;
John Coltrane: *Ascension*; Joachim Kuhn: *Piano*;
Cecil Taylor: *Conquistador*.

ALAN FREED

Although disc jockey and promoter Alan Freed did not invent the term “rock’n’roll,” he certainly did more than anyone else to popularise it. Through the medium of radio, TV, film, and concert venues throughout the 1950s and early 1960s, Freed helped to broaden the appeal of rhythm and blues (R&B), which he called rock’n’roll to distinguish it from an almost exclusively black medium, making it viable for white teenagers. Today’s rock fans can be thankful for the artists and tunes Freed brought us—despite the fact that some of them came with bribes.

Born in Johnstown, Pennsylvania, on December 15, 1922, Freed started out as a lover of classical music, learning the trombone at high school. It was in the early 1940s at Ohio State University in Columbus that the young Freed fell in love with radio. After a short stint in the armed forces, he started to work at small local stations, promoting classical music.

While working in Cleveland in the early 1950s, Freed was introduced by record-store owner Leo Mintz to a different musical genre, that was dubbed by *Billboard* magazine as “rhythm and blues.” At the time, this was predominantly performed by and intended for urban blacks, but before long Freed began to sense its appeal to young whites. At the same time, he expanded into the production of R&B concerts (with primarily black audiences at first) and the management of aspiring artists. The genre suited Freed’s wild radio personality, which went under the alias of “The Moon Dog.” However, his relentless and exhaustive promotion of himself led to reckless living and a near-fatal car crash in 1953.

Soon after this, a move to radio station WINS in New York boosted Freed’s salary, his radio listeners, and the size of his live shows, which by early 1955 were being billed as “Rock’n’Roll Jubilee Balls.” Many of the acts featured by Freed, including Fats DOMINO, Jackie Wilson, and the Drifters, had already earned their R&B credentials. Their ascent into rock stardom was, however, facilitated both by *Billboard*’s introduction of a Top 100 and by Freed’s recorded compilations, his national TV specials, from 1957 on, as

well as his involvement in Hollywood movies—the first being “Rock Around the Clock,” in 1956. Ultimately, however, although Freed helped launch newcomers such as Chuck BERRY, his huge ego began to alienate the station managers and other authorities.

THE PAYOLA SCANDAL

At about this time, a younger disc jockey named Dick Clark began supplanting Freed’s reputation with his own televised *American Bandstand*, and Freed underwent the first of a series of dismissals by intolerant radio executives. In addition, federal investigators turned their attention to radio payola. Freed was an easy target, because of his reputation for “corrupting” American youth and his volatile personality. His refusal to join his colleagues in signing a form denying that he’d ever accepted payola led to his being convicted on two charges of bribery, for which he was made to pay a \$300 fine and given a suspended six-month jail sentence.

In retrospect, it is easy to find instances of Freed’s abuse of his power: he accepted cash, material gifts, and bogus songwriting credits from recording executives in return for hyping particular songs. But such practices were relatively common in the 1950s, and had existed in one form or another for nearly a century.

With his East Coast reputation in ruins, Freed moved to Los Angeles for his final radio show, with KDAY. Meanwhile, he proceeded to drown his misery in alcohol, the physical effects of which were exacerbated by the long-term effects of internal injuries from his 1953 car crash. On January 20, 1965, Freed died, age 44, in Palm Springs, California, with precious few friends or funds. The story of this rock founder survives as both an inspiration and a warning to those in the music business.

Jeff Kaliss

SEE ALSO:

CHARTS; RADIO; ROCK MUSIC; ROCK’N’ROLL.

FURTHER READING

Jackson, John A. *Big Beat Heat: Alan Freed and the Early Years of Rock’n’roll* (Oxford: Maxwell Macmillan International, 1991).

SUGGESTED LISTENING

Alan Freed’s Rock’n’roll Dance Party.

RUDOLF FRIML

Charles Rudolf Friml is best known for his operettas and musical comedies. *Rose-Marie* is his most famous work. It was made into no less than three Hollywood films, starring luminaries such as Joan Crawford, Nelson Eddy, Jeanette MacDonald, Bert Lahr, and Howard Keel. Friml's work forms a bridge between the European operetta tradition of Franz Lehár and the American musicals of Jerome KERN and Oscar HAMMERSTEIN.

Born in Prague, on December 7, 1879, Friml had his first piano composition published when he was only ten years old. He entered the Prague Conservatory at the age of 15, and was placed immediately in the third year. There he studied both piano and composition, for which Antonín Dvořák was one of his teachers. In 1901, the violinist Jan Kubelík needed an immediate replacement for his regular accompanist, who was sick. Friml took the position, and Kubelík was so pleased with his performance that he took him to America when he toured the U.S. Friml returned to the U.S. in 1904 as a concert pianist, performing his own piano concerto with an orchestra at Carnegie Hall, as well as solo pieces. He was noted for his improvisations at the keyboard—he would improvise the concert's finale on a theme supplied by members of the audience. In 1906, he settled in New York.

AN EMERGENCY REPLACEMENT

A few years later, Arthur Hammerstein recruited Friml as an emergency replacement for the operetta composer Victor Herbert, who was to have written the music for Otto Harbach's libretto *The Firefly*. Herbert had quarrelled with the female lead, Emma Trentini, over the provision of an encore for her, and had left the production in a huff.

Though *The Firefly* (1912) was Friml's first experiment as a composer for popular audiences, it enjoyed enormous success, and ten more operettas followed at the rate of one per year (three in 1918) until the New York opening of *Rose-Marie* in 1923. By 1927, Paris and London had seen their own stage versions

of this operetta, which was set in the Canadian west. The first MGM film of the operetta was released in 1928 (with remakes in 1936 and 1954). The most famous song from this work is the "Indian Love Call," which became a popular recital piece. Fritz KREISLER transcribed it for violin and piano.

HOLLYWOOD CALLS

The Vagabond King, a highly fictionalised treatment of the life of the poet François Villon, with a libretto by W. H. Post and Brian Hooker, was Friml's next success. Jeanette MacDonald starred in the first film version in 1930, and it was re-made in 1956. Jeanette MacDonald also starred in the 1937 film of *The Firefly*, to which the song "Donkey Serenade" was added. Allan Jones' solo recording of that song sold over a million copies—which was a tremendous number for that time.

Almost as popular as *Rose-Marie* was *The Three Musketeers*, produced by Ziegfeld in 1928, with lyrics by P. G. Wodehouse and Clifford Grey. Six more musical comedies, and the scores for two film musicals followed, but none enjoyed the popularity of Friml's earlier works. The musical theatre was changing rapidly, and audiences wanted more realistic works with characters whose lives were closer to their own. After 1934, Friml moved to a spectacular home in Hollywood. Here he devoted himself to adapting his music for films, although he continued to perform as both a pianist and a conductor until his death in 1972. Friml's operettas are occasionally revived today, and his films are still shown for their nostalgic appeal.

Jane Prendergast

SEE ALSO:

FILM MUSIC; FILM MUSICALS; MUSICALS; OPERETTA.

FURTHER READING

Ewen, David. *American Songwriters*
(New York: H. W. Wilson, 1987);

Traubner, Richard. *Operetta: A Theatrical History*
(Garden City, NY: Doubleday, 1983).

SUGGESTED LISTENING

The Great Rudolf Friml;

A Night with Rudolf Friml;

Rudolf Friml Plays His Own Unforgettable Melodies.

FUNK

The tight blasts of horn riffs, the off-kilter bass line, the chugging rhythm guitar break, the wild vocal about the “new breed thang,” and most of all, the beat: it is unusual that a musical genre’s birth can be crystallised within the time frame of a single song, but that is the case with funk.

James BROWN had hinted at a new direction with his pulsing 1964 single “Out of Sight.” But “Papa’s Got a Brand New Bag,” released in July 1965, declared Brown’s new discovery outright. With “Bag,” Brown accentuated the first and third beats of a four-beat measure, as opposed to the classic shuffle beat’s emphasis on the second and fourth, and crafted an arrangement that emphasised this, “playing” his band as if it was a drum kit. Brown’s ensemble featured some outstanding and open-minded musicians, players who could breathe life into the new sound that Brown heard in his head. The finished product—two minutes and six seconds of tight, spine-tingling groove—was an undeniable declaration that something startlingly new had indeed occurred.

ORIGINS OF FUNK

Brown’s polyrhythmic innovation—“funk,” as it came to be called—represented a radical re-invention of popular music that emphasised the beat as the supreme element of a song. Fred Wesley, a trombone player for Brown’s own band, offered this description: “If you have a syncopated bass line, a strong, strong, heavy back beat from the drummer, a counter-line from the guitar or the keyboard, and someone soul-singing on top of that in a gospel style, then you have funk.”

The name “funk,” which comes from an Old English term meaning strong smell, even serves as a vivid description of this energetic, uninhibited, and extremely danceable music. In particular, the olfactory sense of the word can be seen in the way funk is undeniably rife with sexuality. At the same time, the lyrical content de-emphasised the traditional “love” song approach, instead using the invigorating and liberating power of rhythm as a new platform for black American voices. In the light of its subsequent



Dennis O'Regan/Corbis

Bass player Bootsy Collins was in the forefront of George Clinton's 1970s group Funkadelic, which became the model of funk and musically influenced soul, rock, jazz, and rap.

effect on rock, jazz, and rap, funk should be recognised as one of the most significant musical movements of the latter half of the 20th century.

Not long after Brown unleashed “Papa’s Got a Brand New Bag” on the world, the Southern soul studios of Stax in Memphis, and Fame in Muscle Shoals, Tennessee (and later, at MOTOWN in Detroit), were weaving Brown’s exciting new rhythms into recordings by artists such as Wilson Pickett, Aretha FRANKLIN, and Otis REDDING. Meanwhile, there emerged a new blend of music, dubbed “jazz-funk,” which inspired such notable jazz players as Miles DAVIS and Herbie HANCOCK to explore its rhythms.

By the time Brown recorded “Cold Sweat” in 1967, he had all but abandoned melody and stripped his music to the core, leaving nothing but exhilarating,

visceral groove. "Papa's Got a Brand New Bag," "Cold Sweat," along with Brown's other classic singles of the period—"I Got You (I Feel Good)," "I Got the Feelin'," "Licking Stick," "Talkin' Loud & Sayin' Nothing," "Mother Popcorn," "Soul Power," "Super Bad," "Sex Machine," to name a few—still stand as the sacred original texts of the funk genre.

MAINSTREAM FUNK

Despite Brown's amazing mid-to-late 1960s recordings, only "I Got You (I Feel Good)" ever broke into the top five of the pop charts. Funk's introduction to mainstream America would come instead from the group Sly and the Family Stone, a wild multi-racial pop/rock/funk group that was a constant presence on the pop charts between 1968 and 1970. Their hit album *Stand!* and their ferocious performance at the Woodstock festival in 1969, as well as on the film and soundtrack album, finally provided the stage for funk to explode into white consciousness.

Meanwhile, in New Orleans, The Meters were developing a brilliant minimalist groove, mixing the melodic style of Booker T. and the MGs, the funk of James Brown, and the proto-funk of piano virtuoso Professor Longhair. While never attaining the popularity of Sly Stone or Brown, The Meters would rule the groove of what is arguably America's funkiest city, as well as greatly influence many other Southern funk musicians. Their performance on LaBelle's "Lady Marmalade" stands as one of the finest moments of 1970s funk.

Funk dominated black musical styles throughout the decade of the 1970s. Established soul artists such as Marvin GAYE, Stevie WONDER, and the Temptations latched on to the new groove, which took them to new artistic and commercial heights. A new generation of soul-funk groups, such as Kool & the Gang, the O'Jays, and Earth, Wind & Fire, appeared on the scene, selling records in the millions. Other groups followed Sly Stone's genre-busting lead, including the Bar-Kays, the Isley Brothers, War, and the Ohio Players—all of whom aimed to break down the walls between funk and rock, making records that sold to both audiences.

Funk's supreme ruler during the 1970s was singer George Clinton. He and the P-Funk empire recorded and released nearly 30 albums of funk between 1970 and 1981, with one outrageous dance band (Parliament) playing James Brown-like, horn-driven

funk, and another even more eccentric funk-rock band (Funkadelic) echoing the psychedelia of the BEATLES and guitar freak-outs of Jimi HENDRIX, in addition to a huge, loose collective of innovative musicians (including Fred Wesley, saxophonist Maceo Parker, and bassist Bootsy Collins from James Brown's band). Clinton's and P-Funk's inspired insanity, from the sinuous rhythms and outrageous lyrics to the orgiastic sense of visual presentation, set the standard for funk.

NEW DIRECTIONS

Toward the middle of the 1970s, disco began to emerge. Borrowing funk's idea of rhythmic syncopation, it employed slick, synthesized production techniques rather than the natural "feel" of live musicians. This inevitably resulted in a sterilised, homogenised groove and a thinner sound. Disco may have been a pale imitation of funk, but its overnight fall from grace at the end of the 1970s unfortunately dragged down funk's stature as well.

Post-disco artists such as Rick James and PRINCE managed to restore funk to favour during the 1980s, but by then rap had already asserted itself as the cutting edge in African-American music. And while rap could never have existed without the hard beats it had adopted from funk, it is arguable that rap's reliance on the use of digital sampling detracts from its musical (and human) "feel." Those very samples have, however, turned a younger generation on to some of the classic grooves of Brown and Clinton. Through its distinctive feel, funk continues in its role as a catalyst for inspired musical innovation.

Greg Bower

SEE ALSO:

DISCO; JAZZ; RAP; ROCK MUSIC; SOUL.

FURTHER READING

Marsh, Dave. *George Clinton and P-Funk: An Oral History* (New York: Avon, 1998);
Vincent, Rickey. *Funk: The Music, the People, and the Rhythm of the One* (New York: St. Martin's Griffin, 1996).

SUGGESTED LISTENING

James Brown: *Star Time* (4-CD set);
Parliament: *Give up the Funk*;
Sly and the Family Stone: *Dance to the Music*.

WILHELM FURTWÄNGLER

Wilhelm Furtwängler possessed an intuitive sense for music that was tempered by an unconventional technique. He is regarded as one of the greatest conductors of his time. Furtwängler represented the idealistic German Romantic approach to music in his interpretation of Beethoven, Brahms, Wagner, and Bruckner, while enduring criticism from accusers who claimed that he had been a Nazi collaborator.

Gustav Heinrich Ernst Martin Wilhelm Furtwängler was born on January 25, 1886, in Berlin. Raised in a culturally rich household—his father was a professor of archaeology in Munich and his mother was a painter—the young Furtwängler received instruction in the fine arts, and private lessons in composition and piano. Still in his teens, he had composed a number of substantial works that included a symphony, several quartets, and many others. After taking up conducting, it soon became apparent to those under his baton that, despite an awkward style, he possessed an unusual clarity and assurance of interpretation.

Furtwängler began his studies in earnest with Felix Mottl at the Munich court opera (1907–09) and later conducted in Zurich, Strasbourg, and Lubeck. From 1915 to 1920, he held an appointment at the Mannheim Opera that was followed by positions with the Vienna Tonkünstler Orchestra and the Berlin Staatskapelle. He was also put in charge of concerts at the Frankfurt Museum.

EARLY REWARD

In 1922, at the age of 36, Furtwängler was recognised as one of the leading conductors in Germany, and he succeeded his chief influence, Arthur Nikisch, as director of the Berlin Philharmonic and the Leipzig Gewandhaus Orchestra.

Furtwängler made guest appearances throughout Europe and, from 1925 to 1927 conducted the New York Philharmonic on three occasions. In 1927, he succeeded Felix Weingartner as conductor of the Vienna Philharmonic, a position he was to hold for three years. Furtwängler, who had believed that music would be spared the encroachment of Hitler,

angered the authorities in 1934 with his intention to stage *Mathis der Maler* by Paul Hindemith, a composer considered to be “decadent” by the Nazis. The scheduled performance by the Berlin State Opera was banned. This led to Furtwängler’s resignation of all the posts that he held in Berlin. In 1935, he made a tentative peace with the Nazis and resumed his duties with the Berlin Philharmonic. The following year, he was offered a permanent position with the New York Philharmonic, but the stigma of having appeased the Nazis, despite his continued efforts to help Jewish musicians, caused such an uproar among New York’s Jewish population that he was forced to turn down the job.

Furtwängler continued to perform in Germany during World War II. At the end of the war, he went to Switzerland to avoid arrest for alleged Nazi involvement. The next year, he was absolved of any pro-Nazi activities and returned as conductor of the Berlin Philharmonic. He later held several posts in Europe and was scheduled to tour the U.S. when he died of pneumonia in Baden-Baden on November 30, 1954.

Furtwängler’s career, although successful, had been dogged by conflict and disappointment. Politically, he endured the tragedy of being branded anti-Nazi by Germans and pro-Nazi by Americans. Personally, he wanted to be recognised as a composer; instead, he earned international fame as a conductor.

David Brock

SEE ALSO:

ORCHESTRAL MUSIC; STRAUSS, RICHARD.

FURTHER READING

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Schonzeler, Hans-Hubert. *Furtwängler* (Portland, OR: Amadeus Press, 1990).

SUGGESTED LISTENING

Beethoven: *Coriolan Overture*; *Leonore Overture*;
Symphonies Nos. 5, 6, 7, and 9;
Brahms: Symphonies;
Bruckner: Symphony No. 8;
Mozart: *Die Zauberflöte*;
Strauss: *Don Juan*.

JAMES GALWAY

James Galway has been one of the most loved and influential of classical musicians in the last 30 years. With his ability to bridge the classical and popular worlds, this genial and charismatic Irishman has introduced many people to classical music and has been an ambassador for the flute in his playing, teaching, and writing.

James Galway was born on December 8, 1939, in Belfast, Northern Ireland. This was shortly after the outbreak of World War II, and the house in which the young Galway was born was bombed soon after his birth. His family was poor: unemployment was widespread in Northern Ireland at that time and Galway's father was frequently out of work. But it was a musical family. His mother played the piano, although she could not read music, and his father and grandfather played the flute. (Flute bands are a tradition in Ireland, and often play for marches on religious days and holidays.) A protestant family, the highlight of the year for them was July 12, known as "Orange Day" after King William III, Prince of Orange.

FLUTE-PLAYING PRODIGY

Young Galway was first introduced to the harmonica, insisting even then that he needed a chromatic one so that he could play in all keys. He played the violin for a while, but came to the flute via the penny whistle and the traditional "military" six-key flute, and started playing in a local flute band. His exceptional talent was recognised when, at the age of ten, he won the Junior Cup in the Irish Flute Championships.

In 1956, when he was 16, he went to the Royal College of Music in London on a scholarship, and then later studied at the Guildhall School of Music. He then studied at the Paris Conservatoire under famous flautists Jean-Pierre Rampal and Marcel Moyse. His insistence on beautiful tone on the flute owes much to their French style of playing.

Galway's first professional job was with the Sadler's Wells Opera Company in London, then with the Royal Opera House at Covent Garden, and the London Symphony Orchestra. But his longest and

final orchestral post was with the Berlin Philharmonic, where he was principal flute for six years under the conductor Herbert von KARAJAN.

During this time, Galway also played many solo engagements and finally decided to leave the orchestra in 1975 to pursue a career as a full-time soloist. He was immediately successful, appearing with all the major British orchestras and playing 120 concerts in his first year as a soloist.

In 1977, however, he suffered a serious accident, when he was run over by a motorcycle in the street in Lucerne, Switzerland. During his time in the hospital, Galway rediscovered his religion and decided thereafter to dedicate his music-making to God.

Galway has made many recordings, most significantly perhaps of Mozart's Flute Concerti and Flute Quartets. He has also recorded French flute music of FAURÉ, Charles-Marie Widor, and DEBUSSY. Outside the classical repertoire, he has made recordings of Celtic music, notably with the Irish folk group The Chieftains, and of other popular songs.

He has also premiered many new pieces and has himself commissioned some. These include RODRIGO's *Concierto Pastoral*, in 1979, and John Corigliano's *The Pied Piper*, in 1982.

Galway has always enjoyed passing on his knowledge and enthusiasm for the flute to young people. He has been a professor at the Eastman School of Music in Rochester, New York, and teaches master classes at his home in Switzerland. In recent years, he has turned to conducting and was appointed Principal Guest Conductor of the London Mozart Players in 1997.

Sue Harper

SEE ALSO:

CHAMBER MUSIC; FOLK MUSIC; POPULAR MUSIC.

FURTHER READING

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(London: Hodder and Stoughton, 1981);
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(New York: Abrams, 1983).

SUGGESTED LISTENING

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James Galway Seasons;
James Galway: The Celtic Minstrel.

GAMELAN

Gamelan is the generic Indonesian word for an ensemble of tuned percussion instruments that may vary greatly in size, constitution, musical style, and function. Originating from the regions of Sumatra, Java, Bali, and Malaysia, gamelan may include bronze gongs, gong-chimes, keyed metallophones in single octave and multi-octave sizes, xylophones, drums, bowed and plucked stringed instruments, and solo and choral singers. The sound of a gamelan ensemble has been variously described as magical, delightful, and something that puts the listener into a state of enchantment, or a different musical universe.

The historical origins of gamelan can be traced back to the early ninth century. Images of early gamelan instruments have been found on Javanese carvings and temple reliefs dating from that period. Other findings of bronze drums dating from as early as the 3rd century B.C., although unlike the bronze instruments of gamelan, indicate that forging and metal working in Sumatra, Java, and Bali had, by that period, developed to a refined level.

Gamelan music differs slightly in each region where it is played. The key regions are Bali and central Java, and two basic types of gamelan developed: the loud-sounding ensemble of Bali, consisting of gongs, drums and other instruments, intended for outdoor ceremonies or processions; and the soft-sounding ensemble of Java, consisting of softer wind instruments, xylophones and metallophones, used for indoor occasions. From about the 16th century, the loud and soft types were combined into a single large ensemble, as in modern Javanese gamelan.

MUSICAL STRUCTURE

The gamelan of central Java is divided into two separate sets of instruments, each with its own tuning system. One set is tuned in *slendro*, a five-tone system, and the other is tuned in *pelog*, a seven-tone system, with a few instruments being able to double in both tunings. Instruments in *pelog* are positioned at right angles to those in *slendro*, allowing players to move quickly from one instrument to the other. The five-tone *slendro* system divides the octave into five

basically equal intervals that correspond—loosely—to major seconds and minor thirds in Western music. The *pelog* system divides the octave into seven small and large intervals, these include two intervals close to a Western minor second. A piece rarely uses all seven tones of the *pelog* scale, but rather various combinations of five-tone scales can be derived from the seven available tones. Each of these tuning systems is divided into three modes or *patet* that are distinguished by such features as pitch collection, recurring melodic patterns, and cadential formulas. However, because there are no pitch standards for the *slendro* or *pelog* scales, no two gamelan ensembles are tuned exactly alike, giving each its own distinctive tonal quality.

INSTRUMENTATION

The typical central Javanese gamelan is comprised of different types of instruments in several sizes. These include three sizes of vertically-hanging gongs in varying numbers: up to twelve of the smallest, called a *kempul*, three to nine mid-sized gongs, called *suwudan*, and two of the large gong, called *ageng*. Each of the gongs has a protruding boss in its centre that is struck with a padded wooden beater. The horizontally-mounted gongs also come in three sizes from the *kenong*, the largest, to the mid-sized *ketuk*, and the smallest *kempyang*. A typical gamelan will include one *kenong* for every note of the scale, and a pair each of the *ketuk* and *kempyang*. The smallest of the gong-type instruments is the *bonang*, or gong-chime, which consists of a double row of small gong kettles, and which has a range of two or more octaves. A gamelan may include up to three sizes of *bonang*, each overlapping the other by one octave.

The *saron* family of metallophones consists of three sizes of instruments: the large *demung*, the medium-sized *barung* which is pitched an octave higher, and the smallest *saron*, the *panerus*. A gamelan includes from four to eight *saron*. Another metallophone is the *gender*, a two and a half octave instrument the keys of which are suspended over resonating tubes, and a similar-looking instrument, the *gambang*, a four-octave instrument with wooden keys laid over a wooden trough-like box. A gamelan will typically have two or three of each of these percussive instruments.

The string instruments of the gamelan include the *celempung*, a zither-like instrument, the *siter*, a smaller zither, and the *rebab*, a two-string spike fiddle held

vertically. Only one wind instrument is used, the *suling*, a type of bamboo flute. Other instruments include three sizes of double-headed *kendang* drums, ranging from the largest *gending*, to the medium-sized *ciblon*, and the smallest *ketipung*. Occasionally, a *pesinden*, a female vocalist, and a *gerongan*, a male chorus, will be part of the ensemble.

SOCIAL FUNCTION

The music for gamelan exists primarily as an aural tradition. *Kepatihan* is a numerical notational system that may be used to notate the *lagu* of a piece, its "fixed melody," but is used only for teaching purposes and to publish the traditional works and new compositions. No written music is used during a gamelan performance. Each player in the ensemble interprets the *lagu* according to the technique for his or her instrument, its sonic characteristics, the structural form of the piece, and the mode, embellishing the melody in prescribed patterns. Although there is no conductor in gamelan, such directions as tempo changes and repeats of sections in a piece are indicated by the single *kendang* player. The large gong *ageng* punctuates the end of sections with a single stroke.

Gamelan music is played as musical entertainment in itself, to accompany ceremonial rituals, and to accompany theatre and dance. One of the most respected of the dramatic forms is the *wayang kulit*, the classical puppet play, accompanied by a gamelan ensemble. A similar dramatic form that uses the same story plots as *wayang kulit*, but is performed by human actors and dancers, is the popular *wayang orang*. It is accompanied by a complete gamelan.

INFLUENCE ON THE WEST

The universities and academies in Indonesia have become important cultural centres for the preservation of gamelan, offering advanced performance practice, new teaching techniques, and general encouragement and promotion of interest in this rich musical tradition.

Gamelan ensembles are also increasingly popular outside of Indonesia. Many universities in Europe, Great Britain, the U.S., and several other countries, own gamelan instruments and employ resident Javanese musicians to teach its rituals and performance.

The influence of gamelan on Western composers was initially one of sonority or instrumentation. Composers as diverse as Claude DEBUSSY, Maurice RAVEL, Olivier MESSIAEN, Steve REICH, and Harrison Birtwistle have

mimicked the gamelan's metallic sonorities in their orchestral works (often by using vibraphones and glockenspiels together with harps). In addition to gamelan having influenced the above named Western composers, it has also inspired other contemporary composers to write new pieces of music specifically for the gamelan ensemble.

A deeper and far more important influence has been that of gamelan time sense. The Javanese people have a cyclical sense of time: this is peculiarly apparent in their language, which has few past or future tenses; and particularly in their calendars, which, unlike the Western calendar, revolve in endless cycles of varying lengths of time that overlap.

Harrison Birtwistle has made extensive use of such cyclic techniques, particularly in his multi-dimensional opera *The Mask of Orpheus*. The "moment form" adopted in the 1950s and 1960s by composers such as Pierre BOULEZ, Olivier Messiaen, and Karlheinz STOCKHAUSEN, also owes much to the non-directional or non-discursive sense of time present in the gamelan musics of, among other countries, Java and Indonesia.

The effects of this oriental time sense on Western music can not be overstated, as it has served to contradict the discursive nature of the whole European musical tradition, and in doing so opened a completely new direction in the production of, and thought about, Western music.

David Brock

SEE ALSO:

OPERA; ORCHESTRAL MUSIC; SOUTH EAST ASIA.

FURTHER READING

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 May, Elizabeth. *Musics of Many Cultures* (Los Angeles, CA: University of California Press, 1983);
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SUGGESTED LISTENING

- The Music of Bali*, Vol. 2; *Music of Indonesia 14: Lombok, Kalimantan, Banyumas*;
Palais Royal de Yogyakarta, Vol. 3;
Saron of Singapada: Javanese Court Gamelan.

JUDY GARLAND

If raw emotion alone could make a singer great, Judy Garland would be pop music's greatest. She was one of the star personalities of the entertainment business—a dynamic, tragic figure on stage, screen, and in her tumultuous not-so-private life.

Little more than three years after the birth of Frances Gumm on June 10, 1922, in Grand Rapids, Michigan, her parents put her on the vaudeville stage to perform in a vocal act with her two older sisters. In 1935, and with a new name, Judy Garland was signed to an MGM film contract and paired with another promising teenager, Deanna Durbin, in a short film. The studio then loaned her to 20th Century Fox for her first full-length feature film, *Pigskin Parade*. Back with MGM, Garland's rendition of "You Made Me Love You" in the film *Broadway Melody of 1938* led to her being cast as Dorothy in *The Wizard of Oz* (1939). In this film she sang "Over the Rainbow," the song that made her famous.

Garland remained with the MGM studio, starring in numerous musical films throughout the 1940s. These included *For Me and My Gal* (with Gene Kelly), *The Harvey Girls*, *The Pirate*, and *Easter Parade*. In *Meet Me in St. Louis* (1944) she sang "The Trolley Song," which became a massive hit. *Meet Me in St. Louis* was directed by Vincente Minnelli, who was to become the second of her five husbands.

Garland was increasingly plagued by personal problems—the struggle to keep her weight down, a never-satisfied yearning for the affection of others, and a growing addiction to amphetamines (supplied at first by the studio) and barbiturates. In 1950, Garland was fired by MGM, resulting in the first of several suicide attempts.

This lowest period, however, had its silver lining. Garland's troubles only endeared her more to her fans. Her emotional turmoil imbued her live performances with a slightly shaky, weepy vulnerability that intensified melancholy songs and even enlivened upbeat numbers, as she encouraged her audience to "forget your troubles, come on, get happy" despite her own difficulties.



UPI/Curtis Bettmann

A publicity shot of Judy Garland taken in 1946, by which time many of her most memorable films had been made.

Seeming to have overcome her problems, Garland made a dramatic comeback with a record-breaking engagement at New York's Palace Theater, followed by a return to the screen in *A Star Is Born* (1954). She went on to perform in a series of memorable TV shows, and gave a concert at the London Palladium with one of her two daughters, Liza Minnelli.

Garland, however, remained troubled. On the night of June 22, 1969, she died in her London apartment from an overdose of sleeping pills. She was just 47.

Terry Atkinson

SEE ALSO:

FILM MUSICALS; POPULAR MUSIC.

FURTHER READING

Frank, Gerold. *Judy* (New York: Harper & Row, 1975); Shipman, David. *Judy Garland: The Secret Life of an American Legend* (London: HarperCollins, 1993).

SUGGESTED LISTENING

Judy at Carnegie Hall;
The One and Only (3-CD set); *Judy Garland: The Complete Decca Masters* (4-CD set).

ERROLL GARNER

When Clint Eastwood was asked to “play *Misty* for me” in the classic 1971 movie of the same name, the song was played by its composer Erroll Garner, one of jazz’s most popular and prolific artists—and one of its true originals. A completely self-taught pianist who never learned to read music, Garner created a totally unique, often idiosyncratic but always accessible style. His musical approach was based on elements of swing and bop, while harmonically reminiscent of French impressionistic composers such as DEBUSSY and RAVEL. “His dynamic range was unsurpassed,” wrote Ted Gioia in *The History of Jazz*, “and nothing delighted him more than moving from a whisper to a roar—then back to a whisper.” It was this style, combined with a happy-go-lucky stage persona, which made him arguably the most successful jazz artist of the 1950s.

RISE OF “THE ELF”

Erroll Louis Garner was born on June 15, 1921, in Pittsburgh, Pennsylvania, and by the age of seven was appearing on local radio as a piano prodigy. By the age of 11, he was substituting for riverboat pianists along the Allegheny River in Pennsylvania. In 1944, Garner moved to New York and became an immediate success in the celebrated jazz clubs on 52nd Street. After filling in as a substitute for piano icon Art TATUM in Tatum’s trio, alongside Tiny Grimes and Slam Stewart, he stayed but eventually followed Slam Stewart when Stewart formed his own trio. Shortly after, Garner started his own successful threesome with bass and drums, and wrote his first hit instrumental, “Play, Piano, Play.” It was a trio that was to remain with him for the rest of his career.

By the late 1940s, Garner, nicknamed “The Elf” for his short stature and impish humour, had established his uniquely characteristic style, pulsating four-in-a-bar chords that changed with every beat (reminiscent of great swing guitarists such as Freddie Green) in the left hand against wide-ranging melodic passages in the right—all to a huge, driving swing beat. “Erroll was so melodic he would appeal to anyone,” wrote critic Dan

Morgenstern. “[What] was so remarkable about Erroll was that, without any showbiz trimmings or anything, he could just sit down at that piano in front of thousands of people and completely enrapture them.”

Garner’s solo career continued to escalate. In 1947, while working in the Los Angeles area, he backed saxophonist Charlie PARKER on the legendary *Cool Blues* session. By the 1950s, he had moved on from smoky nightclubs to sophisticated hotel showrooms, and became one of the first jazz artists to give a full concert-hall recital. He was also one of the most frequent jazz musicians to appear on TV, and his popularity was such that, in 1958, classical music impresario Sol Hurok signed him up for an extensive foreign tour.

Garner composed many jazz standards including “Dreamy,” “Moment’s Delight,” “Solitaire,” and “Passing Through.” But the tune with which he will be linked forever is “Misty” (1954). With lyrics by Johnny Burke, the song became a hit for such artists as Johnny Mathis and Sarah VAUGHAN. Garner reached his pinnacle with the best-selling 1955 live album for Columbia, *Concert by the Sea*, and other equally popular works including *Paris Impressions*, *Afternoon of an Elf*, and *Magician*.

For the next two decades, Garner recorded prolifically, sometimes cutting three albums a day, using only first takes. In addition, he wrote music for the movies and toured until a serious bout of pneumonia brought his career to an end. Garner died on January 2, 1977, in Los Angeles. The critic Leonard Feather eulogised him as a pianist who played “cascades of jubilant chords that seemed to tell you, ‘Boy, am I having a ball!’”

Michael R. Ross

SEE ALSO:

BASIE, COUNT; ELLINGTON, DUKE; EVANS, BILL; JAZZ; MONK, THELONIOUS.

FURTHER READING

Doran, James M. *Erroll Garner: The Most Happy Piano* (Metuchen, NJ: Scarecrow Press and the Institute of Jazz Studies, Rutgers University, 1985); Gioia, Ted. *The History of Jazz* (Oxford: Oxford University Press, 1997).

SUGGESTED LISTENING

Body and Soul; *Concert by the Sea*; *The Original Misty*.

MARVIN GAYE

Marvin Gaye was a gifted singer-songwriter who embodied all the turbulent changes that soul music underwent from the 1950s through the 1980s. He was born on April 2, 1939, in Washington, D.C. His father was a charismatic preacher in the Apostolic Church, and from an early age Marvin sang gospel in the choir. At the age of 18, Gaye joined Harvey Fuqua's Moonglows group and eventually made his way to Detroit, where he signed a contract with Berry Gordy of Motown Records (he also married Gordy's sister, Anna, in 1961).

Gaye worked on Motown sessions and tours as a pianist and drummer, then began a two-decade run of successful singles and albums as a solo vocalist for Motown with "A Stubborn Kinda Fellow" in 1962. Gaye also started writing songs, with "Dancing in the Street" for Martha Reeves and the Vandellas in 1964. That same year, he began the first of four duet partnerships with popular Motown artist Mary Wells. He went on to record duets with Kim Weston, Tammi Terrell, and Diana Ross.

In 1968, Gaye began his evolution from supportive duet partner to explosive solo artist, beginning with "I Heard It Through the Grapevine," the most successful Motown single (in terms of sales) of the entire decade.



Neal Preston/Corbis

Marvin Gaye in concert during a tour at the height of his solo career in the 1970s.

That year, Gaye also began work on his "social manifesto" album *What's Going On*, which took him nearly three years to complete. Focusing on the environment, the war in Vietnam, and the war in the urban ghettos, the album redefined both the subject matter and the attitude of soul music. It also opened up soul to the realm of the concept album, and advanced the use of multi-tracked vocals, as Gaye provided harmony and backup to himself. During this period, Gaye suffered personal trauma when Tammi Terrell collapsed in his arms while they were performing together in Virginia. She was suffering from a brain tumour. After her eventual death in 1970, Gaye became deeply depressed and retired briefly from the music scene. However, *What's Going On*, written, arranged, sung, and performed by himself (with an orchestra), was a universal success when it was released in 1971.

Re-emerging after the success of *What's Going On*, Gaye's next album, *Let's Get It On* (1973), was about physical pleasure. The tension between his physical nature and his religious background was growing. In 1978, Gaye signed over all the royalties from a double-album, *Here My Dear*, to Anna as a divorce settlement. The album catalogued their stormy relationship. Two years later, he ended his contract with Motown with the album *In Our Lifetime* (1981). Deeply in debt to the Internal Revenue Service, he immediately signed with Columbia Records and released a startlingly explicit ballad, "Sexual Healing," from *Midnight Love* (1982).

Despite his professional success, Gaye's personal life was in ruins. Suffering from depression and paranoia induced by cocaine abuse, he returned to his parents' home where he was shot dead by his father during an argument on April 1, 1984.

Chris Slawecki

SEE ALSO:

BLUES; GOSPEL; MOTOWN; SINGER-SONGWRITERS; SOUL.

FURTHER READING

Ritz, David. *Divided Soul: The Life of Marvin Gaye* (London: Omnibus Press, 1995).

SUGGESTED LISTENING

I Want You; Let's Get It On; Live at the London Palladium; Midnight Love; What's Going On; You're All I Need to Get By.

CRYSTAL GAYLE

Singer, songwriter, and guitarist Crystal Gayle is noted as a singer of tender ballads—and for her ankle-length hair. One of the most successful country artists of the 1970s and 1980s, Gayle produced many chart-topping hits, and is credited with smoothing the rough edges from country music, substituting a softer, more dramatic sound.

Gayle was born Brenda Gail Webb on January 9, 1951, in Paintsville, Kentucky, but she was raised in Wabash, Indiana after her family relocated in 1955. Her older sister is country star Loretta LYNN, who was already married by the time Gayle was born.

As a teenager, Crystal Gayle listened to pop and folk music, sang gospel music in church, and country songs around the house and at charity benefits. Loretta soon nicknamed her younger sister Crystal, after Krystal's hamburgers, a favourite Nashville burger chain. Crystal joined Loretta's road show at age 16.

Gayle signed with Decca records in 1970 as a solo artist. Her debut single, Lynn's "I've Cried the Blue Right Out of My Eyes," reached the Top 30 on the charts. In 1972, Gayle appeared regularly on Jim Ed Brown's *The Country Place* television show.

Unhappy with Decca's promotional efforts, she signed with United Artists, where producer Allen Reynolds gave her a softer sound and more standard material. The move was a success, and after marrying her high school sweetheart, Bill Gatzimos, Gayle's career took off in the mid-1970s. Her debut records for United Artists spawned three hits, including "Beyond You," "This Is My Year for Mexico," and Reynolds' "Wrong Road Again."

THE MOST SUCCESSFUL YEAR

Gayle's most successful year was 1976. It brought two No. 1 hits: Richard Leigh's "I'll Get Over You" and Bob McDill's "You Never Miss a Real Good Thing." "I'll Do It All Over Again" reached the Top 3 in 1977, and her signature song and first No. 1 country single, "Don't It Make My Brown Eyes Blue" also rose to Top 3 on the pop chart before turning gold and delivering a Grammy for "Best Country

Song." The album from which it came, *We Must Believe in Magic*, was only the second-ever platinum album by a female country singer. The following year brought three more No. 1 hits in a row: "Ready for the Times to Get Better," "Talking in Your Sleep," and "Why Have You Left the One You Left Me For."

Appearing on Bob Hope's *Road to China* television show in 1979, Gayle became the first country singer to visit China. She received the ACM's Top Female Vocalist award for the second time, and her fifth album spawned a Top 3 hit, "When I Dream."

Moving to the Columbia label, Gayle retained Allen Reynolds as producer. Her Columbia debut, *Miss the Mississippi*, produced several hits, including the title cut, "Half the Way," "Your Old Cold Shoulder," and two No. 1 hits, "It's Like We Never Said Goodbye" and "If You Ever Change Your Mind."

Moving to Elektra Records in 1982, Gayle released "You and I," a duet with Eddie Rabbitt, which became a No. 1 country crossover. She scored another hit with a cover of Rodney Crowell's "Till I Gain Control Again." Switching to Warner Brothers, Gayle continued her success story with three No. 1 hits in 1983. She also released a video of her command performance at Canada's Hamilton Palace.

In the late 1980s, country labels turned their attention to "New Country," and Gayle, like so many other established stars, failed to maintain attention among the new video hitmakers. Nevertheless, she remains a committed and captivating performer, an emotional singer, and a steady concert draw in Las Vegas and Atlantic City. She continues to tour in the U.S. and Europe, and owns a crystal store near her nine-acre ranch in Nashville, Tennessee.

Todd Denton

SEE ALSO:
COUNTRY; GOSPEL.

FURTHER READING

Krishef, Robert K. *More New Breed Stars*
(Minneapolis, MN: Lerner Publications, 1986).

SUGGESTED LISTENING

Crystal Gayle; Greatest Hits;
I've Cried the Blue Right out of My Eyes;
Somebody Loves You; We Must Believe in Magic;
We Should Be Together.

GENESIS

During the early 1970s, after an inauspicious debut, the British group Genesis was one of the foremost bands in progressive rock, winning critical plaudits for elaborately constructed albums and a challenging live-performance style. By the 1980s, however, the group had transformed itself into a slick three-piece group playing large venues, with a middle-of-the-road formulation that helped make it one of the world's most commercially successful rock acts.

The group began in 1967 as the Garden Wall, formed by pupils at Charterhouse Public School. The original line-up included vocalist Peter Gabriel (b. May 1950); keyboard player Tony Banks (b. March 1950); guitarists Mike Rutherford (b. October 1950) and Anthony Phillips (b. December 1951); and drummer Chris Stewart. Their 1969 debut album for Decca Records, *From Genesis to Revelation*, was a flop. In fact, the band almost folded because of lack of interest from the public and consequently also from their record company.

However, by the end of 1970, the band was reinvigorated by signing for a new label (Charisma), and there was a new line-up: Gabriel, Rutherford, and Banks were now joined by drummer Phil Collins (b. January 1951), and guitarist Steve Hackett (b. February 1950).

LIGHTS, MUSIC, GREASEPAINT, AND MASKS

Genesis was now able to build a highly original act that centred on Gabriel's surreal lyrics and flamboyant performance involving mime, costume, and bizarre makeup. However, the stage act did little to enhance the band's record sales. Their first commercially successful album was their fourth, *Foxtrot* (1972), which included the 20-minute epic "Supper's Ready." Further hit albums followed, including *Selling England by the Pound* (1973), and the double-album *The Lamb Lies Down* (1974). In true progressive-rock style, the group had ostensibly turned their backs on the pop charts. Nevertheless, in 1974 they had their first hit single, with "I Know What I Like." Ironically, this song created a large and dedicated audience for Genesis.

In 1975, in a move that shocked the group almost as much as its fans, Gabriel suddenly left the band for a solo career. He pursued his personal vision in a succession of strong, musically inventive albums that often saw him collaborating with other musicians and that revealed his knowledge of worldwide ethnic musical cultures. His 1986 album, *So*, for example, has contributions from British singer-songwriter Kate Bush (b. 1958), and the rich-voiced Senegalese singer Youssou N'Dour (b. 1959), introducing this extraordinary singer to a wider audience.

Genesis, meanwhile, with Phil Collins as its lead singer, gradually moved toward mainstream rhythmic rock, a process hastened by the departure of Hackett, who left in 1977 to follow a solo career. By the time of the 1980 album, *Duke*, for which Collins wrote his first compositions, the transformation was complete. Peter Gabriel's departure had prompted many to predict the end of Genesis, but they were mistaken. The sometimes overblown sound had been scaled down, and the group was even producing catchy Top 10 hits, the 1986 "Invisible Touch," for example, reaching No. 1 on the charts in the U.S. The 1991 album *We Can't Dance* reached No. 4 in the U.S. charts, but it was the group's last with Collins. From the early 1980s, he had enjoyed a string of solo successes, including several No. 1 albums and singles in the U.S. In 1996, he departed from Genesis to concentrate on his solo work.

Having achieved success as a progressive rock band, Genesis truly did progress—tailoring its music to fit changing musical tastes. It is a feat few groups have managed to perform with such ease.

Graham McColl

SEE ALSO:

PINK FLOYD; PROGRESSIVE ROCK; ROCK MUSIC; YES.

FURTHER READING

Bowler, Dave, and Brian Dray. *Genesis: A Biography* (London: Sidgwick and Jackson, 1993);
Clarke, Steve. *Genesis: Turn It on Again* (New York: Omnibus Press, 1984).

SUGGESTED LISTENING

Genesis: *Selling England by the Pound*; *Genesis*;
Phil Collins: *No Jacket Required*;
Peter Gabriel: *So*.



Wolfgang Kaehler/Corbis

A group of percussion musicians (above) in Arusha, Tanzania, playing drums and xylophone. African music is comprised of a vast mix of styles and sounds, and these musicians in their local dress perform traditional rhythms. The percussive sounds of northern Africa have greatly influenced much of the 20th-century music in the West, from classical to jazz.



Philip Gould/Corbis

Clifton Chenier (left) performing at the Cajun Music Festival held in Lafayette, Louisiana. Chenier played a style of dance music known as zydeco, which is a blend of black and creole rhythms that is accordion led and originates from southeast Louisiana. Called the "King of Zydeco," Chenier, who died in 1987, did more than any other Cajun musician to popularise the style's unique sounds.



UPI/Corbis-Bettmann

Joan Baez (above, right) performing at a freedom rally in 1964 at the University of California at Berkeley. In the early 1960s Baez was considered the "queen" of folk music in America, and her high public profile helped to further many liberal causes throughout the decade. Her voice was endowed with an intense vibrato and a maturity and sadness beyond her years, for many perfectly reflecting the general mood of the time.



Hulton Getty

Dame Joan Sutherland (left) appearing in 1959 at the Royal Opera House in Covent Garden in the title role of Donizetti's Lucia di Lammermoor. Usually performing under the baton of her husband, conductor Richard Bonynge, Sutherland became one of the greatest bel canto sopranos of the century. Her voice possessed extraordinary tone and coloratura well suited to the soprano roles from the operas of Bellini and Donizetti.



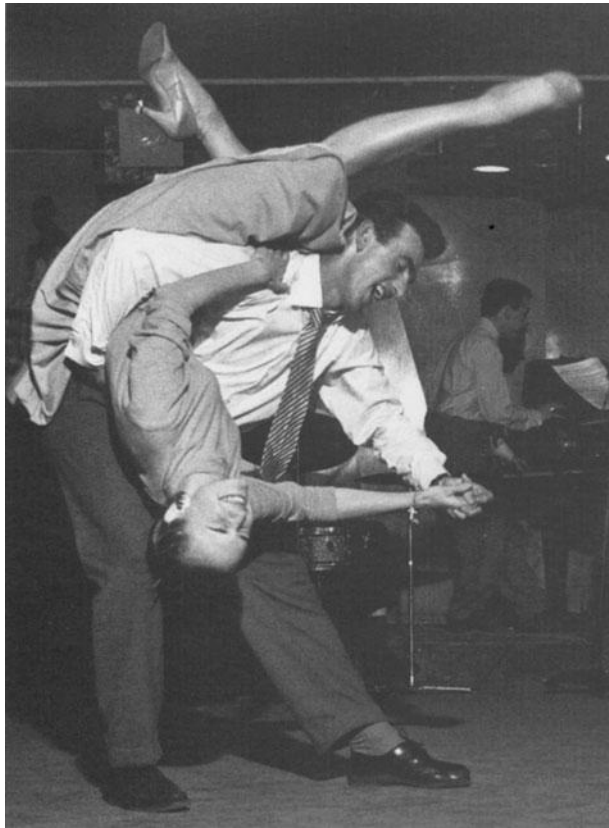
John Belissimu/Corbis

Provocative on stage yet elusive in private, few rock musicians have earned as much respect and recognition from both peers and fans as Prince (left). In the 1980s as a singer, songwriter, and guitarist his talent was considered boundless. In the early 1990s, however, he spent more time disputing his recording contract with Warner Bros. than producing the innovative funk for which he was known.

Although Caribbean music is made up of many different sub-genres, the sound is essentially a heady blend of Latin and African beats and rhythms. One of the most popular sub-genres is merengue, which is a rural dance music. The group Tropical (below) are one of Havana's many merengue bands who regularly perform at restaurants and in public places around the city. Merengue has also become popular throughout the rest of South and North America.



Jeremy Horner/Corbis



Hulton-Deutsch Collection/Corbis

Dance music more than any other genre has dominated the music of the 20th century. As a popular form of entertainment, dance steps have evolved from the Charleston in the 1910s through to the free form of rave in the 1990s. One of the most famous dances of the 1950s was the jive (left). Originating on a televised dance programme in America, it, along with others of the time, such as the bop and the twist, spread quickly across the Atlantic and was enjoyed by teenagers across Western Europe.

Chamber music in the 20th century has endured and prospered in the midst of the modern evolution of music. All of the major composers of the past 100 years, including Schoenberg, Messiaen, and Glass, have written influential chamber pieces of outstanding quality. Thus the romantic ideal of a quintet (below) performing within a Venetian palazzo remains as potent an image today as it was during the time of Mozart.



Vittoriano Rasetti/Corbis

GEORGE GERSHWIN

In a career spanning less than two decades, George Gershwin composed some of the best songs ever heard on Broadway and in the movies, brought jazz rhythms into the concert hall, and wrote one of the best-known operas of the 20th century.

Gershwin was born in Brooklyn, in 1898, but spent most of his childhood on the Lower East Side. His parents were Russian-Jewish immigrants of modest means. When they bought an upright piano for his older brother, Ira, George amazed everyone by picking out tunes on it by ear. Before long, Ira had abandoned the piano and George was having the lessons. At age 15, Gershwin left school to work full time at the popular music publisher Remick's. Although Remick's were not interested in the songs that he had composed, Gershwin's career as a composer was launched in 1916 when another company published his song "When You Want 'Em, You Can't Get 'Em, When You've Got 'Em, You Don't Want 'Em."

THE BEGINNING OF THE BROTHERS' PARTNERSHIP

A year later, Gershwin, now age 19, quit Remick's and moved to Broadway, where several of his songs were used by Sigmund Romberg and Jerome KERN in their musical comedies. Fairly steady work as a rehearsal pianist and accompanist supplemented Gershwin's income from his songs. In 1918, George and Ira Gershwin worked together for the first time, writing the rag-influenced "The Real American Folk Song." Its lyrics (for example, "A rhythmic tonic for the chronic blues") gave a taste of the verbal dexterity Ira would contribute to their future partnership.

In 1919, Gershwin made another breakthrough, writing all the music for a new show, *La La Lucille*. None of the show's songs was especially memorable, but another song Gershwin wrote that year, "Swanee," became a mega-hit when the singer Al JOHNSON used it in his show *Sinbad* and then recorded it. Within a year, "Swanee" had earned Gershwin \$10,000 in royalties.

From then on, his success was assured. He kept busy writing songs for Broadway shows, including, from 1920 through 1924, the annual revue *George*

White's Scandals ("I'll Build a Stairway to Paradise" and "Somebody Loves Me"). More hit shows, written in collaboration with Ira, followed in quick succession over the next few years. Among them were *Lady Be Good* (1924; which included the title song and "Fascinating Rhythm"), *Oh, Kay!* (1926; "Do, Do, Do" and "Someone to Watch Over Me"), *Funny Face* (1927; "S Wonderful"), *Strike Up the Band* (1930; featuring "I've Got a Crush on You" and the title song), and *Girl Crazy* (1930; "Embraceable You" and "I Got Rhythm").

The string of triumphs culminated in 1931 with *Of Thee I Sing*, a satire on American politics. For this, George and Ira collaborated closely with playwrights George S. Kaufman and Morrie Ryskind, producing their best-integrated musical yet. The show's many hit numbers included the title song, "Love Is Sweeping the Country," and "Who Cares?" Audiences and critics loved the show, and in 1932 it became the first musical comedy to win the Pulitzer Prize.

TRYING HIS HAND AT CLASSICAL

While enjoying his success on Broadway, Gershwin was also making forays into the world of concert music. He was poorly equipped for these attempts: his musical education had been sketchy, and although he could hold a room spellbound with his piano playing, this was restricted to his own music. At times during his career, Gershwin studied music theory and orchestration with well-known teachers, but he lacked the diligence to pursue these studies seriously.

Gershwin's superficial approach to the more difficult aspects of writing serious music may have stemmed from the amazing ease with which he could compose good tunes. He would simply sit down at the piano, start improvising, and a melody would soon emerge. This ability, together with his mastery of jazz rhythms (and some help from orchestrators), enabled him to compose several 20th-century concert classics.

Rhapsody in Blue (1924) was commissioned by the bandleader Paul WHITEMAN for a concert to show that jazz could be taken seriously. It took Gershwin only three weeks to compose the piece, in its original two-piano form (one piano representing the orchestra). It was then scored for Whiteman's orchestra by Ferde Grofé. The wailing glissando, or slide, on the clarinet, that opens the piece was suggested by the clarinetist, Ross Gorman; as originally written, the notes were to be played separately. Gershwin approved, and one of the most famous openings in all music was

created. Gershwin played the piano at *Rhapsody's* premiere, on February 12, 1924, in New York's Aeolian Hall. The piece brought a standing ovation from the audience.

The following year, Gershwin was commissioned by the Symphony Society of New York to write his Piano Concerto in F. This, too, is full of infectious jazz rhythms and plaintive blues harmonies. It shows Gershwin's increased confidence, including some use of counterpoint (the interweaving of two or more melodic lines). This time, however, he did most of the orchestration himself.

Gershwin's first visit to Paris, in 1923, served as the inspiration for *An American in Paris* (1928). This work evokes the bustling streets of the French capital—complete with toots from four authentic Parisian taxi horns—but also, in its blues passage, a touch of homesickness. Here again, Gershwin displayed a growing familiarity with compositional techniques.

CONTROVERSIAL OPERA

Gershwin tried his hand at a 20-minute jazz opera entitled *Blue Monday Blues*, which was introduced in the 1922 edition of *George White's Scandals*—a musical that appeared annually. A few years later, he read a novel called *Porgy*, about a crippled black beggar living in Charleston, South Carolina. It was written by a white Southerner, DuBose Heyward. The pathos of *Porgy's* story and the life of his neighbours in Catfish Row struck Gershwin as good operatic material. Heyward liked the idea, and the two agreed to collaborate on the project.

It was not until 1934 that Gershwin started writing the music for *Porgy and Bess*. He composed some of it in a cottage on an island near Charleston, familiarising himself with local black traditions, especially religious music. Heyward wrote the libretto and joined forces with Ira on the words for the songs; those for the magical "Summertime" are Heyward's own. *Porgy and Bess* premiered in Boston on September 30, 1935, and, after a short run, opened in New York's Alvin Theatre on October 10. From the start it aroused controversy. Some critics objected to the "song hits" while other drama critics preferred Gershwin's musical comedy style to the sung recitative. Others, including Duke ELLINGTON, found its treatment of blacks patronising. The first production was a failure, but the opera has been revived many times and contains some of the best songs Gershwin wrote.



Corbis-Bettmann

George Gershwin—well-known songwriter and one of the U.S.'s most famous composers—working at his piano.

FROM THE CONCERT HALL TO HOLLYWOOD

George and Ira Gershwin moved to Hollywood in August 1936, having signed a contract with RKO to write for the Astaire-Rogers musical, *Shall We Dance?* (1937), which included the songs "Let's Call the Whole Thing Off" and "They Can't Take That Away from Me"). Between films, George Gershwin performed and conducted his own music, and made drawings and paintings. In the spring of 1937, he was diagnosed as having a brain tumour. On July 11, 1937, he died, leaving songs for a film, *The Goldwyn Follies* (1938), and a notebook with about 100 unfinished songs.

Eleanor Van Zandt

SEE ALSO:

FILM MUSIC; MUSICALS.

FURTHER READING

Schiff, David. *Gershwin:*

Rhapsody in Blue

(Cambridge: Cambridge University Press, 1997);

Schneider, Wayne. *The Gershwin Style*

(New York: Oxford University Press, 1998).

SUGGESTED LISTENING

An American in Paris;

My One and Only; Piano Concerto in F;

Porgy and Bess; *Rhapsody in Blue*;

The Works for Solo Piano.

STAN GETZ

Stan Getz is one of the most highly regarded tenor saxophone players in jazz history. Whether playing bebop or classical, or something in between, Stan Getz lent a stylishness to his music that was difficult to categorise, but always full of passion.

Getz was born to Russian-Jewish immigrant parents on February 2, 1927, in Philadelphia. He was something of a child prodigy, and played several reed instruments before settling for the saxophone.

By the age of 15, he was playing professionally, and within a year made his first record. During World War II, when the involvement of older musicians in the military allowed younger ones to break through, he worked in the bands of Jack Teagarden, Stan KENTON, Jimmy Dorsey and Benny GOODMAN. His early playing was based on the approach of Lester YOUNG, but was allied to a brilliant technique. In 1947, Getz became internationally recognised when he was showcased as one of the original Four Brothers in Woody Herman's band, alongside saxophonists Zoot Sims, Serge Chaloff, and Herbie Steward (who was later replaced by Al Cohn). Getz's solo allowed him, at a uniquely young age, to lead his own groups, in the company of future stars such as pianist Horace SILVER and drummer Roy Haynes. Jazz was discovering bebop at about the same time it first heard Getz, but he could no more be classified as a bop player than he could be restricted to the "cool" school, which attracted a lot of attention in the early 1950s.

GETZ MEETS GRANZ

Getz scored another jazz hit in 1952, in a duo take (with guitarist Johnny Smith) of the ballad "Moonlight in Vermont." Getz's association with legendary producer Norman GRANZ spawned tours and recordings and put the tenor player in the excellent company of trombonist Bob Brookmeyer, trumpeter Dizzy GILLESPIE, and pianist Oscar Peterson. During the early 1950s, Getz was often teamed on record with other top jazz names, such as Art TATUM and Lionel Hampton, some involving the saxophonist's original compositions. In the late 1950s, he backed off the jazz scene,

living with his second wife, Monika, in her native Sweden. On returning to the U.S., he bolstered his reputation and fame with the album *Focus*, conceived by composer-arranger Eddie Sauter as a juxtaposition of Getz's stylish sax with a string section, the effect in some aspects closer to classical music than to jazz.

In 1962, Getz made the single, "Desafinado," prompted by guitarist Charlie Byrd's search for a horn with a "human voice." Based on Brazilian bossa nova harmonies and rhythms, "Desafinado" proved to be a surprise hit and Getz went on to make a series of albums based on bossa nova and other Latin material. "The Girl from Ipanema" (written by Antonio Carlos JOBIM in 1964), was the biggest hit and served (with help from guitarist Byrd and singer Astrud Gilberto) to set off a brief but resounding interest in Brazilian styles among Americans and Europeans. Getz's breathy, smooth sound and the delicate floating effect he created proved extremely popular. His tone was, and remained, a sound unique unto itself.

During the mid-1960s, Getz led groups that featured leading younger musicians, including vibraphone player Gary BURTON and pianist Chick COREA. He also explored American pop material, alienating jazz purists but validating his love of melody for those willing to listen. His recording and performing colleagues over the next decade ranged from film composer Michel LEGRAND to fusion groups. More fusion sessions followed in the 1970s, but in 1981 Getz returned to acoustic jazz on the Concord label. In his later years, he continued recording his gentle but passionate trademark tone, and performed for enthusiastic live audiences until his death from cancer in June 1991.

Jeff Kaliss

SEE ALSO:

JAZZ; LATIN AMERICA; LATIN JAZZ.

FURTHER READING

Maggin, Donald L. *Stan Getz: A Life in Jazz* (New York: W. Morrow & Co., 1996); Palmer, Richard. *Stan Getz* (London: Apollo, 1988).

SUGGESTED LISTENING

At the Shrine; Best of the Roost Years; Focus; Stan Getz Live at Midem '80; Stan Getz Poetry; Stan Getz Voyage; Sweet Rain.

BENIAMINO GIGLI

Italian tenor Beniamino Gigli was the successor at New York's Metropolitan Opera to the celebrated Enrico CARUSO. He possessed one of the finest tenor voices of all time—both powerful and beautiful, yet produced seemingly without effort—and his singing was praised for its purity of tone and scrupulous musicianship. Gigli was the first opera singer with a truly international career, beginning in Italy, transferring to the Met, then returning to Italy and touring the world. He sang both Italian and French opera, and was a popular recitalist, possessing a repertoire of Italian and Neapolitan songs that spanned the period from the 16th century through to the 20th.

Gigli was born in 1890, in Recanti, Italy, the youngest of six children. His father was a cobbler whose own interest in music led him to become the bellringer in the cathedral of Recanti; his mother was well educated and the daughter of a schoolteacher. Gigli's youthful soprano voice won him a place in the Schola Cantorum, where young boys were given an education in return for service in the choir. He also worked in a pharmacy from age 12 to supplement the family income. His actual operatic debut was in a soprano role in an amateur production. After his voice changed, Gigli went to Rome, where he trained privately until he was accepted at the Academy of Saint Cecilia. He won an international competition at Parma in 1914. The composer Pietro Mascagni heard him sing and requested that he take the role of the home-coming soldier Turridu in his one-act opera *Cavalleria rusticana*.

CAREER HIGHLIGHTS

Gigli sang Italian opera throughout the whole of his long career, enjoying particular success with the operas of Giacomo PUCCINI. His most acclaimed Puccini roles included Pinkerton in *Madam Butterfly*, Cavaradossi in *Tosca*, and Rudolfo in *La bohème*. (In 1946, Gigli played Rudolfo at London's Royal Opera House at Covent Garden, with his own daughter singing the lead female role of Mimi). One of his strongest areas, however, lay in his interpretation of

the French operatic repertoire, such as Gounod's *Faust* and Massenet's *Manon*, in which the full potential of his vocal lyricism could be exploited.

In 1920, Gigli made his Metropolitan Opera debut in New York, singing Faust in Boito's *Mefistofele*. Enrico Caruso was seriously ill at the time and was forced to cancel many engagements. Consequently, Gigli soon became the favourite lyric tenor at the Met. Among his acclaimed performances there were *Andrea Chenier* by Giordano, which he sang with Claudia Muzio; *Romeo et Juliette* by Gounod, in which he starred alongside Lucrezia Bori; and Puccini's *Tosca*, which also featured Maria Jeritza.

Critics were not impressed with Gigli's acting ability, which was characterised by outdated mannerisms and a tendency for loud sobbing during moments of emotional intensity. However, this did little to diminish his reputation, as he reached the height of his career at a time when opera singers were judged almost entirely by their voices.

FALLING-OUT WITH THE MET

Gigli continued to perform at the Met until 1932. At that time, opera, like everything else, was in the grip of the Great Depression. The Met found itself in grave financial straits, and asked all its singers to take a ten percent pay cut. Gigli at first refused to go along with this, but later relented. Unfortunately, by then it was too late—the management of the Met had already decided to dismiss him. Gigli returned to Italy, but continued to tour and perform at leading opera houses all over the world. He made more than 100 recordings between 1918 and 1945. In 1939, he returned to the Metropolitan for five performances, among them the role of Radames in *Aida*. He gave a farewell recital tour in 1955, and died two years later.

Jane Prendergast

SEE ALSO:

CALLAS, MARIA; OPERA; OPERETTA.

FURTHER READING

Gigli, Beniamino, *Memoirs of Beniamino Gigli* (New York: Arno Press, 1977).

SUGGESTED LISTENING

Arie da Opere; The Art of Beniamino Gigli; Beniamino Gigli/Maria Callas.

DIZZY GILLESPIE

John Birks “Dizzy” Gillespie brought an infusion of humour and high spirits to jazz that was as rare as his sublimely dexterous playing, which was fast and fluid. His solos were characterised by breakneck runs followed by pauses, by huge interval leaps, long high notes, slurs and smears, and bluesy phrases.

A combination of wild clothes, onstage clowning, scat singing, and a habit of carrying his trumpet in a paper sack, earned Gillespie his nickname, but his talent extended beyond that of a gifted showman. He was one of the creators of bebop and modern jazz, and his style of dress created the hip jazz uniform of dark glasses and beret from the 1940s onwards.

Born on October 21, 1917, and raised in the Carolinas, Gillespie studied music on a scholarship before his family arrived in Philadelphia, where he took the place in Teddy Hill’s Orchestra that had been held formerly by trumpet whiz Roy ELDRIDGE. Cuban-born trumpeter, Mario BAUZA, recruited Gillespie into Cab Calloway’s band in 1939, but both men came to realise that their musical curiosity extended beyond Calloway’s somewhat traditional repertoire. Gillespie passed through several other bands, and while employed by the great jazz pianist, Earl “Fatha” Hines, made the acquaintance of saxophonist Charlie PARKER, with whom he developed the exciting form that came to be called bop, or bebop, during after-hours jamming in New York clubs.

A few years later, when Gillespie was leading his own ensembles, Bauza did his friend another good turn by introducing him to his conga-pounding cousin, Chano Pozo. Soon Gillespie had integrated both Pozo and Caribbean rhythms into his songbook—helping to open up jazz to the influences of world music—and by the 1960s would explore all kinds of Latin rhythms.

Gillespie’s groups in the late 1940s and early 1950s showcased such luminaries as Parker, a young John COLTRANE, and what later became the MODERN JAZZ QUARTET. After Parker died, in 1955, Gillespie kept bop alive, touring with Norman GRANZ’s Jazz at the Philharmonic and travelling the world as the U.S.



Jazz legend Dizzy Gillespie, with his famous angled horn and inflatable cheeks, was one of music's most colourful characters and bebop's leading trumpeter.

State Department’s musical ambassador. In the 1980s, Gillespie brought participation by talent from outside the U.S. to new levels by forming his United Nations Orchestra, which at various times included players such as Arturo SANDOVAL and Paquito D’RIVERA.

Throughout the 1960s, 1970s, and 1980s, Gillespie continued to tour and to record with the best of his contemporaries. He cut down on solo outings, and featured Jon Faddis, a Californian trumpeter thought to be his only rightful heir. He died in January 1993.

Jeff Kaliss

SEE ALSO:

BEBOP; BIG BAND JAZZ; CUBA; JAZZ; LATIN JAZZ.

FURTHER READING

Gourse, Leslie. *Blowing on the Changes: The Art of the Jazz Horn Players* (New York: Franklin Watts, 1997);
Gourse, Leslie. *Dizzy Gillespie and the Birth of Bebop* (Oxford: Maxwell Macmillan Int., 1994).

SUGGESTED LISTENING

The Best of the Verve Years; Closer to the Source; Dizziest; Dizzy's Diamonds: Groovin' High; One Night in Washington.

PHILIP GLASS

Along with composers Steve REICH and Terry Riley, Philip Glass is one of the most famous exponents of minimalism. He has also created some of the most accessible operatic works of the late 20th century, including the four-and-a-half hour epic *Einstein on the Beach* (1975–76), written with Bob Wilson, as well as *Satyagraha* (1980), *Akhnaten* (1983), and *The Juniper Tree* (1984).

Philip Glass was born in Baltimore, Maryland, on January 31, 1937. He started to learn the violin at age six and took up the flute at age eight, but by the time he was 15, he found the flute repertoire somewhat limiting. He studied at the University of Chicago, where he graduated in mathematics and philosophy, and experimented in 12-tone serial techniques. After he graduated at age 19, he began to study at the Juilliard School of Music in New York, where he renounced serialism in favour of the music of composers such as Aaron COPLAND and William Schuman.

In 1964, Glass moved to Paris to study under Nadia BOULANGER for two years. During this time, he had around 20 works published, although he later withdrew them. It was in Paris, in 1966, that he met Ravi SHANKAR, when he was hired by a film-maker to transcribe the Indian musician's works into Western notation. It was through this work that he first discovered the techniques of Indian music that were to prove so influential in his own work.

FINDING A VOICE

On his return to New York in 1967, Glass continued to develop his interest in Indian music, studying with tabla player Alla Rakha. He began composing a series of pieces that combined Indian rhythms with a minimalist approach. His works were stronger and louder than those of other minimalist composers, and his *Music in Fifths* (1968), performed by his own amplified ensemble, had the energy of rock music.

Glass wrote his first opera, *Einstein on the Beach*, in 1975. It was performed at the Metropolitan Opera House in New York, and was perhaps the first work of minimalism to achieve popular acclaim. It is

scored for electronic organs and three wind players, and both the text and the music are repetitive and hypnotic. There is no story as such: Einstein's life and theory are shown in a series of scenes with repeated images, including steam trains and spaceships.

A similar structure underlies his later operas. *Satyagraha* deals with the life of Gandhi, again in a series of disconnected scenes, but uses a normal full orchestra. *Akhnaten* approaches more nearly to mainstream opera in that it has a story line (about the attempt of an Egyptian pharaoh to change the Egyptian religion to monotheism), and characters with discernible roles. It was followed by *The Making of the Representative for Planet 8* (1988) and *The Voyage* (1992), in both of which Glass's musical approach remained essentially minimalist.

Glass has also written several film scores, both for relatively mainstream movies such as *Hamburger Hill* (1987) and *Candyman* (1992), and art films such as *Koyaanisqatsi* (1983) and *Mishima* (1985). *Koyaanisqatsi* takes the form of a journey from the countryside of the American Southwest to the clutter of New York, making a statement about man's destruction of the natural environment. Glass's music, however, is joyful in mood, sometimes seeming deliberately at odds with the message.

Glass's music combines the sound of popular music (electronic keyboard and saxophone parts) with the techniques of minimalism (simple tonality and repetition). He uses these in a way that evokes the hypnotic quality of traditional Asian music, making him one of the most popular serious composers at work today.

Richard Trombley

SEE ALSO:

FILM MUSIC; MINIMALISM; OPERA; SERIALISM.

FURTHER READING

Duckworth, William. *Talking Music: Conversations with John Cage, Philip Glass, Laurie Anderson, and Five Generations of American Experimental Composers* (New York: Schirmer Books, 1995).

SUGGESTED LISTENING

Akhnaten; *Einstein on the Beach*;
The Juniper Tree; *Koyaanisqatsi*;
Music in Similar Motion.

TITO GOBBI

By the close of his singing career, the stirring voice of gifted Italian baritone, Tito Gobbi, had been heard in nearly a hundred operatic roles across Europe and America. Gobbi was not only a fine operatic singer, he was also a very talented actor on stage and in films, known for his conscientious preparation for both the musical and dramatic aspects of each of his parts, no matter how small. He built up a solid body of work with the Rome Opera and was renowned around the world.

Tito Gobbi was born in Bassano del Grappa, near Venice, in 1913. After a period spent studying law at Padua, he turned to singing, training in Rome. Gobbi made his operatic debut farther north, in the eastern Italian town of Gubbio, performing the role of Rodolfo in Bellini's *La Sonnambula* in 1935.

Gobbi's first major part came two years later in Rome, appearing as Germont in Verdi's *La Traviata*. The director of the Rome Opera at this time was Tullio Serafin, an enthusiastic advocate of new works by Italian composers, and Gobbi went on to sing in operas by Ludovico Rocca, Mario Persico, Gian Francesco Malipiero and many others. In November 1942, he was given the title role in *Wozzeck* in the Italian premiere of Alban BERG's 12-tone opera. Berg had left directions for the singers to produce a sound halfway between song and speech—an especially difficult task for Italian performers such as Gobbi, who were steeped in the melodic *bel canto* tradition. It was, however, this work more than any other that finally brought Gobbi to prominence.

FROM OPERA STAR TO FILM STAR

For the whole of World War II, Gobbi was confined to performing only in Italy, where he continued to sing successfully in leading roles such as Iago in Verdi's *Otello*, Count Almaviva in Mozart's *Le nozze di Figaro*, and in the title role of Mozart's *Don Giovanni*. Following the end of the war, Gobbi was invited to try his hand at acting in Italy's burgeoning motion picture industry. This proved a successful venture, and Gobbi starred in a full-length movie of

Rossini's *Il barbiere di Siviglia* in 1945. Shortly after this, he sang opposite film actress, Anna Magnani (whose voice was dubbed by Onelia Fineschi), in a movie version of Puccini's opera, *Tosca*.

In 1948, Gobbi made his American operatic debut in San Francisco, starring in Rossini's *Il barbiere di Siviglia*. In 1954, he joined the Chicago Lyric Opera, where he sang regularly for the next 19 years. In 1956, he performed for the first time with the Metropolitan Opera company in New York, singing the role of Scarpia in *Tosca*. He was to repeat this role, with Maria CALLAS as Tosca, when Callas re-entered the operatic world at the Royal Opera House in London in 1964. Gobbi's favourite role, however, remained that of Verdi's Falstaff—a complex portrait of a knight's twilight years of faded glory, spent pursuing women and drink. In 1965, Gobbi made a debut of a different kind, as an operatic producer in Chicago and at London's Covent Garden.

THE MANY TALENTS OF AN OPERATIC SUPERSTAR

In addition to his memorable operatic career, Tito Gobbi appeared in a total of 26 popular motion pictures, and was also the author of two books—the 1979 autobiography, *Tito Gobbi: My Life*, and *Tito Gobbi on His World of Italian Opera*, an analysis of the dramatic content of some of the major operas, aimed at young singers. For many years, Gobbi organised the International Singing Competition in his birthplace of Bassano del Grappa, as well as a summer school for opera singers in Asola, a small town in northern Italy, near Cremona. Gobbi died on March 5, 1984, in Rome.

Jane Prendergast

SEE ALSO:

OPERA; OPERETTA.

FURTHER READING

Gobbi, Tito. *Tito Gobbi: My Life*
(New York: Doubleday, 1980);

Gobbi, Tito. *Tito Gobbi on His World of Italian Opera*
(London: Hamilton, 1984).

SUGGESTED LISTENING

Puccini: *Tosca*;

Rossini: *Il barbiere di Siviglia*;

Verdi: *Don Carlos*.

JERRY GOLDSMITH

The prolific composer, Jerry Goldsmith, was one of the finest writers of screen music to have worked in Hollywood. Goldsmith's style drew on a wide range of musical influences, which enabled him to create music in whatever mood was required by the nature of the film. Less blatantly commercial than most composers working in the movie business, he nevertheless was able to accommodate the demands of commercialism while developing a more complex "art" music drawing on classical influences.

Born in Los Angeles in February 1929, Goldsmith learned piano with Jacob Gimpel and composition with Mario Castelnuovo-Tedesco. He studied film music with Miklós Rózsa, who was a Hungarian-born composer who moved to Hollywood in 1940. Goldsmith then joined CBS Television as a clerk before transferring to their music department in Los Angeles in 1950. During the next decade, Goldsmith graduated from writing music for radio to writing scores for numerous successful television series, including *The Man from U.N.C.L.E.*, *Gunsmoke*, *Perry Mason*, *The Twilight Zone*, and *Dr. Kildare*.

FROM TELEVISION TO FILM

Goldsmith's growing reputation as a TV composer meant that he was able to leave CBS and launch himself as a freelance composer-arranger, moving into films in the late 1950s, encouraged by the celebrated screen composer, Alfred NEWMAN. A series of more than 100 Goldsmith film scores began in 1957 with the film, *Black Patch*. His first notable success was the music he composed for the 1962 western, *Lonely Are the Brave*, starring Kirk Douglas.

In 1976, Goldsmith received an Academy Award for best original score for his work on *The Omen*. He was also nominated for 14 additional Oscars, for the scores of films such as *Planet of the Apes* (1968), *Chinatown* (1974), *Star Trek: The Motion Picture* (1979), and *Basic Instinct* (1992). Other outstanding work includes the music for the films *Coma* (1978) and *Alien* (1979). He also scored *Papillon* (1973), *Gremlins* (1984), and *Total Recall* (1990).

KEY FILMS

Roman Polanski's thriller, *Chinatown*, starring Jack Nicholson, is generally accepted as one of the best films of the 1970s, and Goldsmith contributed to its atmosphere with a sparse, understated, but telling score, into which he wove tunes from the 1930s. The orchestration includes strings, four pianos, four harps, percussion, and a solo trumpet. With the exception of the opening credits, music is not introduced until an hour and a half into the film. The pianos included some that had been "prepared"—a technique pioneered by John CAGE, in which the pitch and resonance is altered by placing a variety of objects, some metallic and some soft, between the strings to vary the sound of individual notes.

Goldsmith's score for *Coma* is one of his finest. Written for a string orchestra with pianos, it also makes sparing use of timpani, clarinet, and bass clarinet. The score is reminiscent of the slow movements of BARTOK's *Music for Strings, Percussion, and Celesta*, not only in its orchestration but in its snatches of melody and chord sequences. His work on *Alien* is equally impressive. The music is again sparse, and the interplay between score and sound effects is carefully and effectively considered.

Jerry Goldsmith remained in demand in Hollywood into the 1990s. His leanings toward classical music were underlined by the fact that he was on occasion invited to conduct symphony orchestras, including London's Royal Philharmonic.

Richard Trombley

SEE ALSO:

ARRANGERS; FILM MUSIC.

FURTHER READING

Darby, W., and J. Dubois. *American Film Music: Major Composers, Techniques and Trends 1915–90* (New York: Schirmer Books, 1997);
Marmorstein, Gary. *A Hollywood Rhapsody: Movie Music and Its Makers 1900–75* (New York: Schirmer Books, 1997);
Prendergast, Roy. *Film Music: A Neglected Art* (New York: W. W. Norton, 1977).

SUGGESTED LISTENING

Alien; *Chinatown*; *Coma*;
The Omen; *The Twilight Zone*.

CELINA GONZÁLES

Celina Gonzáles, the “Queen of *musica campesina*”—the rural roots of salsa and *son*—was arguably the most influential Cuban vocalist in the world. A staunch supporter of the Cuban revolution, in the late 1950s Gonzáles wrote songs championing the Communist cause of Fidel Castro. But the greatest contribution to her country, however, is the music she writes and performs that transcends politics and incorporates what are some of Cuba’s finest treasures: Afro-Cuban rhythms. These are rhythms influenced by the African religious and musical elements brought by the sugar plantation slaves and fused with Spanish verse forms and melodies. The result is an exhilarating musical cross-pollination that helps to unify a multi-ethnic Latin American nation.

CUBAN REVOLUTIONARY

Gonzáles was born in 1928 in the small town of Jovellanos in Matanzas province, east of Havana. In her youth she moved to Santiago de Cuba, on the eastern tip of the island, and at age 16, she met Reutilio Dominguez, who would later become her husband and singing partner.

In Gonzáles’s early years with Dominguez, the pair’s powerful performances relied simply on guitar, bongo, and strong vocal harmony. Their successful and politically charged radio show in Santiago, in which they sang songs denouncing the government of President Batista, led to a contract with Saurito, the famous Havana radio station. In the 1950s, Gonzáles and Dominguez grew internationally famous, touring throughout the Caribbean and performing with Beny MORÉ in New York.

After her husband’s death in 1970, Gonzáles sang with her son, Reutilio Junior. Together they joined the band Campo Alegre and updated their music through the use of trumpet, bass, congas, and marimba.

Cuba’s political isolation kept Gonzáles away from the international scene until the mid-1980s, when she began touring extensively, delighting huge crowds at music festivals in Latin America—especially in Colombia and Venezuela—and enchanting audiences

in North America and Europe. Settling in a Havana suburb, she continued to broadcast regularly on radio. Gonzáles described the music that she played as the true folklore of Cuba, firmly rooted in the *campesina* tradition. She also continued to perform with Campo Alegre, striving to make her music “as danceable and tasty as salsa.”

AFRO-CUBAN RHYTHMS

Perhaps the best sampler of Gonzáles’s music is the album *Que Viva Changó*, a collection of 16 songs that offers a rich musical palette of guitar-driven *guajira* and pulsating Afro-Cuban rhythms conveying a variety of patriotic hymns, humorous lifestyle parables, and tender love paeans. Religion is also addressed in the collection, most notably in the song “Santa Barbara,” which expresses devotion to the Catholic saint and, at the same time, to the Yoruba god Changó. The song mirrors the way in which the two deities are fused in Santería, the Afro-Cuban religion that combines African Yoruba and Roman Catholic beliefs. The colours of Changó, the god of fire, thunder, and fighting, are red and white—colours that Gonzáles frequently favours in her onstage outfits. As in other Gonzáles’s songs, under “Santa Barbara’s” religious surface runs a pulsating dance rhythm.

Gonzáles’s voice, described by one critic as being full of “unbelievable verve and bluster,” fuses Santería-inspired lyrics with *guajira* country music. Gonzáles’s music and Afro-Cuban rhythms inspired many other Cuban singers, including Albita Rodríguez and groups such as Sintesis.

Inez Andrea Gonzalez

SEE ALSO:

CRUZ, CELIA; CUBA; LATIN AMERICA; SALSA.

FURTHER READING

Ayala, Cristobál Diaz. *The Roots of Salsa: The History of Cuban Music* (New York: Excelsior Music, 1995);
Manuel, Peter, ed. *Essays on Cuban Music*:
(Lanham, MD: University Press of America, 1991).

SUGGESTED LISTENING

Al Guateque Con Celina;
Celina con Frank y Adalberto;
Fiesta Guajira;
Que Viva Changó.

BENNY GOODMAN

Dubbed by *Time* magazine “The King of Swing,” Benny Goodman combined commercial popularity with true jazz feeling, improvisational ability, and disciplined musicianship. His groups were among the first to break the “colour barrier” in jazz, and Goodman became one of America’s most important jazz ambassadors to the world.

Benjamin David Goodman was born in Chicago in May 1909, one of 12 children of an immigrant Russian-Jewish tailor. Goodman’s first music lessons were at Kehelah Jacob Synagogue and he made his first professional appearance (imitating clarinetist Ted Lewis) at age 12. Along with other young musicians in the Austin High School Gang, Goodman explored the sounds of New Orleans jazz that were popular in the 1920s. In 1925, he left Chicago for Los Angeles to join Ben Pollack’s band.

After the Pollack band moved to New York in 1928, Goodman worked with other groups and played some Broadway shows. He also developed important friendships with record producer John Hammond and pianist Teddy Wilson. In 1934 he formed his own band, and, in November of that year, the group won a spot on NBC’s weekly three-hour broadcast *Let’s Dance* (its theme music later became a Goodman standard). It was for this show that Goodman hired African-American arranger Fletcher HENDERSON, who gave the band a greater sense of swing than other “white” bands of the time.

The late 1930s saw some memorable performances from Goodman’s band: in 1935 at Los Angeles’ Palomar Ballroom, in early 1936 at the Congress Hotel in Chicago, and at Carnegie Hall in 1938 (the first jazz ensemble to appear there). Many fine musicians, such as Lionel HAMPTON, Benny CARTER, and Helen Ward, were involved with this first band, which disbanded in 1940 when Goodman was hospitalised for a short time. A second Goodman band, formed in late 1940, had a slightly different sound, and included guitarist Charlie CHRISTIAN and arranger Eddie Sauer. All of the Goodman’s bands reflected his perfectionism and insistence on ensemble precision,



Corbis-Bettmann

Benny Goodman (standing) and his orchestra as they appeared in 1937, in the film Hollywood Hotel.

balance, exact phrasing and the highest standards of musicianship. Although Goodman himself did not adopt the bop style, he did form a bop-oriented group in 1947. During the 1950s, Goodman fronted a number of combos and bands, and appeared both in movies and on television.

Goodman also achieved some success as a classical clarinetist. In 1938, he joined with the Budapest Quartet in a performance of Mozart’s Clarinet Quintet, and he commissioned and performed works by prominent composers such as BARTÓK, BERNSTEIN, COPLAND, HINDEMITH, and STRAVINSKY. In the final decades of his life, Goodman became an avid performer of chamber music. He died in June 1986, in New York City.

Todd Ridder

SEE ALSO:

BEBOP; BIG BAND JAZZ; NEW ORLEANS JAZZ; SWING.

FURTHER READING

Connor, D. Russell. *Benny Goodman: Wrappin’ It Up* (Lanham, MD: Scarecrow Press, 1996);
Firestone, Ross. *Swing, Swing, Swing* (London: Hodder and Stoughton, 1993).

SUGGESTED LISTENING

Benny Goodman; Benny Goodman at Carnegie Hall; The Benny Goodman Story; Clarinetitis; King of Swing.

DEXTER GORDON

With his energy, intelligence, and emotional involvement, Dexter Gordon set new standards for his instrument, the tenor saxophone, and helped to introduce it into the world of modern jazz. Gordon played a major role in the bebop revolution, and provided inspirational playing in that area, working with some highly distinguished contemporaries. Gordon emanated an extraordinary excitement when playing and the live performances that make up a large slice of his four decades of recordings are the perfect vehicle for capturing this rare quality. Known best for his work with the tenor saxophone, Gordon also turned his hand to the soprano saxophone.

THE BIRTH OF BEBOP

Born in Los Angeles in 1923, Gordon took up the clarinet in his early teens and then spent the early and mid-1940s putting in time on the tenor saxophone with some of the most prominent big bands of the day—those of Lionel Hampton, Fletcher HENDERSON, Louis ARMSTRONG, and Billy Eckstine.

This was the golden era of bebop's emergence, and Gordon was for a while the new music's star tenor, mixing with the likes of Charlie PARKER and Dizzy GILLESPIE, and developing a style marked by a rich lyrical imagination and laid-back phrasing—he played in a relaxed style behind the beat.

Gordon could create smooth, lush music that was the height of jazz-ballad sophistication as well as producing punchier sounds that were filled with amusing musical references.

Returning to his home city of Los Angeles in 1946, Gordon got the chance to strengthen his form in live and recorded “duels” with fellow modern tenors Wardell Gray and Teddy Edwards.

Sadly, the 1950s were blighted by drug-related problems for Gordon that included convictions for possession. This put something of a halt on Gordon's recorded output, but by the early 1960s he recovered and finally rose from the ashes, beginning a fruitful alliance with the Blue Note record label.

Despite having a strong American base, Gordon now relocated to Europe, where live performances at world-renowned clubs such as Copenhagen's Montmartre—often as part of an all-Danish or Danish-and-American group—resulted in numerous live albums. He spent nearly 14 years in Copenhagen and became something of a lost legend, until, that is, his triumphant return visit to the U.S. in 1976–77, during which he was greeted by sell-out crowds and made more live recordings, touring from New York's Village Vanguard club to San Francisco's Keystone Korner.

COMING HOME

Encouraged by this home-grown enthusiasm, Gordon moved back to the U.S. Although poor health began to slow him down by the early 1980s, he enjoyed yet another revival with his memorable appearance—and his soundtrack music—in French director Bertrand Tavernier's acclaimed 1986 movie, *Round Midnight*, in which he portrayed a much-revered but troubled jazz expatriate living in Paris.

Gordon's character in the movie was said to be a composite of two departed legends—saxophonist Lester YOUNG, who had always been a major influence on Gordon's work, and pianist Bud POWELL. But jazz fans had little trouble perceiving the emotional honesty behind his powerful performance, rooted in Gordon's personal, sometimes sad, experiences of working and living in Europe.

Gordon's acting proved as inspired as his playing, and he earned an Academy Award nomination. Unfortunately, this was not to be the start of a flourishing career in the movies, and he took just one further small role. Four years after he made *Round Midnight*, Gordon died after years of ill health.

Jeff Kaliss

SEE ALSO:

BEBOP; EUROPEAN JAZZ; FILM MUSIC; HARD BOP.

FURTHER READING

Britt, Stan. *Long Tall Dexter, Dexter Gordon: A Musical Biography* (New York: Da Capo Press, 1989).

SUGGESTED LISTENING

Go, Nights at the Keystone;
The Other Side of Midnight.

GOSPEL

Gospel is a sacred music made by African-Americans who moved from the rural South to urban cities across the U.S. at the beginning of the 20th century. With them they brought their culture, their history, their dreams of change and of a better life, and a music that reflected all of this and so provided solid foundations for the uprooted families.

Gospel is both a repertoire of songs and a style of singing. It can be created from an existing hymn or spiritual by adding certain formulaic characteristics, or it may be created afresh. Although early composers used written scores, gospel has always been an aural and oral process, and improvisation has featured very prominently. A dramatic, expressive music, performances are characterised by extremes in volume and a wide range of tempos, often within one piece. Melodic lines are greatly embellished, often melodramatically (several notes to one syllable). "Call-and-response,"

central to most African-American music, is another feature—a dialogue that takes place between voice and instrument, soloist and choir, and performer and audience. Natural syncopation occurs through use of polyrhythms (several rhythms used simultaneously). Rhythmic vitality is essential and is created instrumentally, vocally, and through use of the body as an instrument, for example, clapping and foot-stomping.

EXPLORING THE ROOTS

Gospel's roots can be traced to American plantations during the 18th and 19th centuries, in the "negro spiritual"—the songs of black slaves who fused the church hymns of their masters, and the "hell-fire" drama of Protestant preachers, with African rhythms and traditions. A heady mix developed, combining congregational singing with distinctive call-and-response vocal patterns, slow-metered Protestant hymns, and secular music forms such as the blues. More traditional forms of gospel have remained a major force in American church music and have gained ground throughout Europe, but gospel has also crossed over and enriched all kinds of other modern music styles. In addition, it has proved a major training ground for countless singers, from Aretha FRANKLIN to Whitney HOUSTON.

CHURCH ROOTS

Fertile soil for the development of gospel music came from the black Pentecostal church, which formed at the start of the 20th century and blended a white spiritualism with the spontaneous worship practices of southern African-Americans. Instruments were added freely to simple folk spirituals, and congregational singing became a central feature of worship. Possession by spirits was a prominent theme, and dealing with this involved "speaking in tongues" or shouting out loud. The long services were emotionally charged and the music was highly improvised, with much use made of call-and-response.

Although most African-American Baptists virtually ignored the Pentecostal movement, they too made their own contribution to gospel music, creating a kind of "moaning" hymn that allowed for improvisation but kept the tempo at a slower pace—"Amazing Grace" being a very well-known example. In 1921, the National Baptist Convention, a large organised group of black Christians, published *Gospel Pearls*, a collection of over 160 popular sacred songs, and embraced gospel music as a viable genre for the church.



A male gospel choir in a lively performance at the Jefferson County Courthouse in Birmingham, Alabama, in 1996.

Kevin Fleming/Corbis

Although he was not the first to write gospel tunes, most critics assign a key role in the development of gospel to composer, pianist, and arranger Thomas Andrew DORSEY (1899–1993). Dorsey did much to create a golden age of gospel during the 1930s and is even credited with using the term “gospel” as a single word to describe the music. He also pioneered the concept of selling gospel sheet music. Dorsey’s contributions are particularly significant because he synthesised the diverse styles of the black churches with that of the blues. Unable to secure publishers for his work, and often unwelcome in the church because of his heavy jazz and blues influences, Dorsey ploughed on with a perseverance that did much to pave the way for future generations. His compositions were organised around the call-and-response structure, with melodies and harmonies based on blues scales and piano accompaniments in the boogie-woogie and ragtime traditions reminiscent of his days accompanying the great blues singer Ma RAINEY. His influence was so great that, during the 1940s and 1950s, all new gospel songs were referred to as “Dorseys.” A prolific composer (he wrote over 500 gospel songs), Dorsey had a huge impact on the careers of several other greats of this era, including Mahalia JACKSON, Roberta Martin, Sally Martin, and Kenneth Morris.

DORSEY’S LEGACY

Another important contributor to gospel music was Kenneth Morris. Born in 1917, he began taking piano lessons as a grammar school student, and by age 13 was playing impromptu concerts with other teenage boys. By age 16, Morris was studying at the Manhattan Conservatory of Music and was well on his way to becoming an established jazz musician, although illness eventually prevented an active career in jazz. For six years, Morris worked as an arranger for the Chicago publisher Lillian M. Bowles, and in 1940 he founded with Sally Martin the Martin and Morris Music Company in Chicago. Martin and Morris published most of the significant gospel music during another golden era for the genre—from the mid-1940s to the mid-1960s—and remains the oldest continuously operating African-American gospel music publisher in the U.S. Morris’s achievements did not end there. It was he who first introduced the Hammond organ into church music in 1939 and into recordings some years later, and it is still one of the most important instruments of the church today. Morris died in 1988. Morris’s introduction of the

Hammond organ onto a gospel recording was for Mahalia Jackson’s “Move on Up a Little Higher,” the first gospel number to sell a million copies. Jackson has become a gospel icon and a major influence on artists such as Aretha Franklin. She toured with Dorsey during the 1930s and 1940s, went on to work with Duke ELLINGTON, and won over a huge white audience.

Roberta Martin (1907–69) defined an entire musical era for gospel, composing and arranging songs that blended the Baptist “moan,” the syncopation associated with the Pentecostal church, a certain classical flavour, and the popular Dorsey blues influence. Her sound was achieved through combining male and female vocal timbres, a marked departure from the typical all-male sound of the late 1930s and early 1940s. Martin also served as mentor for the next truly great gospel figure, the Rev. James CLEVELAND.

THE GOSPEL CHOIR

The earlier decades of gospel tended to feature small ensembles, particularly the male quartet and solo singers, but by the 1960s a dramatic growth of gospel choirs was taking place. Although Dorsey organised the first gospel choir in the 1930s, James Cleveland took it to new heights, involving hundreds of young people in the gospel movement. Cleveland revolutionised the gospel sound through inspired use of jazz-style piano and soulful organ riffs, although secular dance rhythms never fully infiltrated his style, which was essentially a lush, heavily accented choral sound. A highly unselfish and caring man, Cleveland also did much to develop the career of aspiring singers. His most famous prodigy was Aretha Franklin, whom Cleveland introduced to the world in 1973 with the Grammy-winning “Amazing Grace.” By this time he had also created another kind of training opportunity for gospel performers—the Gospel Music Workshop of America. This annual gathering of gospel musicians and aficionados, founded in 1968, was designed to provide both training and support and remains highly influential today.

In 1969, gospel music made the next logical transition when Edwin Hawkins and a small group of family and friends recorded “Oh Happy Day.” Taking the song’s text from a hymn of the same name, Hawkins created a totally contemporary sound by using the dance beats of popular chart music. The original recording was a low-budget project, intended simply to finance a trip to a youth convention in

Washington, D.C. Five hundred copies were made and these were sold by hand. By chance, a copy ended up with a local underground radio station. Community support was overwhelming and the song went on to capture the interest of Buddah Records. "Oh Happy Day" became a smash gospel and pop hit, selling over a million copies and appearing on *Billboard* magazine's Top 40 list in the No. 1 slot. With this, the gospel world had truly entered the "crossover" market and began to sell its songs to a much wider public.

Around the same time, white Pentecostal evangelists discovered gifted singer-songwriter Andrae Crouch, who signed with the religious label, Light Records. Crouch's style was a blend of traditional gospel and romantic soul ballad—as demonstrated on his biggest hits, "I Don't Know Why Jesus Loves Me" and "Through It All." Crouch continued to stretch the boundaries of acceptable church music by using jazz and popular music harmonies, instrumentalizations, and rhythms, and he attracted the youthful crossover market by avoiding direct references to God or Jesus.

Crouch enjoyed a brilliant career which, along the way, took in a large number of classic songs and albums, phenomenal record sales, Grammy awards, movie score contributions for hits such as *The Lion King* and *Free Willy*, and an Academy Award nomination. He collaborated closely with a wide range of artists, including Elvis PRESLEY, Michael JACKSON, Quincy JONES, and MADONNA.

Both Hawkins and Crouch set the standards for a generation of performers and arrangers who melded popular music techniques with the traditional sounds of African-American worship. There has been a continuous stream of musicians in this vein, including The Clark Sisters, Walter Hawkins, Sandra Crouch, Vanessa Bell Armstrong, Daryl Coley, and Douglas Miller. Many of these new musicians broadened the genre even further by adding sounds normally associated with classical music techniques—Richard Smallwood is a perfect example of this approach. Smallwood studied piano at Howard University in Washington, D.C., and then went on to huge album success in the gospel world. Having formed the Richard Smallwood Singers in the late 1970s, he named his first album after the group and this went on to spend 87 weeks on the *Billboard* Gospel Album Chart. A string of Grammy-nominated projects followed and Smallwood spent the 1980s

and 1990s touring the world, collecting various honours, and bringing together top musicians from the gospel, classical, and popular music fields.

SPIRITUAL VERSUS SECULAR

As more gospel artists captured the attention of crossover markets, gospel began to move away from its central relationship with the church and a new brand of gospel emerged. This music is rarely performed in the church because of its strong secular overtones. The gospel that is still performed in churches continues to feature choirs and small vocal ensembles accompanied by piano, Hammond organ, drums, guitar, and bass. New gospel embraces groups such as Take 6, a Christian vocal jazz ensemble and winner of seven Grammys, and BeBe & CeCe Winans, a brother and sister duo who made history by creating the first album to be marketed by both sacred and secular music companies at the same time.

New gospel also boasts a whole host of instrumental musicians—such as jazz pianist Ben Tankard—who have adapted the gospel style to suit their specific instruments.

It seems that gospel will continue to influence and be influenced by a wide variety of secular music trends for many years to come.

Donna M. Cox

SEE ALSO:

BLUES; FOLK MUSIC; SOUL.

FURTHER READING

Broughton, Viv. *Too Close to Heaven: The Illustrated History of Gospel Music* (London: Midnight, 1996);
Young, Alan. *Woke Me Up This Morning: Black Gospel Singers and the Gospel Life* (Jackson, MS: University Press of Mississippi, 1997).

SUGGESTED LISTENING

African-American Gospel Music; *Black American Religious Music from Southeast Georgia*; *I Hear Music in the Air*; James Cleveland: *A Praying Spirit*;
Sam Cooke: *The Gospel Soul of Sam Cooke*;
Thomas Dorsey: *Georgia Tom*;
Aretha Franklin: *Amazing Grace*;
Al Green: *One in a Million*;
Mahalia Jackson: *Gospels, Spirituals, and Hymns*.

GLENN GOULD

Canadian Glenn Gould was an eccentric genius of the piano, as well as a writer, composer, and broadcaster. Gould had one of the most cultivated classical keyboard techniques of the century. He exerted total control over his playing, demonstrating the most precise finger technique, remarkable rhythmic ingenuity, a strong sense of dynamics, plus an emotional empathy with and a clear intellectual understanding of all that he performed.

Glenn Herbert Gould was born in Toronto, Canada, in September 1932. A child prodigy, he trained at Toronto's Royal Conservatory of Music from 1942–45, studying under Alberto Guerrero (piano) and Frederick Silvester (organ). He was quick to impress, winning the Conservatory's associateship gold medal when he was only 12 years old. Gould made his performing debut at 14, playing Beethoven's Piano Concerto No. 4 with the Toronto Symphony Orchestra. He toured throughout Canada for the next few years, making concert and radio appearances, and his studies at this time concentrated in particular on the modern Viennese school (made up of composers such as Schoenberg, Berg and Webern).

Gould's first concerts in the United States were in 1955, when he performed in both Washington, D.C., and New York. He achieved celebrity with his performance of J. S. Bach's *Goldberg Variations*, which won him not only critical acclaim, but also a recording contract with Columbia Records. The recording of the piece went on to become a best-seller. He performed with many American orchestras in the late 1950s and early 1960s. Gould took to the international stage in 1957, touring the Soviet Union, Europe, and Israel with Herbert von KARAJAN and the Berlin Philharmonic.

NO MORE CONCERT HALLS

In spite of his tremendous success as a live performer, he abandoned the stage for the recording studio in 1964, when still only 32 years old. The rest of his life was devoted to building a fine catalogue of recordings because he thought the concert hall was

becoming obsolete, and that it would disappear completely by the year 2000. His recordings included the complete piano music of SCHOENBERG and a number of pieces outside the standard repertory.

Gould was very eccentric, with many unusual mannerisms that matched his unique playing style. He would, for example, appear in public on warm days muffled in an overcoat, scarf, hat, and gloves. He would only grant press interviews on the telephone, and he could clearly be heard singing or humming while he played, both in concerts and in the studio. These quirky traits of character simply endeared him further to his admiring public.

GOULD AS JOURNALIST

Gould also wrote articles for *High Fidelity* and *Saturday Review*, proving himself a brilliant, controversial, verbose, and witty writer. He conducted interviews on radio programs and was an occasional composer—his Op. 1 being an exceptionally beautiful piece for string quartet. It is a powerful and highly emotional fugue, somewhat reminiscent of Schoenberg's early writing style. He also arranged and performed the score, based on Bach, for the 1972 film adaptation of the Kurt Vonnegut novel *Slaughterhouse Five*.

In 1993, a film honouring Gould was released, entitled *32 Short Films About Glenn Gould*. The film is a revealing and affecting biography, tracing the pianist from childhood to his premature death, and touching on his private and professional lives. On his death in 1982, Gould left half of his estate to an animal shelter, and the other half to the Salvation Army.

Richard Trombley

SEE ALSO:

AUTHENTIC PERFORMANCE; CHAMBER MUSIC; ORCHESTRAL MUSIC; RECORD PRODUCTION.

FURTHER READING

Payzant, Geoffrey. *Glenn Gould: Music & Mind* (Toronto: Key Porter, 1992);
Sachs, Harvey. *Virtuoso: The Life and Art of... Glenn Gould* (London: Thames and Hudson, 1982).

SUGGESTED LISTENING

Bach: *Goldberg Variations*;
Johannes Brahms: *Ballades*, Op. 10.

PERCY GRAINGER

Most people remember Percy Grainger for light-hearted pieces such as “Country Gardens” and “Handel in the Strand.” He was, however, a far more gifted and remarkable composer than these works, or “fripperies,” as Grainger called them, might suggest.

Grainger was born near Melbourne, Australia, on July 8, 1882. In 1895, his highly ambitious mother, Rose, took him to Germany to study at the Frankfurt Conservatoire. In 1901, Grainger settled in London, and began his career as a concert pianist, performing not only in Britain and his native Australia but also in Scandinavia, for which he developed a deep passion. During this period, he met and formed lasting friendships with Norwegian composer Edvard Grieg and English composer Frederick DELIUS.

In 1914, Grainger moved to New York, serving as a bandsman in the U.S. Army from 1917 to 1919. Following World War I, he became an American citizen and began teaching at musical institutions in New York and Chicago, while continuing to work internationally as a concert pianist. However, tragedy struck in 1922 when his mother, to whom Grainger had been extremely close, committed suicide in their home in White Plains.

During the 1920s, he made repeated visits to Denmark—in part to rebuild his life following the death of his mother—collecting over 200 of that country’s folk songs. In 1928, he married the Swedish poet and artist Ella Ström. Like many composers at the beginning of the 20th century, Grainger was an enthusiastic collector of folk music, and arranged, or recomposed, many of these time-honoured tunes. These ranged from the light (for example “Shepherd’s Hey”) to the deeply moving (such as “Brigg Fair”). In his settings, Grainger could sometimes be daring and innovative, using “free rhythms” (doing away with traditional measures), or requiring singers to whistle, hum, or utter nonsense words and sounds.

Grainger was an unconventional character in attitude, lifestyle and his music. His love of Nordic life and music led him to despise the cultures of southern Europe. He refused to use Italian words



Percy Grainger in 1921, with his mother, Rose, in the music room of their home in White Plains, New York. Rose, a strong influence in Percy’s life, committed suicide in 1922.

when writing music. For example, he would write “louden” instead of the traditional term, *crescendo*. Grainger always called the violin a fiddle.

On a return visit to Melbourne in 1935, Grainger founded a museum of Australian music named after himself. He died on February 20, 1961.

Alan Blackwood

SEE ALSO:

BARTÓK, BÉLA; FOLK MUSIC; IVES, CHARLES; LATE ROMANTICISM; VOCAL AND CHORAL MUSIC.

FURTHER READING

Mellers, Wilfrid. *Percy Grainger* (Oxford: Oxford University Press, 1992).

SUGGESTED LISTENING

Country Gardens;
Handel in the Strand;
Hill-song Nos. 1 & 2;
Lincolnshire Posy;
Molly on the Shore.

ENRIQUE GRANADOS

Through the 19th century, many European composers—Smetana, Dvorák, and Grieg among them—used folk song and dance to express their patriotism. This kind of musical “nationalism” also found its voice in Spain in the early years of the 20th century, notably in the music of Isaac Albéniz, Manuel de Falla, and Enrique Granados.

Enrique Granados was born in July 1867, in the Catalan town of Lérida, about 80 miles from Barcelona. Granados studied composition (as did Albéniz and Falla) with Felipe Pedrell (1841–1922), the foremost scholar of old Spanish music, who encouraged all his pupils to write in a Spanish idiom. Granados then went to Paris for two years to complete his piano studies under Charles de Bériot. On his return to Barcelona in 1889, he gave numerous recitals and produced several compositions, including the exquisite dance set *Danzas españolas*. This, along with Albéniz’s *Piezas de salón*, marked a new direction in Spanish music.

Granados’s first major success was *Maria del Carmen*, performed in Madrid in 1898, which won him a decoration from the king of Spain. After this, he devoted himself mainly to teaching at the Academia Granados, which he founded in 1901.

The turning point in Granados’s career came with the brilliant piano suite *Goyescas*, which he composed in 1911.

Granados was an enthusiastic painter and art-lover, and the seven pieces comprising *Goyescas* (meaning “Goya-like pieces”) were inspired by the paintings and tapestries of his own favourite Spanish artist, Francisco Goya (1746–1828). Through rhythm, harmony, and the palette of the keyboard, they aim to paint a musical picture that conveys the essence of Goya’s life and work. The best-loved piece is “The Maiden and the Nightingale.” Granados then re-worked much of this music into an opera, also called *Goyescas*. A production of this by the Paris Opéra was prevented by the outbreak of World War I in 1914, and its premiere took place to much acclaim, at the Metropolitan Opera, New York, in January 1916.

TRAGIC END, ENDURING LEGACY

The composer’s life ended tragically and prematurely. Granados went to New York for the premiere of *Goyescas*, expecting to sail directly back to Spain, but changing his plans when President Woodrow Wilson invited him to play at the White House. He sailed first for England, then took a second ship, the *Sussex*, bound for the French port of Dieppe. The *Sussex* was torpedoed by a German submarine on March 24, 1916. Granados was picked up by a lifeboat but went to the aid of his wife, who was still in the water, and both were drowned. He was 51 years old, and had recently written to a friend: “I have a whole world of ideas ... I am only now starting my work.”

As a part of his contribution to Spanish musical “nationalism,” Granados helped to revive an old type of Spanish opera called *zarzuela*. He wrote several stage works in this style. He also wrote a number of songs, including some in another venerable Spanish style, the *tonadilla*, best sampled in the *Collection of Songs Written in the Antique Style*.

However, the heart of Granados’s output was his piano music, which is an attractive blend of the Romantic style of 19th-century composers, such as Schumann and Liszt, but with a warm, evocative Spanish sound.

His reputation as a pianist was sterling, and his technical mastery of the instrument made his piano compositions extremely effective. His work shows the influence of Albéniz, but it is generally less flamboyant. His masterpiece remains *Goyescas*, and although the opera based on these pieces was a great success at the time, it is the original piano pieces that are most often heard today.

Alan Blackwood

SEE ALSO:

OPERA; ORCHESTRAL MUSIC.

FURTHER READING

Hess, Carol A. *Enrique Granados: A Bio-bibliography* (Westport, CT: Greenwood Press, 1991).

SUGGESTED LISTENING

Colección de Tonadillas; Danzas Españolas; Goyescas; Julian Bream Plays Granados and Albéniz; Rapsodia Aragonesa.

NORMAN GRANZ

The role of the producer has all too often been overlooked throughout the history of 20th-century music. One of the giants on the jazz scene is undoubtedly Norman Granz, the man responsible for an amazing array of definitive recordings and live appearances from the 1940s onward, and who brought some of the major stars of jazz music to public attention. Before Granz, no one had ever actually released recordings of jazz concerts, and the "Jazz at the Philharmonic" concerts that he organised became the stuff of legend.

Oddly enough, Granz knew little of jazz and was a philosophy major at the University of California at Los Angeles when he started to put together his first jazz concert in the early 1940s. As with many Granz events yet to come, it featured young artists that would go on to become jazz greats, thanks partly to Granz's promotion of them—in this case Nat King COLE, Lester YOUNG, and Billie HOLIDAY.

After a stint in the Army, Granz began, in 1944, to promote another Los Angeles concert, but since "Jazz Concert at the Philharmonic Auditorium" would not fit on the posters, the name of the event was reduced to "Jazz at the Philharmonic" (often shortened in the future to JATP). Almost immediately, this name also became attached to Granz's landmark touring shows, exported to Europe in the early 1950s. Granz saw to it that much of his activity with JATP was preserved and circulated on record, beginning with live performances that reflected the evolution of jazz from swing to bop, via the work of artists such as Nat King Cole, saxophonists Illinois Jacquet, Coleman HAWKINS, Lester Young, and Charlie PARKER, and the trumpet-master, Dizzy GILLESPIE. Later live JATP recordings introduced young Canadian pianist Oscar Peterson and captured the atmosphere of excited audiences from Tokyo to Stockholm.

Although Granz produced a great deal of valuable work for Mercury and other established labels, it was perhaps inevitable that he would form his own labels—beginning with Clef and Norgran in the late 1940s, and founding the successful, long-lived Verve

label in the mid-1950s—as well as his own JATP publishing firm. He acted as personal manager for a select few of his featured artists, notably Ella FITZGERALD and Oscar Peterson. By the middle of the 1950s, Granz headed a multimillion-dollar business, an enviable rarity in jazz and a rapid progression from launching his inaugural JATP concert with a \$300 loan. Equally rare were the handsome fees Granz paid his regular players.

ENGINEERING SUCCESS

There were many creative rewards for Granz's artists, too. He guided Ella Fitzgerald through the famous "Songbook" series of recordings, designed to showcase both the singer's incredible voice and a host of classic American songwriters. He put strings behind bop explorer Charlie Parker, introduced the unlikely duo of extrovert vibraphonist Lionel Hampton and introverted saxophonist Stan GETZ, teamed Dizzy Gillespie and altoist Sonny Stitt for a friendly spar, and thrilled the Montreux Jazz Festival of 1975 with a similar match between Gillespie and "competing" trumpet titans Roy ELDRIDGE and Clark Terry. In the 1970s, on his Pablo label, Granz helped to sustain the career of Count BASIE by taking the pianist out of the role of big band leader and putting him into small groups, where his spare but tasteful keyboard technique was properly showcased. His sessions with singer Sarah VAUGHAN sparkled with the sort of infectious spontaneity for which Granz was well known and much loved, while Granz recordings were also vital to the later careers of Art TATUM, Cannonball ADDERLEY, and Zoot Sims.

Jeff Kaliss

SEE ALSO:

BEBOP; FESTIVALS AND EVENTS; JAZZ; PRODUCERS.

FURTHER READING

Ruppli, Michel. *The Clef/Verve Labels: A Discography* (Westport, CT: Greenwood Press, 1991).

SUGGESTED LISTENING

Jazz at the Philharmonic in Europe;
Jazz at the Philharmonic in London;
Norman Granz's Jam Session No. 9;
The Trumpet Kings at the Montreux Festival 1975;
Ella Fitzgerald: *Ella Fitzgerald Sings the Duke Ellington Songbook*; Stan Getz: *Stan Getz at the Shrine*.

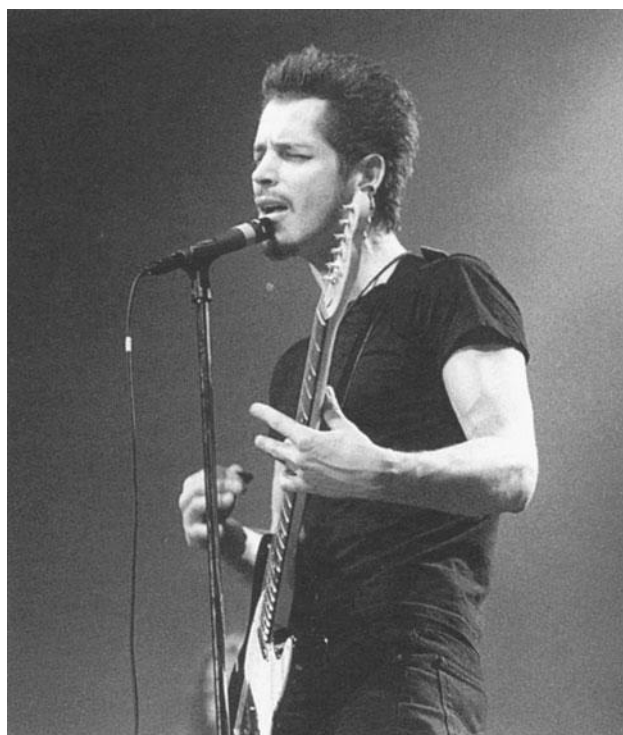
GRUNGE

In the late 1980s, a handful of Seattle-area bands, by taking post-punk music back in the direction of traditional hard rock, laid the foundation for what became known as “grunge”—a genre that would become a major force in pop music in the early 1990s.

The roots of grunge lie in the recordings of Green River, an early 1980s Seattle-based band, whose songs fused hardcore punk with heavy metal—the quintessential grunge sound. The band split up after a couple of low-profile releases on the small, but highly influential label Sub Pop. However, the group’s members continued to be active on Seattle’s burgeoning music scene: guitarist Stone Gossard and bassist Jeff Ament eventually formed Pearl Jam, while singer Mark Arm joined up with original Green River guitarist Steve Turner to create Mudhoney.

Within a year, Mudhoney had brought the Seattle sound to the attention of the world’s rock audience. Their explosive 1989 mini-album, *Superfuzz Bigmuff*, was a cult hit around the world, and had critics scouring the state of Washington for similar acts. Among

Chris Cornell, lead singer and guitarist of Soundgarden, one of several grunge bands to emerge from Seattle.



Libel Roberts/Redferns

those they found were Alice in Chains, Tad, and Soundgarden. As all the acts sported soiled clothes and produced rough and raw sounding records, the critics dubbed the new movement “grunge.”

Grunge might have remained only a cult interest if it hadn’t been for one band: NIRVANA. Formed in 1986, Nirvana spent most of the late 1980s playing the same tiny venues as Tad and Mudhoney. Their debut album, *Bleach* (1989), gained favourable reviews but sold moderately. Against all expectations, however, their follow-up, *Nevermind* (1991), topped the album charts. Nirvana’s members were now worldwide superstars, and grunge a global phenomenon. Other acts quickly followed in Nirvana’s footsteps: Pearl Jam released the bestselling *Ten* in 1991, while Soundgarden and Soul Asylum also gained superstar status.

In spite of the apparent success, not all of grunge’s leading participants were happy with the way the movement was going. Many of the musicians, used to recording for cult labels, were uncomfortable with being pawns in a multimillion-dollar industry. In particular, Kurt Cobain, Nirvana’s singer/guitarist, hated his new-found status as “the spokesperson for a generation.” During the early 1990s, Cobain became increasingly depressed and in 1994, took his own life. Cobain’s suicide marked the beginning of the end of grunge’s golden era.

Even though grunge was primarily an early 1990s phenomenon, its influence was felt throughout the rest of the decade. Nirvana’s drummer, Dave Grohl, went on to form the Foo Fighters, while the band’s producer, Butch Vig, found success of his own with Garbage. Despite its humble origins, grunge had an enormous impact on the course of rock music in the 1990s.

Nick Grish

SEE ALSO:

HEAVY METAL; PUNK ROCK; ROCK MUSIC.

FURTHER READING

Gracie, Andrew. *Kurt Cobain* (Broomall, PA: Chelsea House Publishers, 1997);
Morrell, Brad. *Nirvana & the Sound of Seattle* (London: Omnibus Press, 1996).

SUGGESTED LISTENING

Mudhoney: *Superfuzz Bigmuff*; Nirvana: *Nevermind*;
Soundgarden: *Badmotorfinger*.

SOFIA GUBAIDULINA

With her richly mixed ancestry and a highly individual, spiritual approach to composition, Sofia Gubaidulina has been recognised increasingly as one of the most distinctive voices of 20th-century classical music. She is also one of very few female composers to receive worldwide acclaim.

Gubaidulina summed herself up well when she said: "I am the place where East meets West." This describes her unusual fusion of Eastern European traditions with Western techniques, as well as her own life. She was born on October 24, 1931, in Chistopol, in the Tatar Republic of the former Soviet Union. Her father was Tatar and her mother came of mixed Russian, Polish, and Jewish ancestry, while her grandfather was a *mullah*, an official of the Muslim church. Having spent much of her life in Moscow, she made the move to a new home near Hamburg, Germany, in the early 1990s.

Gubaidulina studied piano and composition at the Kazan and Moscow conservatories. When she graduated from Moscow in 1963, it was already clear that she would never become part of the orthodox Soviet musical establishment. With his usual irony, an admiring Dmitry SHOSTAKOVICH advised Gubaidulina to "continue down your mistaken path." She did just this, and in 1980, along with several others, was denounced by Tikhon Khrennikov, chairman of the Soviet Composers' Union. Although this meant that performances of her music were prohibited within the Soviet Union, Gubaidulina was by now enjoying international renown. Various other Soviet musicians—notably violinist Gidon Kremer, for whom she wrote her famous violin concerto, *Offertorium*, in 1980—did much to make her work known farther afield. From the mid-1980s onward, she travelled all over the world, and festivals of her music were held in Japan, Italy, Germany, and, after the collapse of the Soviet Union, in Russia itself. She was often paired with another celebrated Russian composer, her friend Alfred SCHNITTKE, although their music is quite different.

In the 1970s, Gubaidulina was one of the founders of the "Astreia" ensemble, a group known for its improvisation and use of rare central Asian folk instruments.

She has experimented with many different styles and techniques, and was able to explore all kinds of avenues during the early part of her career, when she worked on a large number of film scores.

Known for creating unconventional sounds, Gubaidulina makes much use of unusual instruments or employs familiar ones in imaginative ways, using extended techniques such as applying the fingers directly to piano strings, and in her bassoon concerto using a string ensemble that consists of only four cellos and three double basses, instead of the traditional lineup of violins, violas, and cellos. Her fascination with sonority extends even to the absence of sound. One of the movements of the symphony *Stimmen ... Verstummen* ("Voices ... become silent") is for the conductor alone, who silently beats out the rhythm generated by the preceding music.

Above all, Gubaidulina is a "spiritual" composer. She has used Russian Orthodox hymns, texts from the Roman Catholic mass, and Buddhist chants—sometimes all in the same composition. In a sense, her work strives to reconcile opposites—complex dissonances with simple harmony, religious faith with modern materialism, and different ways of comprehending God. Many compositions have direct religious associations and Gubaidulina is quite explicit about this. She has said, "I can't reach a single musical decision except with the goal of making a connection to God. If I separated the religious goal from the musical one, music would have no meaning for me."

Michael Weber

SEE ALSO:

ORCHESTRAL MUSIC.

FURTHER READING

Sadie, J. A., and R. Samuel, eds.
Grove Dictionary of Women Composers
(New York: W. W. Norton, 1994).

SUGGESTED LISTENING

Chamber works: *Cello Preludes*;
Concerto for Bassoon and Low Strings; *Silenzio for*
Bayan; *String Quartets*.

Orchestral works: *Offertorium*; *Pro and Contra*;
Symphony Stimmen ... Verstummen.

Vocal works: *Alleluia*; *Hommage à T. S. Eliot*.

WOODY GUTHRIE

Woody Guthrie is commonly hailed as the most influential American folk singer-songwriter of the 20th century. In an impressive career cut tragically short by Huntington's chorea, the inherited degenerative disease of the nervous system, Guthrie wrote more than a thousand songs, including "This Land Is Your Land," "So Long, It's Been Good to Know You," "Reuben James," "This Train Is Bound for Glory," and "Pastures of Plenty." With his love of folk tradition and sharp political conscience, he was to become the king of the protest song.

Woodrow Wilson Guthrie was born July 14, 1912, in Okemah, Oklahoma, deep in America's heartland. His happy and well-to-do family had become beset by tragedy by the time Guthrie was in his teens. Guthrie's sister died when she caught fire from a coal oil stove, his father's land-trading company went bankrupt, and his mother was committed to an asylum after she set her husband ablaze. Although it was undiagnosed at the time, she was actually suffering from, and eventually died of, Huntington's chorea, which would later stalk both Guthrie and his children.

HITTING THE ROAD

Guthrie hit the road when he was just 17. He soon found himself in Pampa, Texas, where he learned to play the guitar, began the first of two families, and made a living as a sign-painter. After the great dust storm of 1935, he criss-crossed the country by rail and became a popular figure in the boxcars (enclosed goods wagons), playing familiar folk songs to tramps he met along the way. His 1943 autobiography, entitled *Bound for Glory*, opens and closes with scenes of Guthrie singing to and with tramps.

Guthrie moved to California in 1937, where he presented his own radio show, wrote songbooks, met friend and political ally Will Geer and longtime singing buddy Cisco Houston, and began to get involved in politics. By the time he reached New York, in 1940, he was in full command of his art. Among the many influences now showing in his work were those of the CARTER FAMILY—often dubbed

the first family of American country music—and "hillbilly" singer Jimmie RODGERS. Guthrie borrowed tunes from everywhere, forging a very personal style of writing and singing political songs in a traditional way. As for his singing style, the celebrated American author John Steinbeck described this, accurately enough, as "harsh-voiced and nasal." The novelist also wrote, "He sings the songs of a people and I suspect that he is, in a way, that people."

Guthrie was a populist, mixing with all kinds of people during his frequent travels, entertaining migrant workers, and playing at union meetings and political rallies. He also wrote for the Communist papers *Daily Worker* and *People's World*, and later contributed a column called "Ear Music" to the magazine *Common Ground*. Victor Records released his *Dust Bowl Ballads* in 1940, and in 1941 Guthrie, Pete Seeger, Lee Hays, and Millard Lampell started their own folk "super-group," the Almanac Singers. In 1944, Guthrie and Houston joined the Merchant Marines and performed together, entertaining the troops in World War II.

After the war, Guthrie recorded hundreds of songs for the Folkways label before Huntington's chorea began to debilitate him in the early 1950s. At first he simply acted erratically, but eventually lost his ability to speak or to keep parts of his body from shaking violently. Aspiring young folk musicians made pilgrimages to visit him, sitting at his feet and playing his own songs to him. One such visitor during the early 1960s was Bob DYLAN. By the time Guthrie died, on October 3, 1967, another folk revival had begun—and he was one of its major inspirations.

Stan Hieronymus

SEE ALSO:

FOLK MUSIC; FOLK ROCK; SINGER-SONGWRITERS.

FURTHER READING

Guthrie, Woody. *Pastures of Plenty: A Self-Portrait* (New York: HarperCollins, 1990);
Guthrie, Woody. *Seeds of Man* (Lincoln, NE: University of Nebraska Press, 1995);
Klein, Joe. *Woody Guthrie: A Life* (London: Faber, 1988).

SUGGESTED LISTENING

The Greatest Songs of Woody Guthrie;
Woody Guthrie Sings Folk Songs.

BUDDY GUY

Few guitarists today can sing and play with the sheer raw emotion of George “Buddy” Guy. A second-generation member of the Chicago blues scene, Guy took the electric blues and transformed it with his inimitable flamboyancy and technical skill into a wilder, freer sound.

Guy was born on July 30, 1936, to tenant farmer parents in Lettsworth, Louisiana. He taught himself to play the guitar, and his father took him to roadhouses around Baton Rouge to hear music when Buddy was still an adolescent. Guy already knew at this stage that his ambition was to play blues guitar—with the extravagant flair of Louisiana blues man Guitar Slim and the musicianship of B. B. KING. “I just wanted to be a blues guitar player,” he said. “I didn’t care if I was paid anything or not.”

CHICAGO-BOUND

In 1957, Guy moved to Chicago. Within a year he was playing a regular nightclub gig at Theresa’s, establishing a relationship that would last a long time, and recording with Magic Sam and Otis Rush for Cobra/Artistic Records. Chess Records signed the young blues man in 1960 and primarily used him as a session musician, although this was also the year when he cut his first single with Chess, entitled, “First Time I Met the Blues.” Guy proved to be a real star in the clubs, where his urgent, powerful guitar playing, soulful voice, and showmanship—playing the guitar over his head, or with his teeth, while walking through the audience, was one of his best-known stunts—drove fans wild.

Guy recorded a few singles for Cobra and Chess, and by the 1960s had been discovered by influential musicians in Britain. His shows in London in 1965 were among the first electric blues performances in Britain, and the audience included Eric Clapton and Eric Burdon. Soon they and other guitarists, such as Jeff Beck, Jack Bruce, and Jimi HENDRIX, were selling millions of records in the United States by emulating Guy’s distinctive playing style. Later, critics and fans alike accused Guy of “selling out” the blues by

playing like Hendrix, when in fact it was Hendrix who had incorporated some of Guy’s work into his psychedelic-style blues/rock. Guy, for example, had been using feedback as an integral part of his playing ever since 1958.

In the mid-1960s, Guy teamed up with another blues man, Chicago harmonica player Junior Wells, both live and on record, in a fruitful partnership that was to last for more than a decade. The duo toured widely, supported rock luminaries such as the ROLLING STONES, and appeared in the 1970s film, *Chicago Blues*.

Although Guy became a fixture on the rock concert, college, and festival scene during the 1960s and 1970s, no major label would sign him. After recording for several small labels, more than 12 years went by without a recording contract.

In the 1980s, Stevie Ray Vaughan—the Dallas-born blues/rock guitarist who played a major role in the blues revival of the 1980s and 1990s—became the first major star to record Guy’s songs. These included the hit “Let Me Love You Baby,” a Willie DIXON tune that Guy had cut for Chess. Pushed back into the spotlight by this resurgence of the blues, Guy himself finally signed with a major label, Silvertone, in 1990. Both his 1991 release, *Damn Right, I’ve Got the Blues*, and the 1993 album, *Feels Like Rain*, featured performances by some of his most famous and talented friends, including Clapton, Beck, Mark Knopfler, Bonnie Raitt, and Robert CRAY. He went on to win Grammy Awards for both albums.

In the late 1990s, Guy continued to tour and record, and he sometimes played at his popular Chicago nightclub, “Buddy Guy’s Legends,” which showcased both veteran and up-and-coming blues musicians.

Stan Hieronymus

SEE ALSO:

BLUES; CREAM; KING, ALBERT; RAINEY, MA.

FURTHER READING

Wilcock, Donald E. with Buddy Guy,
Damn Right, I’ve Got the Blues
(San Francisco, CA: Woodford Press, 1993).

SUGGESTED LISTENING

Buddy Guy and Junior Wells Play the Blues;
The Complete Chess Studio Recordings;
Damn Right, I’ve Got the Blues.

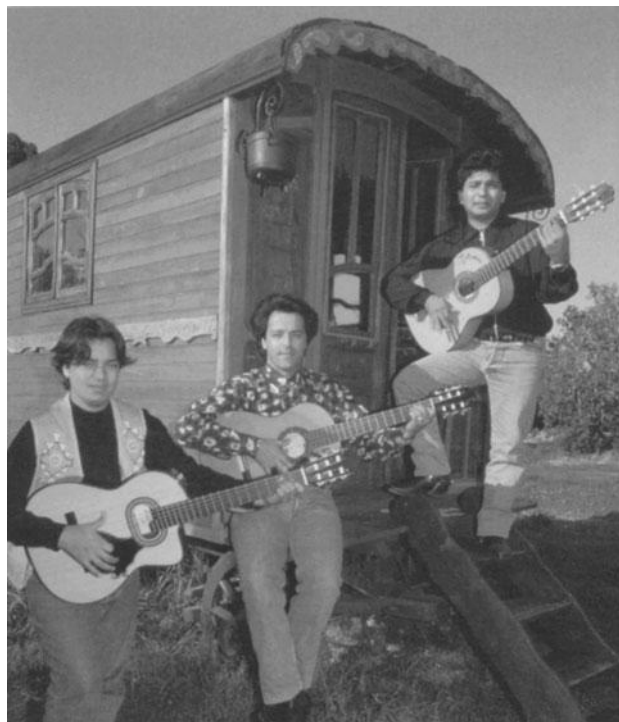
GYPSY MUSIC

The sellout crowds that gather worldwide to hear the passionate sound of the Gipsy Kings are proof of the enduring appeal of Gypsy music, even when dressed up with electric guitars for a mass-market audience. The Gipsy Kings, who originated from southern France, adapted into a popular music setting one of the best-known of Gypsy genres: flamenco. After flamenco, the next most familiar sound and sight of Gypsy music is the café and restaurant violinists of Eastern Europe, intoning their sad and exotic ballads. Many fans of these forms do not realise that they both have their roots in northern India, the place of origin of the Gypsy peoples.

THE GYPSY MIGRATION

For reasons not clear, many of the Gypsy peoples left or were forced to leave India around the year 1000. It is likely that they had accumulated some of their legato vocal approach, wind and percussion instruments, and mournful melodic modes before they uprooted themselves and took their caravans through what are present-day Afghanistan and Iran. As they travelled through other countries, they also began to borrow musical elements from the cultures they encountered, even though they often preferred (or were forced) to remain on the outskirts of the host civilisation. The lyrics of their songs formed an oral history of their beginnings and migrations.

By the early 12th century, the push westward had split into two routes: a northern route, which traversed Turkey and proceeded to Hungary and other areas of Eastern Europe, and a southern route, which led through Egypt and North Africa and on into Spain. Now numbering about 10 million worldwide, the Gypsies continue to live in varying concentrations in all the areas along these routes, including northern India. Just as it has been for centuries, their accepted role is often fortune telling and music-making, whether in the palaces of the Indian rajas, the caves outside Grenada, the eateries of Budapest, or on the streets elsewhere.



Christophe Luvigny/Corbis

The Gipsy Kings, probably the world's best-known performers of Gypsy flamenco music.

Their preference for flowing, brightly coloured clothing and their tendency toward dark eye and hair colouring have served to enhance their exoticism.

For the Gypsies themselves, music is the repository of their culture, as well as a means of survival. The Gypsies of Luxor, Egypt (it is often felt that the name "Gypsy" came about because of this Egyptian connection), pass on their musical traditions to their children, encouraging their sons to play music and their daughters to dance. The dances—in a style popularly known in the West as "belly-dancing"—are accompanied by simple stringed instruments, tambourines, and finger cymbals. In the marketplaces of Cairo, Gypsies play drums and pipes imported long ago from Rajasthan in India. Ironically enough, while having to endure suspicion and isolation from society as they do in other countries, the Gypsies have been better guardians than any other ethnic group of the Egyptian epic ballad forms that date back many hundreds of years.

FLAMENCO

The Luxor Gypsies' counterparts in southern Spain have served a similar role in the region of Andalusia, where they have helped to preserve and ultimately

popularise flamenco, whose origins lie both in their own musical traditions and in those of the Moorish culture that once dominated the Iberian Peninsula. The lyrics of flamenco often speak of the tribulations of Gypsy life, as well as of the anguish of personal love. In Spain, the traditional metal finger cymbals mutated into wooden castanets, and the guitar evolved into an instrument far more versatile than its simple stringed ancestor.

The Gypsy people, whose ancestors travelled the northern route into Eastern Europe, prefer to be called Roma, a name of Indian origin. There are currently over 5 million Roma, with significant settlements in Hungary, Romania, and the Balkan States. Just as Frenchman Georges Bizet borrowed from flamenco modes and rhythms to decorate his exciting opera *Carmen*, the classical composers Johannes Brahms, in Germany, and Franz Liszt, in Hungary, helped to popularise, if not legitimise, the Gypsy sound by incorporating Romany influences into their music. In turn, Roma musicians began to learn the violin and build repertoires that mixed their spirited melodies with regional folk music, dance, and classical compositions. Particularly in Hungarian venues, the violins were sometimes accompanied by the cymbalom, a kind of dulcimer played with hammers covered in wool.

Interestingly, the popular music of Jewish ensembles known as *klezmer* was founded in a similar time and place, and with similar instrumentation, as both Gypsies and Jews sought acceptable livelihoods as musicians. Certain minor modes are common to the music of both these minority cultures, as are dances such as the *bora*.

GYPSY MUSIC IN THE 20TH CENTURY

The buoyant style of *bora*-playing and the free-flying spirit of the Gypsy violin ensured that Roma musicians were in great demand for the syncopation and personalisation of jazz when it spread across Europe during the 20th century. Surprisingly, the most famous exponent of what is sometimes called "Gypsy Swing" was Django REINHARDT, who was actually a Belgian and a guitarist, but one whose songwriting style and longtime pairing with violinist Stéphane Grappelli evoked the café music of Eastern Europe. Some Hungarian classical composers, such as Zoltán KODÁLY and Béla BARTÓK, continued to adapt the Gypsy sound to the concert hall, while

Spaniards Manuel de FALLA, Enrique GRANADOS, Joaquín RODRIGO, and guitar virtuoso Andrés SEGOVIA did the same with flamenco.

AUTHENTIC GYPSY STYLE

It is worth noting that the music performed by Gypsy groups for the benefit of tourists, concertgoers, jazz fans, and restaurant patrons differs significantly from the rootsier music they make for themselves. Hungarian Roma, for example, are much more likely to feature strong unison vocals at home, accompanied by percussion on kitchen utensils and household objects. When the members of the Gypsy Kings returned to their families, who continued to follow a nomadic circuit through southern France, they escaped the strict time restrictions of a mainstream rhythm section. They were free to explore the emotive vocal style that seemed to suspend time, accompanied only by a team of guitars and clapping hands.

Aside from the Gypsy Kings and a number of other artists who gained popularity in rock or jazz by using Gypsy conventions—including Paco de Lucia, Strunz and Farah, Ottmar Liebert, and Bireli Lagrene—interest in and understanding of Gypsy music and culture have been aided by two major documentaries: *The Romany Trail* and *Latcho Drom* (the latter is Romany for "Safe Journey"). They both showcased the diversity, unity, adaptability, and passion of the Gypsy people, and give a remarkable insight into the unique lifestyle that produces such enchanting and stirring music.

Jeff Kaliss

SEE ALSO:

AFRICA; EUROPEAN JAZZ; FLAMENCO; MIDDLE EAST; SOUTH ASIA; SOUTH EAST ASIA.

FURTHER READING

Fonseca, Isabel. *Bury Me Standing: The Gypsies and Their Journey* (New York: Alfred A. Knopf, 1995);
Fraser, Angus. *The Gypsies*
(Oxford: Blackwell, 1992).

SUGGESTED LISTENING

Ila Arun: *Banjaran*; Erkoze Ensemble:
Tzigane—The Gypsy Music of Turkey;
The Gypsy Kings: *The Best of the Gypsy Kings*;
Django Reinhardt: *Djangology*.

MERLE HAGGARD

Aside from being one of country music's finest singers, Merle Haggard has also been one of America's most prolific songwriters. His best songs were powerful vignettes portraying damaged souls who manage to summon the inner strength to resist life's worst onslaughts. That Haggard himself lived through many of the traumas he sang about is evident from his music, giving it a rare emotional quality.

RAISED IN A BOXCAR

Merle Haggard was born in April 1937 near Bakersfield, California, to a family of Oklahomans who had just made the westward trek. Haggard's early childhood home was a converted boxcar. When Merle was 9, his father died of a stroke. Many of Haggard's songs recall the troubles of those early years, including "Mamma's Hungry Eyes," "California Cottonfields," and "The Way It Was in '51." Haggard quit school in the eighth grade and hopped on a freight train when he was 14, roaming the Southwest for several years and filling the void left by his father's death with a life of petty crime and time in reform schools. This was also when he began dabbling in music. At 20, Haggard, now an alcoholic, married and a father, attempted to break into a restaurant that was still open for business. He was arrested and sentenced to three years in San Quentin.

Paroled in 1960, Haggard returned to Bakersfield and, while digging ditches for his brother, began performing country music. He scored a regional hit with "Sing a Sad Song" in 1963, which landed him a contract with Capitol Records.

After the minor hits ("Swingin' Doors" and "All My Friends Are Gonna Be Strangers") Haggard's career took off in earnest in 1966 with "I'm a Lonesome Fugitive." The tune featured a subdued, acoustic-based arrangement, with Haggard's masterful voice singing the quietly desperate words of a man on the run. "Fugitive" became a No. 1 country hit, and Haggard was voted the Academy of Country Music's Top Male Vocalist of the Year. The record's success initiated the most productive period of Haggard's

career, with songs such as "Sing Me Back Home," "Branded Man," "Today I Started Loving You Again," "Mama Tried," "Pride in What I Am," and "White Line Fever" among the sublime country treasures Haggard recorded between 1966 and 1969. Not only did this material appeal to country fans, but his common-man perspective and Okie heritage also brought praise from the folk-music crowd, who hailed Haggard as a modern-day Woody Guthrie.

Unfortunately, those same folkies cringed when they heard Haggard's 1969 single, "Okie From Muskogee." Although Haggard subsequently claimed that this hokey paean to conservatism was nothing more than a tongue-in-cheek joke, he found himself thrust unwittingly into the middle of America's political struggle between left and right. When Capitol killed Haggard's intended next single—the interracial love saga "Irma Jackson"—in favour of the unrepentant "The Fightin' Side of Me," he became, as one writer put it, "sort of the Spiro Agnew of music."

Despite being President Nixon's favourite country singer and an object of hate to many people, Haggard was firmly established as one of country's biggest stars, as well as a veritable national icon.

Haggard remained popular throughout the 1970s, but his record sales dropped off in the 1980s as the country music industry became less enthusiastic about supporting its veteran acts. Haggard also faced several emotional crises, enduring a divorce (his third), near bankruptcy, and the deaths of both his mother and his close friend Lewis Talley.

Haggard persevered. In 1994, he was inducted into the Country Music Hall of Fame, and his music was celebrated on two tribute albums by contemporary performers, *Mamma's Hungry Eyes* and *Tulare Dust*. His album 1996 was one of his finest in many years.

Greg Bower

SEE ALSO:

COUNTRY; FOLK MUSIC; NASHVILLE SOUND/NEW COUNTRY.

FURTHER READING

Haggard, Merle, and Peggy Russell. *Sing Me Back Home* (New York: Times Books, 1981).

SUGGESTED LISTENING

Amber Waves of Grain; Same Train; Strangers; Untamed Hawk.

BILL HALEY

It is something of a modern cliché that Bill Haley was the first true rock'n'roller, but rhythm and blues (R&B) had been around a while before Haley heard it, and he wasn't the best white rocker of the 1950s. He was, perhaps the first white musician to understand fully the appeal of R&B's gritty sound. And that made him rock'n'roll's first real star.

Born on July 6, 1925, William John Clifton Haley's family moved to eastern Pennsylvania while he was a child. He left home at 20 to work in the world of small-time country/swing, as a disk jockey and performing in a band, in Bridgeport, New Jersey and Chester, Pennsylvania. In 1951, Haley began to shift the sound of his current band, the Saddlemen, away from country and toward African-American music, especially the infectious rhythm of "jump" music, such as that played by Louis Jordan. The group cut a cover version of "Rocket 88" to sell in the white market. The original credited to African-American Jackie Brenston is said to be the first rock'n'roll record. Haley's cover sold well. Haley followed this with the even-more-feverish "Rock the Joint." A year later, in 1952, Haley renamed his band Bill Haley and His Comets. Their first single under the new name, "Crazy, Man, Crazy," climbed to No. 15 in the pop charts. This was the first time that white

musicians adopting a black style gained any notice from the mainstream—that is, white—audience. Signed to Decca in 1954, the Comets cut the now-legendary "(We're Gonna) Rock Around the Clock," a song straight from Tin Pan Alley, and released it as the B-side of "Thirteen Women." Despite the song's energy and brilliant guitar solo, it died on the charts. The group fared better with their cover of Big Joe Turner's "Shake, Rattle, and Roll," which reached No. 10.

In 1955, a film about juvenile delinquency called *Blackboard Jungle* hit the movie screens and featured one song prominently. That song was "Rock Around the Clock" and suddenly the single soared back up the charts. Overnight, Haley became a star in both the U.S. and Europe, and the band's exuberant stage act brought on mass adolescent hysteria. These scenes were repeated in cinemas everywhere with the release of the bland pop film, *Rock Around the Clock*, during which the fans were dancing in the aisles, and there were repeated scuffles with police.

The years 1955 and 1956 saw several big hits, including "See You Later Alligator," featuring Haley's distinctive jive-talk vocal style. "Rock-a-Beatin' Boogie" and "Don't Knock the Rock" were other successes. But by 1957, Elvis PRESLEY stole most of Haley's thunder. At 32, Haley's fling with stardom was over. Haley's work would live on, however. "Rock Around the Clock" was given a slot in the movie *American Graffiti*, and was used as the original theme for the U.S. television comedy, "Happy Days." All this was apparently of little solace to Bill Haley. After a number of failed comeback attempts and years of hard living, he died of a heart attack in Texas in 1981, at the age of 55.

Greg Bower

SEE ALSO:

COUNTRY; POP MUSIC; ROCK'N'ROLL; ROCK MUSIC.

FURTHER READING

Haley, John W., and John von Hoelle.
Sound and Glory: The Incredible Story of Bill Haley
(Wilmington, DE: Dyne-American, 1990);
Swenson, John. *Bill Haley: The Daddy of Rock'n'roll*
(London: W. H. Allen, 1982)

SUGGESTED LISTENING

Bill Haley and His Comets; The Original Hits 1954–57;
Rock Around the Clock.



Bill Haley and His Comets rehearse in June 1957, with Bill's admonition in mind: "Don't just play, do something!"

UPI/Corbis-Bettmann

MARVIN HAMLISCH

Marvin Hamlisch was one of the most popular and award-winning composers of the 1960s and 1970s. Hamlisch's quick wit and modest demeanour, and his talent as a pianist and songwriter, made him a favourite on the talkshow circuit.

Born in New York City in June 1944, Hamlisch was introduced to music by his father, a Viennese musician. He proved to be a child prodigy at the piano, and at age seven he became the youngest student to be admitted to the Juilliard School of Music. While still in his teens, he wrote the song "Travelin' Man," which was later recorded by Liza Minnelli. As a young man, Hamlisch found work on Broadway as a rehearsal pianist, during which time he also developed his talents as a vocal arranger. His first hit composition, "Sunshine, Lollipops, and Rainbows," was recorded by Lesley Gore in 1965.

Hamlisch then tried his hand at writing movie scores, starting with *Ski Party* and *The Swimmer* in 1968. Realising that he had a talent for this, Hamlisch went to Hollywood and composed soundtracks for Woody Allen's comedies *Take the Money and Run* (1969) and *Bananas* (1971). In 1971, Hamlisch's "Life Is What You Make It," with lyrics by Johnny MERCER, earned him an Academy Award nomination.

OSCAR SUCCESS

Hamlisch wrote the score for *Save the Tiger* in 1972, but really hit the big time in 1974, when he collected two Oscars for his work in the film *The Way We Were*, starring Barbra STREISAND, and a third for his adaptation of Scott JOPLIN's ragtime music for *The Sting*. The title tune of *The Way We Were*, co-written with Marilyn and Alan Bergman, provided hits for Streisand and Gladys Knight and The Pips. Hamlisch's own rendition of Joplin's catchy instrumental "The Entertainer," arranged specially for *The Sting*, gave him a million-copy hit and made him a household name the world over.

In July 1975, Hamlisch wrote his first musical, *A Chorus Line*. The show broke all attendance records and eventually became one of the longest-running musicals in the history of Broadway. *A Chorus Line*

also won the Pulitzer Prize for Drama, several Tony Awards, and honours from the New York Drama Critics Circle. It also included the ballad "What I Did For Love," which scored hits for Shirley Bassey, Tony BENNETT, Johnny Mathis, and others.

In the mid-1970s, Hamlisch teamed up with lyricist Carole Bayer Sager, a partnership that produced the hit "Nobody Does It Better" for Carly Simon, and the theme tune from the 1977 James Bond film *The Spy Who Loved Me*. In 1979, Hamlisch returned to Broadway with *They're Playing Our Song*, a musical about songwriters, created in collaboration with playwright Neil Simon and based on Hamlisch's relationship with Bayer Sage.

COLLABORATING WITH BARBRA

Hamlisch continued to score for musicals and films throughout the 1980s, including the films *Sophie's Choice* (1982), *A Chorus Line* (adapted from his own stage show, 1985), and *Three Men and a Baby* (1989). When Streisand staged an elaborate yet rare concert tour in the early 1990s, Hamlisch was chosen to produce, arrange, and conduct many of the selections for her live performances. The high-profile tour pulled both Streisand and Hamlisch back into the limelight. He also co-wrote her 1993 song "Ordinary Miracles," again with the Bergmans. In the late 1990s he was Principal Pops Conductor with both the Pittsburgh and Baltimore Symphony orchestras.

James Tuversson

SEE ALSO:

FILM MUSIC; FILM MUSICALS; MUSICALS; TIN PAN ALLEY.

FURTHER READING

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A Chorus Line: The Book of the Musical
(New York: Applause Musical Library, 1991);
Stevens, Gary, and Alan George. *The Longest Line:
Broadway's Most Singular Sensation*
(New York: Applause Theater Books, 1995).

SUGGESTED LISTENING

A Chorus Line;
The Spy Who Loved Me;
The Sting;
They're Playing Our Song;
Barbra Streisand: *Barbra—The Concert*.

OSCAR HAMMERSTEIN

The librettist and lyricist Oscar Hammerstein II was born in New York City on July 12, 1895, into a family blessed with outstanding theatrical credentials. His grandfather, Oscar Hammerstein I, a German-Jewish immigrant, was an entrepreneur and impresario who bought several theatres in Manhattan and whose operatic productions rivalled those of New York's Metropolitan Opera. Willie Hammerstein, Oscar's father, managed New York's Victoria Theater, and Arthur Hammerstein, his uncle, was a successful Broadway producer.

Despite the theatrical lineage, Oscar initially embarked on a legal career. This proved shortlived, however, and while studying law, the young Hammerstein set about writing lyrics for shows. The lure of showbusiness ultimately proved more appealing, and his Uncle Arthur found him his first theatrical job as an assistant stage manager. After co-writing the lyrics for two musicals, *Tickle Me* (1920) and *Wildflower* (1923), Hammerstein collaborated with Rudolf FRIML and scored a Broadway success with *Rose Marie* (1924). He then teamed up with Jerome KERN for *Sunny* (1925), and with Otto Harbach and Sigmund Romberg for *Desert Song* (1927).

His next musical was to prove a milestone. *Show Boat* (1927) was based on a novel by Edna Ferber about the life of entertainers and the crew of a riverboat. The musical was a huge success, but Hammerstein's contribution was largely overshadowed by praise for the composer, Jerome Kern. Hammerstein won acclaim the following year, however, for *The New Moon* (with Harbach and Friml). But it was his partnership with Kern over the next few years that was to produce further hit shows and countless memorable songs.

While Hammerstein's collaborations with Kern were hugely successful, this was not to prove the most memorable partnership of the lyricist's career. Returning to Broadway in the early 1940s, after an unsuccessful stint in Hollywood, Hammerstein joined forces with the composer Richard RODGERS. In the

1920s and 1930s, Rodgers had enjoyed a highly successful working relationship with lyricist Lorenz Hart, but as the partnership progressed, Hart's behaviour had become increasingly erratic. At last, when looking for a collaborator on an adaptation of Lynn Riggs' play *Green Grow the Lilacs*, Rodgers turned to Hammerstein. This story of a romance between a farmer's daughter and a cowboy became the musical *Oklahoma!* (1943). The show ran for a staggering 2,212 performances and won a Pulitzer Prize.

Oklahoma! was to prove only the first of a string of hit shows for the partnership. The pair's next major success came with *Carousel* (1945), which was based loosely on Ferenc Molnár's Hungarian tragedy. After *Allegro* (1947), came the Pulitzer-Prize-winning *South Pacific* (1949). Adapted from stories of James Michener, this tackled the spectre of racial prejudice, just as *Show Boat* had done in 1927. This was followed in 1951 by *The King and I*, which told the true story of an English tutor assigned to the court of the King of Siam.

Not all of Rodgers and Hammerstein's shows were successful during the 1950s, but the constant transferral of their creations into breathtaking widescreen movies made them household names. This trend continued when the pair's hugely successful final work, *The Sound of Music* (1959), was later made into one of the most popular film musicals of all time. Hammerstein, however, would not live to see the cinematic version: he died from cancer on August 23, 1960.

The timeless nature of Hammerstein's material warrants his inclusion in the songbooks of generations of jazz and pop singers, and ensures endless revivals of his shows. He left behind a treasure of unforgettable lyrics, and was a member of not just one, but two of the most important songwriting partnerships in the history of musical theatre.

Jeff Kaliss

SEE ALSO:

BERLIN, IRVING; FILM MUSICALS; MUSICALS; ROBESON, PAUL.

FURTHER READING

Citron, S. *The Wordsmiths: Oscar Hammerstein II and Alan Jay Lerner* (London: Sinclair-Stevenson, 1996).

SUGGESTED LISTENING

Carousel; *Oklahoma!*; *Show Boat*; *The Sound of Music*; *South Pacific*.

HERBIE HANCOCK

From his earliest days as an adventurous acoustic jazz pianist, Herbie Hancock developed into one of the best composers and performers of electronic music in the 1970s and 1980s. With Chick COREA and Keith JARRETT, he has extended the style of jazz piano introduced by Bill EVANS, while his unique ability to adjust and create musical trends has maintained his popularity through four decades, and enabled him to balance commercial success with artistic integrity.

The young Herbert Jeffrey Hancock, born in April 1940, loved listening to opera on the radio and began learning piano at age 7. At 11 he played Mozart's Piano Concerto in D Major with the Chicago Symphony Orchestra. In 1956, Herbie Hancock enrolled at Grinnell College in Iowa, first studying engineering and then music composition. In 1960, he returned to Chicago and began playing gigs as a freelance pianist. He worked with several jazz combos and visiting groups, including that of Coleman HAWKINS. He also played with trumpeter Donald Byrd, who became his jazz mentor and took him to New York City in 1961, where he made an immediate impact.

TAKIN' OFF

His stunning debut album, *Takin' Off*, released in 1962, featured jazz greats such as Dexter GORDON and Freddie HUBBARD, and introduced Hancock's tune "Watermelon Man." This song was made into a hit by Mongo Santamaria a year later, and it has since been recorded by over 200 artists. In 1963, he joined jazz giant Miles DAVIS's quintet. During Hancock's tenure, the Davis rhythm section (of Hancock, Ron Carter on bass, and Tony WILLIAMS on drums) became one of the most innovative in the history of jazz. Davis was known for giving the musicians free rein to express their moods and emotions instrumentally.

During his years with Davis, Hancock continued releasing solo albums for the Blue Note label, including *Inventions and Dimensions* (1963), *Empyrean Isles* (1964), *Maiden Voyage* (1965), *Speak Like a Child* (1968), and *The Prisoner* (1969). Jazz now had to compete with rock'n'roll and soul music. This was a

difficult time for Hancock financially, but he survived by writing commercial jingles and composing for films, including the soundtrack for *Blow Up* (1967).

In 1968, Hancock left Davis's group and formed his own quintet. It was during this time that he stepped away from the traditional acoustic jazz and began to experiment with electronic music. In 1971, Hancock helped usher in the age of jazz fusion with his album *Mwandishi* (a Swahili word meaning "composer"), which featured state-of-the-art technology. In 1973, Hancock released the groundbreaking *Headhunters* album, which defined the new jazz/funk/pop hybrid and sold more than a million copies. *Headhunters'* instrumental music featured electronic bass, keyboards, and synthesizers.

In the second half of the 1970s, Hancock digressed from electronic music to form V.S.O.P. (Very Special One-Time Performance), an acoustic jazz group featuring the old Miles Davis group, with Freddie Hubbard standing in for Davis. He also recorded a series of piano duets with Corea in 1979, and had a number of disco hits, beginning with "I Thought It Was You" (1978). In 1983, he released the electronic *Future Shock*, from which "Rockit" reached No. 1 on the dance and soul charts, becoming Columbia's biggest selling 12-inch single ever, and earning him a Grammy Award.

Hancock has been a prolific composer of film scores, including *Colors*, *A Soldier's Story*, *Death Wish*, and *Action Jackson*. In 1986, he won both an Academy Award and a Grammy Award for his soundtrack to *Round Midnight*, a movie starring one of his early musical associates, Dexter Gordon, and based loosely on the life of the jazz bebopper Bud POWELL.

Judi Gerber

SEE ALSO:

BEBOP; ELECTRONIC MUSIC; FUNK; JAZZ.

FURTHER READING

Giddins, Gary. *Riding on a Blue Note* (Oxford: Oxford University Press, 1981).

SUGGESTED LISTENING

The Best of Herbie Hancock; *Empyrean Isles*; *Future Shock*; *Herbie Hancock*; *Headhunters*; *Mwandishi*; *Secrets*; *Speak Like a Child*; *Takin' Off*.

HARD BOP

Of all the terms that critics have used to try to categorise jazz styles and movements, hard bop is one of the most difficult to define with any clarity. It functions, in part, as a catch-all for much of the music that followed bebop (or simply “bop”) in the 1940s. Hard bop itself is historically centred in the 1950s and early to mid-1960s, and is perhaps best thought of as a bridge between the somewhat esoteric, elitist music of bebop and the widely appealing pop-jazz that coexisted with rock’n’roll in the 1960s. Hard bop’s appeal lay in its sheer energy and the apparent simplicity of its compositions when compared to bebop.

Hard bop was generally characterised by an intense style, with heavy timbres, soulful inflections of pitch, bluesy melodies, and sometimes harmonies and chord progressions reminiscent of the music of the Sanctified Church. It also exaggerated the polyrhythms (different rhythms played simultaneously) of early bebop. Hard boppers generally played “hotter” (with a more emphatic, hard-driving rhythm and more obvious syncopation) than the proponents of cool jazz, and were more comfortable with traditional musical structures than with free jazz. Key samples of the genre can be found in the arrangements of group leaders such as Horace SILVER, Art BLAKEY, and Max ROACH, and in the solos of artists such as Sonny ROLLINS and Lee MORGAN.

The hard bop jazz musicians were inevitably influenced by the bebop that preceded them, but they took it to very different places. Hard bop was not a static movement, and many hard boppers moved into different areas of jazz as their careers progressed. Both trumpeter Miles DAVIS and tenor player John COLTRANE made records classifiable in the hard bop genre, but Davis was important in the development of modal jazz, while Coltrane produced visionary free jazz formats toward the end of his career.

One hard bop style, pioneered by saxophonist Cannonball ADDERLEY and later dubbed “soul jazz,” found a home on the newly formed Riverside and Blue Note record labels. It spiced up familiar jazz with elements borrowed from blues and gospel. Adderley’s small groups included his trumpet-and-cornet-playing brother Nat, pianist and prolific



David Redfern/Redferns

Trained in bebop, drummer and composer Max Roach became one of the leading proponents of hard bop.

songwriter Bobby Timmons, and wonderfully rhythmic bassist Sam Jones. Between them, they managed to score several soulful hits that crossed over to pop radio and juke boxes, including “Work Song,” “This Here,” and “Mercy, Mercy, Mercy.”

HARD BOP TRAIL-BLAZERS

Pianist Horace Silver, recruited out of New England by Stan GETZ, is often thought of as the founding father of hard bop. By 1954, Silver was leading his own quintet and exploring the outer reaches of “mainstream” bebop. This led to the foundation of the cooperative the Jazz Messengers with Art Blakey, Kenny Dorham, Hank Mobley, and Doug Watkins. The Jazz Messengers subsequently became hard bop’s standard bearers.

Silver bears much of the credit for moulding the hard bop writing style, combining simple swing-era phrasing with conventional bop-influenced rhythms. Silver produced a string of simple but affecting melodies, of which perhaps the most famous is “Song for My Father” (1964). Silver’s father was from Cape Verde, and the mournful, syncopated sound of that island-nation’s *morna* song form is embedded in many of the pianist’s original contributions, along with Afro-Cuban and blues echoes.

When Silver parted company with the Jazz Messengers, they continued under the leadership of drummer Art Blakey. His was a more prominent, forceful method of drum playing than his predecessors, although Blakey's arrangements retain much of the complexity and tension of the bebop style. Max Roach had started out in bebop company, and brought a broad but non-intrusive use of the drum kit to several hard bop ensembles. Another bop crossover, J. J. Johnson, became the key trombonist of the hard bop era, although hard boppers did not often use trombones or vocalists for their pieces.

One of Roach's working partners in hard bop was trumpeter Clifford BROWN, whose agile but warm approach to his trumpet playing matched Roach's own and was clearly distinguishable from the brassiness of Dizzy GILLESPIE. After Brown's death in an auto accident in 1956, his mantle was taken up by a similarly soulful but funkier trumpeter, Lee Morgan. Morgan was a member of the Jazz Messengers in one of the group's best phases (1958–61). After his departure, Morgan's chair and his stylings in the Jazz Messengers were assumed by Freddie HUBBARD.

MAKING ROOM FOR GUITAR AND BASS

Despite its name, hard bop had a genuine warmth and musicality, making it more receptive to the role of the guitar than bebop. During the 1950s guitarists Wes Montgomery and Kenny Burrell made their mark in the hard bop arena, along with Burrell's sometime collaborator, organist Jimmy Smith. As the guitar edged up on more traditional jazz instruments, the bass also gained in popularity, thanks to the vital rhythms and melodic soloing of Paul Chambers.

Further illustrating the variety of hard bop was saxophonist Sonny Rollins, whose raw wielding of his tenor sax, seemingly based in Charlie PARKER's alto techniques, contrasted with the coolness and airiness of Stan Getz and other top 1950s tenor players. Like Silver, Rollins was fond of creating musical motifs whose roots lay in his family background (his parents were church-going immigrants from the Virgin Islands). Unlike Silver and many hard boppers, however, Rollins was fond of borrowing pop and show tunes and restyling them with the improvisation and energy of hard bop. Rollins played with Brown and Roach in the mid-1950s, just before Brown's death. Rollins also shared the stage with altoist Jackie McLean, a former Jazz

Messenger who later started moving away from hard bop and toward free jazz. Rollins too brought his unique approach to free jazz, and also to jazz rock, in the 1960s and 1970s.

HARD BOP AND BIG BANDS

Aside from the Jazz Messengers, several big bands served as reliable employers and incubators of new hard bop talent. Trumpeter Thad Jones and drummer Mel Lewis managed to bring the excitement of hard bop to their big band in a weekly gig at New York's Village Vanguard club. Likewise, Gerald Wilson, who wrote and arranged for big-band leaders Jimmie Lunceford and Duke ELLINGTON, created basic but dynamic hard bop mood pieces, of which "Moment of Truth" remains his trademark. Trumpeter Maynard Ferguson, after working with Stan KENTON's orchestra in the early 1950s, formed a big band around his own brassy playing style and arrangements, situated closer to the "hard" edge of hard bop.

The public's enthusiasm for rock'n'roll, following the arrival of the BEATLES in the early 1960s and the explorations of psychedelic rock later in the decade, led to the fading of jazz in general and of hard bop in particular. In later decades, though, hard bop values began to be applied once again to a revitalised and constantly evolving jazz scene. In the 1980s, hard bop was catapulted back into the spotlight when young DJs in London clubs began to play old hard bop records. A new generation warmed to this high-voltage music, and the hard bop dance trend spread to other countries.

Jeff Kaliss

SEE ALSO:

BEBOP; COOL JAZZ; FREE JAZZ; JAZZ; JAZZ ROCK.

FURTHER READING

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Rosenthal, David H. *Hard Bop: Jazz and Black Music 1955–65* (Oxford: Oxford University Press, 1993).

SUGGESTED LISTENING

Cannonball Adderley: *Somethin' Else*;
Max Roach: *Deeds, Not Words*;
Sonny Rollins: *Sonny Rollins*;
Horace Silver: *Horace Silver and the Jazz Messengers*.

EMMYLOU HARRIS

Singer and guitarist Emmylou Harris's impeccable soprano voice, evoking a captivating blend of sweetness and sorrow, established her as a star in both country and rock during the 1970s, and has allowed her to promote her preferred traditional country sound.

Born in April 1949 in Birmingham, Alabama, Emmylou Harris took up the guitar as a teenager and found herself enraptured by the folk revival of the 1960s. After dropping out of the University of North Carolina, she played the clubs and coffee houses of New York's Greenwich Village, making the album *Gliding Bird* for the independent Jubilee label in 1969. She moved to Nashville in 1970 with her first husband and baby daughter. Her marriage soon broke up, however, and Harris fell on hard times, having to rely on the dole. Circumstances eventually forced her to move in with her parents, who lived in a suburb of Washington, D.C.

While singing in the nightspots around Washington, she met Chris Hillman of The Flying Burrito Brothers, who told Gram Parsons, a former band member, about the talent he had discovered. A California hippie intoxicated by the sound of the honky-tonk, Parsons had pioneered country-rock through his work with the Byrds and the Burritos. Parsons recruited Harris to sing on his albums *GP* and *Grievous Angel* (both 1973). Together, their sublime harmonies, in which Harris's clear singing style complemented Parsons' rough, cracked voice, provided those albums' finest moments. Harris also joined the Fallen Angels, Gram's touring band.

PIECES OF THE SKY

When Parsons died of a drug overdose in 1973, Harris was robbed of her mentor and left grief-stricken. Harris attempted to keep Parsons's artistic vision alive, and in 1975 she released *Pieces of the Sky* with Parsons' studio band, which included a song about Parsons ("Boulder to Birmingham," perhaps her best-known composition). A single from this album, of the Louvin Brothers' "If I Could Only Win Your Love," made the country Top 10 and established

Harris as an artist in her own right. During the 1970s, Harris topped the charts again with "Together Again" (1976), "Sweet Dreams" (1976), and "Two More Bottles of Wine" (1978).

Harris released a series of artistically and commercially successful albums that appealed to both country and pop fans, such as *Elite Hotel* (1976), *Luxury Liner* (1977), *Quarter Moon in a Ten Cent Town* (1978), *Blue Kentucky Girl* (1979), and *Roses in the Snow* (1980). On these albums, she deftly mixed tunes by rock-oriented songwriters such as Paul Simon, Bob DYLAN, and Lennon and McCartney, with material from classic country artists, including the CARTER FAMILY, Hank WILLIAMS, Merle HAGGARD, and Dolly PARTON. Her efforts won her the Country Music award for female vocalist of the year in 1980.

Further singles successes came in the 1980s with "Beneath Still Waters" (1980), "(Lost His Love) On Our Last Date" (1983), "To Know Him Is to Love Him" (1987), and "We Believe in Happy Endings" (1988, with Earl Thomas Conley) all reaching the No. 1 spot. In addition to her solo career, Harris's voice was also in demand from other artists, and she appeared on records with the Band, Bob Dylan, Neil Young, Lyle Lovett, Nanci Griffith, Keith Whitley, Marty Stuart, and many more. Her partnership with Dolly Parton and Linda Ronstadt resulted in the platinum album *Trio*, one of the very best country albums of the 1980s.

Subsequently, Harris maintained her traditional country grounding on recordings such as 1991's *Live at the Ryman*, and did not shy away from crossing new musical boundaries, as she showed on 1995's ethereal *Wrecking Ball*, which won her the 1996 Grammy for best contemporary folk album. Although her sales declined in the 1990s, she has remained a beloved figure and a vibrant and compelling musical artist.

Greg Bower

SEE ALSO:

COUNTRY; FOLK MUSIC; ROCK MUSIC.

FURTHER READING

Dishef, Robert K. *The New Breed*
(Minneapolis, MN: Lerner Publications, 1978).

SUGGESTED LISTENING

Bluebird; *Brand New Dance*;
Duets; *Pieces of the Sky*.

ROY HARRIS

Roy Harris is one of the key figures in the development of the American symphony. While his total output, consisting of over 200 compositions, is perhaps dominated by the significance of his 14 symphonies and his chamber music, it also contains some fine choral, vocal, and orchestral works. Harris's music is considered quintessentially "American," because it combines American folk material with colourful, open orchestration. He used expressive melodies with frequent metrical changes and syncopation, and harmonies built on the open sounds of major seconds, fourths, and fifths. This patriotic feeling is reinforced by the way the titles of many of his works invoke his country's heritage, such as *An American Portrait* (1929), *American Creed* (1940), and *Kentucky Spring* (1949).

LeRoy Ellsworth Harris was born in Chandler, Oklahoma, in 1898. His family moved to the San Gabriel Valley in southern California when he was a young boy. In 1919, he briefly attended the University of California, Berkeley, and later the Los Angeles Normal School (what is now UCLA). While in Los Angeles, he began studying composition with Arthur Farwell. In 1926, after some encouragement from Aaron COPLAND, Harris went to Paris to study with Nadia BOULANGER. While in France, he wrote his first major chamber work, Concerto for Piano, Clarinet, and String Quartet, which was premiered with Boulanger performing at the piano.

FIRST SYMPHONY

In 1933, Copland introduced and recommended Harris to Serge Koussevitzky, the director of the Boston Symphony Orchestra and a champion of new music. Koussevitzky commissioned Harris, resulting in Harris's first symphony, *Symphony 1933*, which was successfully premiered in Boston in 1934 and which brought Harris recognition as a serious composer of considerable musical substance.

Five years later, Harris completed his Symphony No. 3, which was again premiered by Koussevitzky and the Boston Symphony. This one-movement

symphony in five sections was both an artistic and public success, and has remained the most frequently performed and recorded of all of Harris's works.

EXPLORING FOLK SONGS

Harris's interest in folk music increased during the 1930s as he researched folk songs, both recorded and printed. Howard Hanson, a fellow composer, commissioned a work for chorus and orchestra to be performed in 1940 by the Eastman School's American Spring Festival. For this commission, Harris composed his Symphony No. 4 (also known as *Folksong Symphony*), incorporating cowboy songs and ballads, as well as other American folk tunes. Commissions continued for Harris, with Symphony No. 5 being written for Koussevitzky, and Symphony No. 6 (or *Gettysburg*) for the Blue Network (later ABC). Harris continued to write symphonies throughout his career, his last being the *Bicentennial Symphony*—1976, commissioned by California State University, Los Angeles.

Besides composing, Harris also held various teaching positions, beginning with his appointment at the Juilliard School of Music in 1932. There he met Beula Duffey, a member of the piano faculty, whom he later married. (After their marriage, she became known as Johana Harris.) During his lifetime, Harris was the recipient of numerous awards and grants, including three Guggenheim awards, two honorary doctorates (at Rutgers and Westminster Choir College), an election to the National Institute of Arts and Letters, an Elizabeth Sprague Coolidge medal, and an appointment as Composer Laureate of the State of California. Roy Harris died in 1979 at the age of 81 in Santa Monica, California.

Kathleen Lamkin

SEE ALSO:

ORCHESTRAL MUSIC.

FURTHER READING

Stehman, Dan. *Roy Harris: A Bio-bibliography* (Westport, CT: Greenwood Press, 1991).

SUGGESTED LISTENING

Concerto for Violin and Orchestra;
String Quintet; Symphony No. 1;
Symphony No. 3; Symphony No. 6.

LOU HARRISON

One of a handful of truly innovative 20th-century American composers, Lou Harrison spent much of his career employed outside of the music industry, having worked as a florist, clerk, fireman, and veterinary aide. His quest for new musical sounds led him to create the American gamelan. Patterned after the Javanese gamelans (an Indonesian ensemble of matched metallophones and drums), Harrison built his own instruments and composed numerous pieces specifically for the ensembles he constructed.

Born in Portland, Oregon, in May 1917, Harrison studied piano with his mother at an early age. He was actively involved in music throughout school, and had begun to compose by the time he graduated from high school in 1934. While attending San Francisco State College, he studied composition with Henry COWELL, who introduced him to the composer John CAGE, the music of Charles Ives, and the diverse sounds of the percussion ensemble. Many of Harrison's early works were composed for dance groups that he had been hired to accompany. By 1941, his compositions were reflecting his interest in Far-Eastern music (his mother was a collector of oriental art). A performance of *Canticle No. 3*, for flute, guitar, and seven percussion instruments (1941), was hailed for its use of Eastern rhythmic and instrumental devices within Western compositional structures. While exploring oriental music, Harrison was also studying with Arnold SCHOENBERG at the University of Southern California. Twelve-note serialism dominated his compositional style throughout the 1940s. Of particular note is his ballet *The Marriage at the Eiffel Tower* (1949), based on a text by Jean Cocteau.

Harrison had taught at Mills College in Oakland from 1936 to 1939—and later from 1980 to 1983—before leaving for Los Angeles to study at USC. After moving to New York City in 1943, he taught for two years at the Greenwich Settlement Music School and was a music critic for the *New York Herald Tribune*. He also edited Cowell's *New Music Quarterly* from 1945 to 1946. In 1947, he conducted the premiere of Ives' *Symphony No. 3* (1904–11), for which Ives was

awarded the Pulitzer Prize. In the early 1950s, he joined the music faculty at Black Mountain College in North Carolina, a creative centre that attracted many of the nation's top artists.

Harrison received worldwide recognition in 1953, when a scene from his opera *Rapunzel* was performed in Rome by Leontyne PRICE at an international composers' competition. Following this first prize in music for voice and chamber orchestra, he was awarded a grant from the Fromm Music Foundation to record his *Mass to St. Anthony*, for chorus, trumpet, harp, and strings (1952).

By 1954, Harrison had returned to California with a commission from the Louisville Orchestra to explore the novel tuning method devised by Harry Partch, which used a microtonal scale. The commission resulted in *Four Strict Songs*, for eight baritones and orchestra (1955). The text, written by Harrison in Esperanto, includes the recurring subjects in his music of love and peace. His fascination with Esperanto, the international language, is reflected in several works including *Koncherto Por La Violono Kun Porkuna Orkestro* (1959), *Pacifika Rondo* (1963), and *La Koro Sutro*, for chorus and American gamelan (1972).

During the early 1960s, a Rockefeller Fellowship funded a tour of Japan, Korea, and Taiwan. An award took him to Oaxaca, Mexico. His interest in alternative tuning systems and non-Western instruments resulted in a collaboration with William Colvig to build the first of two American gamelans. Most of his compositions from 1972 to 1984 are for these ensembles.

Timothy Kloth

SEE ALSO:

GAMELAN; SOUTH EAST ASIA.

FURTHER READING

Garland, Peter. *Americas: Essays on American Music and Culture* (Santa Fé, NM: Soundings Press, 1982);
Gruden, Heidi Von. *The Music of Lou Harrison* (Metuchen, NJ: Scarecrow Press, 1995).

SUGGESTED LISTENING

Canticle No. 3; *Concerto for Piano and Orchestra*;
Concerto in Slendro; *Four Strict Songs*;
Main Bersama-Sama for Horn and Gamelan;
Mass to St. Anthony;
The Only Jealousy of Elmer.

COLEMAN HAWKINS

Coleman Hawkins was the “father of the tenor saxophone”—and as such one of its most influential players. His rounded tone, intricate phrasing, and densely packed arpeggiated style, such as on his landmark recording of “Body and Soul,” inspired generations of jazz saxophonists, from Charlie PARKER to John COLTRANE and Sonny ROLLINS. Hawkins’s immaculate ability to play through complex chord sequences was his gift to other musicians. Less influential were his heavy tone and sometimes pedestrian rhythmic sense, in which areas his near contemporary Lester YOUNG was more important.

Born in St. Joseph, Missouri, on November 21, 1904, Coleman Randolph Hawkins learned piano at age five, then cello and tenor sax at age nine. He played in theatre bands until, at 15, he joined blues singer Mamie Smith’s Jazz Hounds. By 1923, Hawkins had settled in New York and was star soloist (along with Louis ARMSTRONG) in the Fletcher HENDERSON Orchestra, and in the late 1920s participated in interracial sessions with, among others, Benny GOODMAN. In 1934, Hawkins moved to Europe, when he recorded “Crazy Rhythm” and “Honeysuckle Rose” with guitar legend Django REINHARDT.

Returning to the U.S. in 1939, Hawkins took part in a Lionel Hampton session with top players, including Ben WEBSTER and Chu BERRY. On October 11, he recorded “Body and Soul,” which featured the most famous saxophone solo in jazz history. This 64-bar improvisation was an artistic and a commercial success, selling over a million copies. Hawkins observed: “It’s the first and only record I ever heard of that all the squares dig as well as the jazz people.”

At the peak of his popularity, Hawkins formed a big band and fronted several small groups. In 1944, he hired bop innovators Dizzy GILLESPIE and Max ROACH for the first modern jazz recording, and later worked with emerging stars Miles DAVIS and Thelonious MONK. In 1948 he recorded a brilliant unaccompanied sax improvisation, “Picasso,” which matched “Body and Soul” in power and inventiveness. Out of style in the early 1950s, he revived his



Hulton Getty

Coleman Hawkins—one of the most influential tenor saxophone players in the history of jazz.

career toward the end of the decade on dates with Monk, John COLTRANE, and Duke ELLINGTON, and recorded a bossa nova album.

The last years of Hawkins’s life were marred by emotional problems and alcoholism; he collapsed twice while performing in 1967. After a stint in Europe with the Oscar Peterson Trio, a tour of Denmark in 1968 had to be cancelled due to his ill-health. Hawkins played his final concert in Chicago in April 1969, and died the following month, on May 19, 1969, in New York City. As bop singer Eddie Jefferson wailed, in his version of “Body and Soul”: “He was the king of the saxophone.”

Michael R. Ross

SEE ALSO:

BEBOP; JAZZ.

FURTHER READING

Chilton, John. *The Song of the Hawk: The Life and Recordings of Coleman Hawkins* (London: Quartet, 1990);
James, Burnett. *Coleman Hawkins* (New York: Hippocrene Books, 1984).

SUGGESTED LISTENING

Duke Ellington Meets Coleman Hawkins;
Hollywood Stampede;
The Indispensable Coleman Hawkins.

DICK HAYMES

Dick Haymes raised smoothness and style to an art form in 1940s popular music. Combining a rich, velvety baritone voice with a boy-next-door image, the handsome crooner stepped out of Frank SINATRA's shadow to become one of the biggest stars to emerge from the swing era. He was, as described by the music critic and lyricist Gene Lees, "the consummate singer of romantic ballads." According to Lees, "His sole intent was to sing beautiful songs beautifully and reflect correctly the strength and genius of the songwriter's design." Among those beautiful songs were classics such as "You'll Never Know," "The More I See You," "I Wish I Didn't Love You So," and "Long Ago (And Far Away)."

Richard Benjamin Haymes was born in Buenos Aires, Argentina, in September 1916. His father was a Scottish mining engineer and his mother a Dublin-born concert singer and singing teacher. Haymes was educated in several countries, including France, Britain, Switzerland, and America. He became a radio announcer in 1936, but rapidly moved into the world of song. His original aim was to be a songwriter like his brother Bob (who wrote "That's All"), but when he recorded demos, it was Haymes and his CROSBY-influenced voice, not the songs, that attracted the attention of the music industry. Haymes served his apprenticeship as Sinatra's replacement in the Harry JAMES and Tommy DORSEY bands. "I told Harry that I had heard a boy named Dick Haymes," Sinatra recalled. "I said, 'He's a hell of a singer, he's great!'"

HAYMES GOES SOLO

During the mid-1940s, Haymes became a major star in his own right with several hits on the Decca label, including the chart-topping "You'll Never Know" (1943), which outsold Sinatra's version, and the million-selling "Little White Lies" (1948). According to the music historian Will Friedwald, in his book *Jazz Singing*, "He developed a voice so fine and pure, and had a gift for interpreting love songs so convincingly and meaningfully, that the blasé arrangements Decca gave him never mattered."

During this period, Hollywood also became attracted to Haymes's romantic voice and matinee-idol looks. He starred in several lighthearted postwar movies, including 1945's *Billy Rose's Diamond Horseshoe* (in which he introduced "The More I See You"), 1947's *The Shocking Miss Pilgrim* ("Aren't You Kind of Glad We Did?"), and 1948's *One Touch of Venus* ("Speak Low"). *State Fair*, Rodgers and Hammerstein's 1945 slice of Americana, yielded one of his biggest hits, the Academy Award-winning "It Might As Well Be Spring." Like Sinatra, Haymes saw his record sales falling near the end of the 1940s, but unlike Ol' Blue Eyes, Haymes continued to slide, and things went from bad to worse.

Faced with mounting personal problems, including alcoholism and several failed marriages (among his wives were screen sirens Rita Hayworth and Joanne Dru), plus run-ins with the tax and immigration authorities, Haymes moved to Europe for several years. By the time he returned to the States, shifting musical tastes had made his romantic song stylings seem hopelessly outdated. Haymes's career never fully recovered, even though he made two compelling albums for Capitol Records in the mid-1950s: *Come Rain or Come Shine* and *Moonbeams*. He toured America with a small degree of success in the 1970s, and made his final recording, *As Time Goes By*, in 1978.

Dick Haymes died of cancer in March 1980, at the age of 63, in Los Angeles, California. On the day of Haymes's death, singer Mel TORMÉ announced that his Carnegie Hall concert that night would consist entirely of ballads, "Because the world lost a great ballad singer today."

Michael R. Ross

SEE ALSO:

POPULAR MUSIC; SWING.

FURTHER READING

Friedwald, Will. *Jazz Singing*
(New York: Da Capo Press, 1996);
Lees, Gene. *The Singer and the Song*
(Oxford: Oxford University Press, 1987).

SUGGESTED LISTENING

Best of Dick Haymes;
The Very Best of Dick Haymes, Vols. 1 and 2.

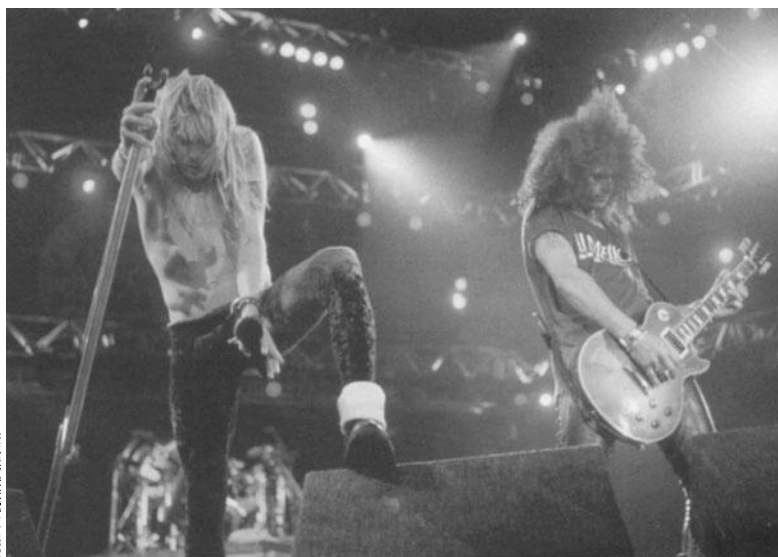
HEAVY METAL

Heavy metal—originally known as hard rock—is a hard-edged rock style derived from the blues-based psychedelic rock of the late 1960s. While every metal band is unique, the sound is typically guitar-oriented, placing great emphasis on the lead guitarist. Very loud volumes drive amplifiers to the point of distortion, frequently manipulated by the guitarist for the desired effect, while the vocals are often shouted and have a limited melodic range.

The name “heavy metal” is said to have been taken from the lyrics of “Born to Be Wild,” the 1968 hit by hard rock band Steppenwolf, in which the sound of a motorcycle is referred to as “heavy metal thunder.” It has also been suggested that the term is based on 19th-century references to artillery or influential individuals. The actual names of the bands conjure up images of intensity, sometimes using *umlauts* (two-dot marking over a vowel) to lend a gothic edge or a phonetic spelling to give an archaic image—Megadeth, Motley Crüe, or Def Leppard.

The typical metal song has a distinctive musical structure. Vocals are often blended into the general, thickly woven mix, rather than being a focal point as with other rock styles. The music is based on simple chord progressions, usually consisting of three to five chords, and repeated bass figures form the rhythmic/harmonic foundation. Of special importance is the power chord—a full-barred chord that emphasises the intervals of perfect fourths and fifths. By sustaining the power chord with amplification and distortion, tones and overtones are regenerated by electronic feedback.

The earliest heavy metal/hard rock acts, sometimes called proto-metal bands, emerged in the late 1960s and included Steppenwolf, LED ZEPPELIN, Deep Purple, and Black Sabbath. The high-voltage energy of these groups’ live performances gave rise to the nickname “headbanger music”—audience members were driven to such a frenzy that they would nod their heads violently in time to the music. During the 1970s, heavy metal increased in popularity and a variety of new metal bands began to appear, including Van Halen and AC/DC. Through the 1980s, metal’s base broadened as groups from around the world, including Loudness



With their explosive brand of heavy rock, Guns N' Roses dominated the heavy metal scene in the late 1980s.

(Japan) and Europe (Sweden), joined the airwaves, along with major American groups such as Guns N' Roses. In the mid-1980s, the genre began to splinter into substyles—power metal, black (Satanic) metal, white (Christian) metal, and glam (camp) metal. Metal also exerted a noticeable influence on other musical styles, including funk (Michael JACKSON's “Beat It,” with a guitar solo from Eddie Van Halen) and rap (Run DMC's version of Aerosmith's “Walk This Way”). Heavy metal became absorbed into mainstream culture when it began to be head in television advertisements. Heavy metal continued into the 1990s as healthy as ever.

Stephen Valdez

SEE ALSO:

FUNK; GRUNGE; PROGRESSIVE ROCK; RAP; ROCK MUSIC.

FURTHER READING

Arnett, Jeffrey J. *Metalheads: Heavy Metal Music and Adolescent Alienation* (Oxford: Westview Press, 1996); Walser, Robert. *Running with the Devil: Power, Gender and Madness in Heavy Metal Music* (Hanover, NH: Wesleyan University Press, 1993).

SUGGESTED LISTENING

AC/DC: *Back in Black*; Black Sabbath: *Paranoid*; Def Leppard: *Pyromania*; *Led Zeppelin II*; Metallica: *Ride the Lightning*; Van Halen: *Van Halen*.

JASCHA HEIFETZ

In the opinion of many music lovers and critics, Jascha Heifetz was the greatest violinist of the 20th century. His playing uniquely combined beauty of sound, accuracy of intonation, and phenomenal clarity of articulation. His vibrato, produced by the fingers instead of the wrist, and therefore infinitely variable, was the envy of other violinists. Heifetz was sometimes criticised for his cold, dispassionate interpretations, but his expressionless, unsmiling face concealed the utmost concentration when performing. Heifetz's repertory extended from Bach to PROKOFIEV and STRAVINSKY, from sentimental salon favourites to the most difficult virtuoso showpieces and the greatest masterpieces written for his instrument.

Heifetz was born in Vilna, Lithuania. The year of his birth is uncertain, but it was most likely 1901. His father was a violinist in the Vilna Symphony Orchestra and he taught his son to play from the age of three. At age five, Heifetz entered the Royal School of Music, from which he graduated at age eight. He was then accepted as a student at the St. Petersburg Conservatory. This gave Heifetz, a Jew, the right to live in St. Petersburg while enrolled at the Conservatory, but he was too young to live there on his own. In order to accompany him, Heifetz's father also had to apply for admission to the school, which fortunately accepted him.

RIOTOUS SUCCESS

Heifetz's first concerts in Odessa during 1911 were so enthusiastically received that riots broke out at the box office. European engagements followed, and in 1913, he made his first appearance with an orchestra, playing Tchaikovsky's Violin Concerto with the Berlin Philharmonic Orchestra. The offer of an American tour enabled the teenage virtuoso and his family to leave Russia. Heifetz's debut recital at New York's Carnegie Hall on October 27, 1917 was a resounding success. In 1918, Heifetz recorded the fiendishly difficult *Moto Perpetuo* by Paganini.

In 1925, Heifetz became an American citizen. He was already touring extensively, visiting Australia in 1921, the Far East in 1923, England and Palestine in

1926, and made an emotional return to Russia in 1934. Unfortunately, his marriage to the actress Florence Vidor ended in divorce, as did his later union with Frances Spiegelberg.

After World War II, Heifetz reduced his public appearances and settled in California. Throughout his career, in the tradition of Fritz Kreisler, he transcribed over 150 works for violin and piano for use in recital programs. Among these are six songs from *Porgy and Bess*, the opera by George GERSHWIN.

In 1952, Heifetz recorded the complete Bach solo violin works. Heifetz also made several outstanding chamber music recordings with pianist Artur RUBINSTEIN and cellist Emmanuel Feuermann, and in the last years of his life performed and recorded chamber music extensively. Many artists, however, found him difficult to work with, as he insisted on doing things his way.

In 1962, he began teaching at the University of California at Los Angeles (where the Heifetz Chair of Music was established in 1975), and continued until he was 81 years old. His last solo recital was given in 1968, and he formally retired from the concert stage in 1972. He shunned publicity, but when asked to comment on the new generation of violinists, he said of them that they "play too often and don't pause to reflect." His first musical love was always Beethoven, as he confessed to *Life* magazine in 1961: "I occasionally play works by contemporary composers for two reasons. First to discourage the composer from writing any more, and secondly to remind myself how much I appreciate Beethoven." Heifetz died in December 1987.

Jane Prendergast

SEE ALSO:

CHAMBER MUSIC; ORCHESTRAL MUSIC.

FURTHER READING

O'Connell, Charles. *The Other Side of the Record* (Westport, CT: Greenwood Press, 1970);
Weschler-Vered, Artur. *Jascha Heifetz* (London: Hale, 1986).

SUGGESTED LISTENING

Showpieces;
Brahms: Violin Concerto in D;
Sibelius: Violin Concerto.

FLETCHER HENDERSON

Fletcher “Smack” Henderson, pianist, arranger, composer, and bandleader, helped establish the structure of the swing big band and developed influential arrangements for both his own and Benny GOODMAN’s orchestra. A skilled musician himself, Henderson had a keen eye for talent in others, and most first-tier jazzmen of the 1920s and 1930s appeared in some configuration of his orchestra.

Fletcher Hamilton Henderson was born in Cuthbert, Georgia, in December 1897. He learned piano from his music-teacher mother. Henderson gained a degree in chemistry and mathematics before moving to New York City at age 22 to continue his research, but eventually took work as song demonstrator for the Pace & Handy publishing company. When Harry Pace formed Black Swan, the first black recording company, Henderson began assembling groups to support Black Swan’s vocalists, serving as pianist for Ethel Waters, Ma RAINEY, Alberta Hunter, and Bessie SMITH.

BROADCASTING FROM ROSELAND

Henderson had to find work for the bands that he had assembled, and wound up leading his own orchestra and playing engagements near Broadway. After an acclaimed stay at Club Alabam, Henderson took up residency at the Roseland Ballroom in 1924. At this point in his career, Henderson was still trying to reconcile the ragtime music he heard emerging from Black Swan with the European music he had studied in his youth. His recruitment of Louis ARMSTRONG helped accelerate this process. Henderson’s 1924 band also included arranger Don Redman and saxophonist Coleman HAWKINS, who remained with Henderson for a decade and who seemed particularly liberated by Armstrong. Although Armstrong stayed for little more than a year, he left an indelible impression on the orchestra, which is evident in the swagger of “Sugar Foot Stomp,” Henderson and Redman’s take on King Oliver’s “Dippermouth Blues.” Fletcher’s brother Horace contributed dozens of significant arrangements after Redman left the orchestra in 1927.

For ten years, the Henderson orchestra broadcast nationally from Roseland, featuring some of the era’s most progressive musicians. In 1928, he was badly injured in a car crash and seemed to slow up afterwards, but the orchestra more or less flourished until 1934. By this time, Henderson himself was contributing to the band’s repertoire, including a swinging recast of Jelly Roll MORTON’s “King Porter Stomp.”

Finding himself in financial difficulty, Henderson disbanded the orchestra and sold some of his best arrangements to Benny Goodman in 1935. Perhaps stung by having to do this, Henderson formed a new band and scored one more hit record—“Christopher Columbus” (1936)—with an ensemble that included Roy ELDRIDGE, Big Sid Catlett, and Chuck BERRY. Henderson subsequently became an arranger for Goodman, whom he briefly joined on piano in 1939. Although continuing to arrange for Goodman and other bands throughout the 1940s, Henderson also ran series of bands around New York and Chicago. By 1950, he had a sextet at New York’s Cafe Society, but the same year he suffered a severe stroke that left him partially paralysed. He died two years later, at age 55.

Henderson supervised most of the changes (such as the transition from tuba to bass, and from banjo to guitar in the rhythm section) that produced the large ensemble format that dominated jazz from the 1920s through the 1940s. His formal training and vast experience enabled him to combine African-American and European traditions with the art of improvisation, to forge the orchestral jazz known as swing.

Chris Slawewski

SEE ALSO:

BIG BAND JAZZ; JAZZ; SWING.

FURTHER READING

Stewart, Rex. *Jazz Masters of the Thirties* (New York: Da Capo Press, 1988);
Stowe, David W. *Swing Changes: Big Band Jazz in New Deal America* (Cambridge, MA: Harvard University Press, 1994).

SUGGESTED LISTENING

The Complete Fletcher Henderson; First Impressions 1924–31; Live at the Grand Terrace Chicago 1938; A Study in Frustration; Thesaurus of Classic Jazz.

JOE HENDERSON

From his earliest outings among hard bop innovators in the 1960s to his commercially successful 1990s “revival” with a series of easy-to-take tribute albums, tenor saxophonist Joe Henderson’s music was always quietly passionate. Henderson’s imaginative but restrained style of playing incorporated blues, rock, abstract, and ethnic influences.

Born in Lima, Ohio, in April 1937, Henderson’s wide musical taste developed during his youth, when he discovered a variety of genres, ranging from the orchestral music of BARTÓK, to country and rhythm and blues (R&B), with Chuck BERRY, Bo DIDDLEY, and B. B. KING among his favourites. While studying at Wayne State University, Detroit, he absorbed himself in Indian and Balinese music. In the late 1950s, he became interested in the sax tradition of Lester YOUNG and Charlie PARKER, and the newer, post-bop explorations of John COLTRANE and Ornette COLEMAN. All these influences helped to formulate Henderson’s eclectic saxophone style. His instantly recognisable sound and phrasing are unique. When he began recording in the early 1960s, the jazz critic Nat Hentoff wrote: “One of the marks of Joe Henderson’s rapidly rising stature is that he cannot be neatly categorised.”

Henderson came to prominence with a group he and Kenny Dorham led from 1962 to 1963. He was soon adopted as a regular member of the Blue Note label “family,” and spent 1964 to 1966 with Horace SILVER’s quintet before becoming co-leader of the Jazz Communicators with Freddie HUBBARD in 1967. Henderson joined pianist Herbie HANCOCK’s sextet in 1969, and enjoyed a brief spell with Blood, Sweat and Tears in 1971.

Henderson relocated from New York to San Francisco in the early 1970s, and became active in music education. Throughout the 1970s and 1980s, he continued to tour and record with a variety of artists, including funky hard-bop trumpeter Lee MORGAN and fusion greats such as Miles DAVIS and Flora Purim. In 1985, he performed with Herbie Hancock, Ron Carter, and Tony WILLIAMS in the televised *One Night with Blue Note* concert, celebrating the label’s relaunch.

Henderson’s versatility and virtuosity, along with his modesty, may have caused the jazz world to take him for granted through much of the 1970s and 1980s, although he contributed many fine compositions to the standard jazz songbook (among them “Black Narcissus”) and recorded copiously for the Milestone label. Ever oblivious to conventional musical boundaries and never afraid to explore new horizons, Henderson also began including Latin material, such as the Argentine ballad “Tres Palabras,” on his albums.

RELAUNCHING WITH VERVE

Through his alliance with the Verve label in the 1990s, Henderson found himself re-marketed as a rare jewel rescued from obscurity. His series of tribute albums with Verve increased the veteran saxophonist’s reputation and stature in the jazz world, and put him in the company of rising stars such as Wynton MARSALIS, Christian McBride, John Scofield, and Eliane Elias. Henderson valued the new-found respect shown to him by many of the younger musicians. “There was a while when some of the younger players just didn’t know who Horace Silver or John Coltrane were,” he said, “but it seems to be getting back around.”

Billy Strayhorn was the first name celebrated on Henderson’s *Lush Life* album. This was followed by *So Near, So Far (Musings for Miles)*, *Double Rainbow*, a memorial to the great Brazilian songwriter and pianist Antonio Carlos JOBIM, and Henderson’s own soulful take on George GERSHWIN’s *Porgy and Bess*. In the late 1990s, Henderson wrote for and led both his own big band and smaller groups, while his long overlooked legacy was celebrated in marvellous boxed sets on the Blue Note and Milestone labels.

Jeff Kaliss

SEE ALSO:

BEBOP; HARD BOP; JAZZ; RECORD COMPANIES.

FURTHER READING

Rosenthal, David. *Hard Bop: Jazz and Black Music, 1955–1965* (Oxford: Oxford University Press, 1992).

SUGGESTED LISTENING

Best of the Blue Note Years; *Double Rainbow*; *Inner Urge*; *Lush Life*; *The Milestone Years*; *Mirror Mirror*; *So Near, So Far (Musings for Miles)*; Horace Silver: *Songs for My Father*.

JIMI HENDRIX

During a short but spectacular public career, Hendrix changed the way the guitar is played through his innovative techniques and creative use of controlled distortion. He also altered the course of rock history by using the recording studio as an extension of the compositional process. Hendrix was born in Seattle on November 27, 1942. A self-taught guitarist, Hendrix learned by listening to recordings—especially those of blues greats such as Robert JOHNSON and Muddy WATERS. In high school, he played with various local bands before leaving to join the military, and while stationed in Kentucky he formed a rhythm-and-blues (R&B) group called the Casuals.

The early 1960s was a fertile time for Hendrix—discharged from the army in 1961, he went on to play in LITTLE RICHARD's backing band and toured with R&B artists such as Solomon Burke, Ike and Tina

TURNER, and the Isley Brothers. In early 1965, Hendrix joined a New York R&B group, Curtis Knight and the Squires, but quit later that year to form his own band, Jimmy James and the Blue Flames. It was during this time that he began to experiment with distorted electronic effects such as feedback and fuzz tone. Producer Bryan "Chas" Chandler, enthusiastic about Hendrix's masterful playing, invited him to England and signed him to a management contract.

In England, in 1966, Hendrix formed the Jimi Hendrix Experience with bassist Noel Redding and drummer Mitch Mitchell. The Experience released their first single, "Hey Joe," in late 1966; their first album, *Are You Experienced?*, followed in 1967. The album featured some stunning experimentation with instrumental sound effects and tape manipulation—from electronic distortion to passages where guitars and voices were mixed backward. This is a complex soundscape of polyphonic (multiple-sound) textures, distorted improvisation, rapid guitar ornaments, intricate overdubbing, complex song structures, and image-laden lyrics. Subsequent albums refined these characteristics, resulting in clearer production quality and more fluid, less frantic guitar-playing. After a brief split, the Experience reformed in 1970 with Billy Cox on bass, and began recording a new album in the summer of 1970. The album was never finished. On the night of September 17, Hendrix took a quantity of drugs and choked to death. A large backlog of his recordings surfaced posthumously. These give a clear insight into Hendrix's compositional process and into the extraordinary guitar technique that has inspired so many artists who came after him.

Stephen Valdez

SEE ALSO:

AMPLIFICATION; BLUES; ROCK MUSIC.

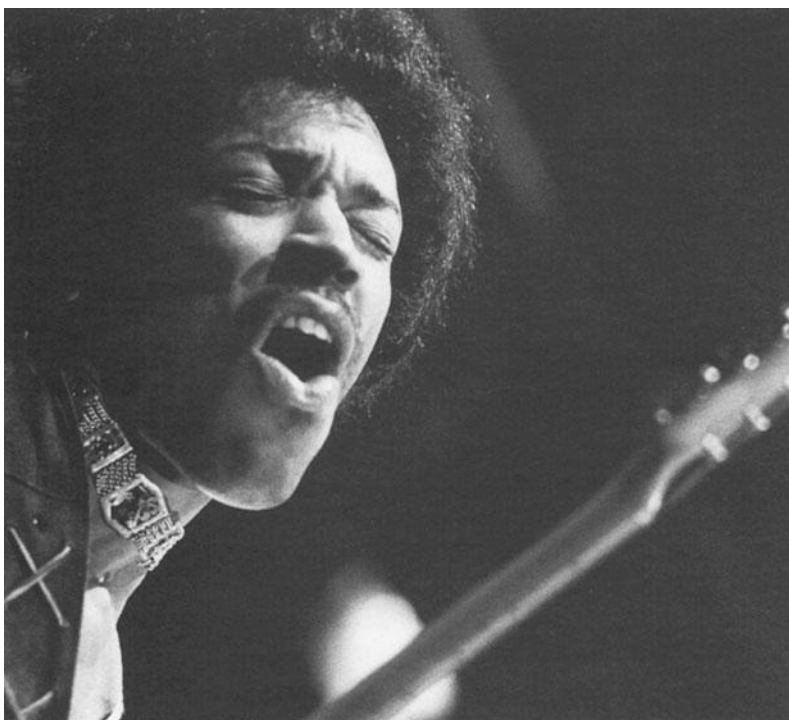
FURTHER READING

Brown, Tony. *The Final Days of Jimi Hendrix* (London: Rogan House, 1997);

Dannemann, Monika. *The Inner World of Jimi Hendrix* (London: Bloomsbury, 1995).

SUGGESTED LISTENING

Are You Experienced?; *Axis: Bold As Love*; *Band of Gypsies*; *Electric Ladyland*; *The Ultimate Experience*.



Hulton-Deutsch Collection/Corbis

The late, and for many the greatest, rock star, James Marshall Hendrix, taking guitar playing to the extreme.

HANS WERNER HENZE

A German composer, principally known for his operas and ballets, Hans Werner Henze also wrote seven symphonies and other orchestral, choral, and chamber music, as well as several film scores. His music is eclectic, drawing on periods past and present, and ranging from serial techniques to the jazz idiom.

Henze was born in Gütersloh, Westphalia, on July 1, 1926. He attended the music school in Brunswick, where he studied piano and percussion. In 1944, at the age of 17, he was drafted into the army. He was eventually captured and spent the rest of the war in a prisoner-of-war camp.

On his return to Germany, he worked for a while as a rehearsal pianist in theatre, and then enrolled in the Church Music Institute in Heidelberg. There he studied with the composer Wolfgang Fortner, who started out as a neoclassicist, but had just begun experimenting with serialism. He also attended the annual summer school at Darmstadt, where René Leibowitz was lecturing on 12-tone composition.

Henze wrote his first symphony in 1947, the piece showing the influence of the neoclassicists Paul Hindemith and Igor Stravinsky. The Violin Concerto, premiered in Baden-Baden in 1948, showed his initial flirtation with 12-tone composition in its first movement. This was followed by the totally serial Piano Variations, written in 1949 while Henze was having private lessons with René Leibowitz.

RETURN TO THE THEATRE

Henze's heart, however, was in the theatre. After his *Ballet Variations* was published in 1949, he was hired as director of the Wiesbaden ballet. While at Wiesbaden he wrote several ballets, including *Jack Pudding* (staged 1951), *The Labyrinth* (1951), and *Der Idiot* (1952), based on the Dostoevsky novel, *The Idiot*.

Influenced by his experience in the theatre, Henze's music at this time was essentially dramatic, freely combining modern serial sound patterns with more thematic neoclassical tonal and harmonic relationships. In 1952, the same year that his Piano Concerto No. 1 won the Schumann Prize at Düsseldorf, his first

opera, *Boulevard Solitude*, was premiered in Hanover. A modern treatment of the Manon Lescaut story, the music, though atonal, contains passages of Puccini-like lyricism; at other times, the singers are directed to use *sprechstimme*, a form of semi-spoken delivery used in the works of Schoenberg.

In 1953, Henze moved to Italy, where he continued to write operas, including *König Hirsch*, a fantastical fable whose magical qualities were reflected in the music, *Der Prinz von Homburg* and *Elegy for Young Lovers*. He also wrote the music for the ballet *Ondine*, which was premiered in London in 1958 with Margot Fonteyn.

The early 1960s saw a further development in Henze's musical style into a smoother, richer expression. This climaxed in the opera *The Bassarids* (a version of Euripides' *The Bacchae*), in which elaborate, dynamic, and richly textured music spanned moods of decadence, romantic love, violent bacchic dances, and the yearning for solitude.

In the mid-1960s, Henze became increasingly interested in Marxism, and after the premiere in 1968 of his oratorio, *The Raft of the Medusa*, which was dedicated to Che Guevara, Henze went to Cuba and taught in Havana from 1969 to 1970. Henze continued to write revolutionary works in the 1970s, including his Symphony No. 6 and the opera *We Come to the River*. In 1980, he became a professor at the Hochschule für Musik at Cologne. Later works include the opera *The English Cat* (1983) and Symphony No. 7 (1984).

Jane Prendergast

SEE ALSO:

OPERA; ORCHESTRAL MUSIC; SERIALISM.

FURTHER READING

Ewen, David. *The World of 20th Century Music* (NY: Prentice-Hall, 1968);

Henze, Hans Werner. *Music and Politics* (Ithaca, NY: Cornell University Press, 1982);

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SUGGESTED LISTENING

Arioso; *The Bassarids*;

Being Beauteous; *Choral Fantasy*;

Elegy for Young Lovers;

Der Prinz von Homburg;

Symphonies Nos. 4 and 5.

VICTOR HERBERT

In the first two decades of the 20th century, Victor Herbert was America's greatest composer of operetta and light classical music. He was also the first classically trained musician to become involved in popular music. With over 40 musicals to his credit, including the influential *Babes in Toyland* and *Naughty Marietta*, the Irish-American composer contributed enduring melodies to the musical theatre such as "The March of the Toys," "Ah, Sweet Mystery of Life," and "Gypsy Love Song."

Victor August Herbert was born on February 1, 1859, in Dublin, Ireland. His father died when he was just an infant, and after his mother married a German physician, the family settled in Stuttgart, where Victor studied the cello. Unable to afford medical school, he returned to his first love, music, and entered the Stuttgart Conservatory. Soon, he was touring Europe as a cello soloist with several prominent orchestras, and eventually joined the court orchestra in Stuttgart.

FAME IN THE U.S.

In 1886, Herbert sailed to the U.S. with his wife, opera singer Therese Förster, and joined the Metropolitan Opera Company as a cellist in the orchestra. Later, he was soloist in his romantic Cello Concerto No. 2 when it was performed by the New York Philharmonic Society. In 1893, he became leader of the famed 22nd Regiment Band of the New York National Guard, which was founded by Patrick S. Gilmore, author of "When Johnny Comes Marching Home." From 1898 to 1904, Herbert conducted the Pittsburgh Symphony, finally organising his own popular touring orchestra in 1904. Although he continued to write serious music, he devoted much of his time to composing in the popular style of the day. His familiarity with Viennese operetta and his musical experience directed him toward composing for the musical form of the American stage.

Herbert composed his first operetta, *Prince Ananias*, in 1894, and in the next three decades wrote over 40 more. Among the best are *The Fortune Teller* (1898), *Babes in Toyland* (1903), *The Red Mill* (1906), *Naughty Marietta* (1910), *Sweethearts* (1913), and his

personal favourite *Eileen* (1917), a paean to his Irish roots. Filled with unforgettable melodies, these beloved early musicals produced classic songs such as "Italian Street Song," "Kiss Me Again," "Tramp, Tramp, Tramp," and "A Kiss in the Dark." In the late 1910s and early 1920s, however, with the rise of modern musical composers like KERN and GERSHWIN, Herbert's more sentimental works began to seem outdated.

WRITING MUSIC FOR HOLLYWOOD

Herbert also composed two operas, *Natoma* (1911), in which the famous Irish tenor John McCORMACK took the lead, and *Madeleine* (1914). In 1916, he wrote the first complete score to accompany a feature film, the anti-pacifist *The Fall of a Nation*. Screen sirens Jeannette MacDonald and Nelson Eddy co-starred in movie adaptations of *Naughty Marietta* (1935) and *Sweethearts* (1938), and *Babes in Toyland* was filmed three times, first in 1934 with comedians Laurel and Hardy, then in 1961 as a Disney fairytale, and again in 1986 as a TV movie. The composer's life was also the subject of a 1939 Hollywood film biography, *The Great Victor Herbert*. Herbert's reputation is mainly as a composer of pleasing operettas, but this achievement tends to overshadow his overall contribution to musical development in America, where he was also a cello virtuoso, a distinguished composer of concertos and operas, and a renowned conductor.

Herbert was also a notable public voice: as an eloquent defender of composers' rights, he led the fight for copyright legislation in 1909, and in 1914, became one of the founding members of the American Society of Composers, Authors, and Publishers (ASCAP). Herbert died in New York City on May 26, 1924.

Michael R. Ross

SEE ALSO:

FILM MUSIC; MUSICALS; OPERETTA.

FURTHER READING

Waters, Edward N. *Victor Herbert: A Life in Music* (New York: Da Capo Press, 1978).

SUGGESTED LISTENING

Babes in Toyland;
Naughty Marietta.

JERRY HERMAN

Composer Jerry Herman, explaining the secret of his incredible Broadway success, once said: "I get to the heart of the masses ... Simplicity has an awful lot to do with it, because I try to write songs you can hum after hearing them once or twice. And I try to use themes that are kind of universal." Several Herman songs indeed evolved into hummable, saleable hits, including the title song from 1964's *Hello, Dolly!* (as recorded by LOUIS ARMSTRONG), the title song from *Mame*, which followed two years later, and "The Best of Times" from *La Cage Aux Folles*, which opened in 1983. The first two stage shows and their music were further popularised when they were transformed into films. All three shows celebrate the triumph of love over family and social difficulties, and Herman's ingenious optimism contrasts with the stylised, sardonic stance of Stephen SONDHEIM and John KANDER and Fred EBB.

Gerald Herman was born in New York in July 1933. His attraction to show business started early in life, when he accompanied his dynamic mother, Ruth, on weekly excursions from their New Jersey home to Broadway in the 1940s. Herman studied at Miami University, intending to be "an architect who wrote songs for a hobby," until his mother, a pianist and singer herself, engineered a meeting in the early 1950s between her son and Broadway songwriter Frank LOESSER. "He asked me what in the world I was doing in a design school," recalls Herman, "and literally changed the course of my life."

HELLO JERRY

Herman found work as a TV scriptwriter and then branched into musicals, writing both lyrics and music, with *I Feel Wonderful* produced off-Broadway in 1954. After military service, he wrote revue and cabaret material: his off-Broadway revue, *Nightcap* (1958), ran for more than 400 performances. Herman's first Broadway show, *Milk and Honey*, opened in 1961 and evoked Herman's Jewish heritage with a portrayal of the creation of the nation of Israel. This was followed by *Madame Aphrodite* (also 1961). Producer David

Merrick then gave Herman a new script based on Thornton Wilder's *The Matchmaker*, and the resulting *Hello, Dolly!* set records for the longest Broadway run. It brought Herman his first Tony Award and a Grammy Award for the original cast album. The outrageous, money-hunting matchmaker of the title role was originally played by Carol Channing, and subsequently attracted a succession of the theatre's greatest leading ladies. *Mame* opened in 1966, featuring Angela Lansbury as the lavish libertine aunt. It was based on a biography by Patrick Dennis, but it also evoked the parties hosted by Herman's beloved mother, who died when he was 21 years old. The hit show brought more awards and royalties for its popular tunes.

Herman's "happy, glamorous" musicals fell out of favour in the late 1960s and 1970s. (It wasn't until the 1990s that his musical *Mack and Mabel*, originally staged in the early 1970s, enjoyed a successful revival.) But Herman came back into the spotlight in the early 1980s with *La Cage Aux Folles*. The show was based on the French film of the same name, with George Hearn and Gene Barry playing lead roles as the gay showbiz couple. *La Cage Aux Folles* swept the 1984 Tony Awards. A Herman revue later that year, *Jerry's Girls*, was followed in 1989 by *An Evening with Jerry Herman*, in which the composer himself appeared as raconteur and accompanist for a pair of vocalists showcasing his songbook.

Herman remained musically active well into the 1990s, but also pursued a sideline interest derived from his original career choice of architecture—remodelling homes and designing buildings. Among these was Marty's Place, a hospice for AIDS sufferers in Key West, Florida, dedicated to the memory of Herman's longtime companion, Marty Finkelstein.

Jeff Kaliss

SEE ALSO:

FILM MUSICALS; MUSICALS.

FURTHER READING

Herman, Jerry. and Marilyn Stasio. *Showtune: A Memoir* (New York: Donald I. Fine, 1978).

SUGGESTED LISTENING

La Cage Aux Folles; *Hello, Dolly!*; *Mame*;
Michael Feinstein Sings the
Jerry Herman Songbook.

BERNARD HERRMANN

Composer Bernard Herrmann was one of the most influential and emulated voices in film music. Famed for powerful, evocative scores and for his memorable partnerships with directors Alfred Hitchcock and Orson Welles, he also worked outside the world of film, and did much to take classical music to a wider audience.

Born in New York on June 29, 1911, to a Russian-Jewish family, Herrmann studied composition at New York University and the Juilliard School of Music. In 1934, he joined CBS as a composer of radio music and there began his association with Orson Welles. One of his best-known scores was for Welles's 1940 film, *Citizen Kane*, with which Herrmann made a striking deviation from tradition. Many early movies featured traditional symphonic scores, but Herrmann was more interested in experimenting with timbre and colour. To complement the innovative camera shots and flashback narrative of *Citizen Kane*, he wrote a bold score which, instead of an orchestra, used an ominous-sounding barrage of low brass and woodwind. This approach was effective, and it is hard to imagine the psychological impact of the film without the music.

However, Herrmann was no stranger to fine melody and fuller orchestration where appropriate. In *Jane Eyre* (1942), his heady, melodic themes moodily reflect the fateful narrative and dark, gothic visuals. *The Ghost*



The Kobal Collection

Herrmann (right) with Alfred Hitchcock, for whom he composed many of his most brilliant scores.

and *Mrs. Muir* (1947) contains many beautifully lyrical themes, including one for the lonely widow who falls in love with the ghost of a sea captain.

Herrmann's association with Hitchcock began in 1955, and brought about one of the most unique scores in film history. *Psycho* (1960) was scored for strings only, using endless inversions and rhythmic permutations of similar motives. The score is shockingly memorable—once heard, it is hard to forget the high, shrieking violins of the murder-in-the-shower scene.

Herrmann also used unique orchestration in science-fiction films such as *Journey to the Center of the Earth* (1959). Here, he scored "chromatic" motives for five organs playing simultaneously, in order to create an eerie, subterranean sound. In *The Day the Earth Stood Still* (1961), he used the theremin, an instrument whose weird tones perfectly matched the theme of alien visitation.

His last score was for Martin Scorsese's *Taxi Driver*, in 1975. Its slow, jazz-influenced motives, featuring low brass and timpani, represented a new musical avenue for the composer. He died on December 24 that year. With a reputation as a high strung, difficult man, he remained dedicated to his art right up until the end.

Tracey Kelly

FURTHER READING

Bruce, Graham. *Bernard Herrmann: Film Music and Narrative* (Ann Arbor, MI: UMI Research Press, 1985);

Johnson, Edward. *Bernard Herrmann, Hollywood's Music-dramatist*

(Rickmansworth: Triad Press, 1977);

Smith, Steven C. *A Heart at Fire's Center* (Berkeley, CA: University of California Press, 1991).

SUGGESTED LISTENING

Citizen Kane; *Fahrenheit 451*; *The Magnificent Ambersons*; *Psycho*; *Taxi Driver*; *Vertigo*.

SEE ALSO:

ARRANGERS; FILM MUSIC; FILM MUSICALS; MUSICALS; NEWMAN, ALFRED; STEINER, MAX; WAXMAN, FRANZ.

HIGHLIFE

Highlife is a musical style that originated in Ghana and Sierra Leone in the early 1920s. Its name is a reference to a European style of dressing-up for an evening of dancing. The musical style draws from local dance rhythms and traditional African music, further brought to life with jazz and swing influences. In its early years, highlife was known by a variety of local names and seldom performed outside Ghana. It was difficult to define exactly what highlife was, since it included sea shanties, and jazz piano and guitar. By the 1930s, highlife encompassed ballroom dance styles for the wealthier classes, while local bands featuring brass, guitars, and other Western instruments played less Westernised music for the middle classes.

HIGHLIFE'S POPULARITY SPREADS

It was during World War II that highlife took on its distinctive sound. Big band jazz ruled the radio airwaves and was played in clubs, bars, and concerts. Ghana's busy seaport villages were bustling with soldiers and sailors from all over the world who brought with them their musical tastes and influences, introducing jazz and swing to the highlife mix of traditional African music. Accra, Ghana's capital and largest city, became a hotbed for distinctive highlife styles and artists who would gain worldwide renown. One of the most influential highlife artists in the mid-1940s was Emmanuel Tetteh Mensah, known as E. T. Mensah.

Once known as the "King of Highlife," E. T. Mensah was born in 1919 in Accra. Mensah was barely out of high school when he formed his first band, the Accra Rhythmic Orchestra. During World War II Mensah worked with Scottish jazz trumpeter Jack Leopard, who inspired Mensah to write highlife arrangements that incorporated jazz and swing influences. In 1948, Mensah joined the popular band The Tempos, and became the band's leader and arranger during the 1950s. The Tempos became a widely popular highlife act, performing in English as well as in numerous African languages. They took highlife across the borders of West Africa, and on to Europe and the U.S. Highlife reached a high point in the 1950s and the 1960s, with bands like Tempos, Black Beats, Uhurus,

and Broadway performing in Ghana, and Bobby Benson, Rex Lawson, Roy Chicago, and Victor Olaiya working in Nigeria. These bands capitalised on the driving rhythms of African contemporary music, coupled with popular jazz and swing styles, in aggressive, highly danceable arrangements. Other leaders in this style were E. K. Nyame Onyina, Kakaiku, and Nana Ampadu's African Brothers International Band. The African Brothers emerged as major stars in 1967 with their first hit "Ebi Tie Ye." Bands took the opportunity to speak out on issues of concern to the African people, including civil rights and political oppression. Artists such as Fela Kuti were political as well as musical personalities, often incurring the wrath of their countries' dictatorial regimes.

Ghana's highlife, Nigeria's juju, and Zaire's soukous are among the better-known African styles, aspects of which have influenced Western pop musicians. By the 1970s highlife was perhaps past its peak; juju began to take over in western Nigeria, though highlife was kept alive in eastern Nigeria by artists such as Celestine Ukwu, Osita Osadebe Prince Nico, The Ikengas, and The Oriental Brothers International Band. Even in Ghana, highlife was affected by the disco invasion, though styles continued to be developed by C. K. Mann, the Sweet Talks, and Alex Konadu. E. T. Mensah launched the first of many successful comebacks in the 1970s during a revival in Ghana. Later, in 1986, and from a wheelchair, he began a successful solo world tour following the re-release of his 1950s recordings. Although the influence of highlife can still be heard in modern African styles, by the 1990s highlife bands had almost entirely disappeared from the musical arena.

James Tuversson

SEE ALSO:

AFRICA; BIG BAND JAZZ; DANCE MUSIC; DISCO.

FURTHER READING

Collins, John. *West African Pop Roots* (Philadelphia, PA: Temple University Press, 1992);
Ewens, Graeme. *Africa O-Ye! A Celebration of African Music* (London: Guinness Publishing, 1991).

SUGGESTED LISTENING

The African Brothers Band: *Me Poma*;
E. T. Mensah and the Tempos Dance Band:
All for You; Fela Kuti: *Zombie*.

HILLBILLY MUSIC

The fiddle and banjo tunes of hillbilly (or “old time”) music in the early 20th century were the roots from which country music grew. Originating in the vast Appalachian Mountain regions of Virginia, West Virginia, Kentucky, and North Carolina, hillbilly musical traditions were handed down from family to family. Recording companies did not pick up on these rural indigenous sounds until the 1920s. Some of the earliest hillbilly recordings were by Appalachian-based fiddle-driven string bands such as Gid Tanner and His Skillet Lickers, and Uncle Dave Macon and the Fruit Jar Drinkers. Records spread the popularity of hillbilly music far and wide, and the best regional artists soon found that they had become media celebrities.

With the simultaneous emergence of Jimmie RODGERS and the CARTER FAMILY in 1927—sometimes referred to as country music’s version of the “Big Bang”—a clear if unacknowledged dividing line appeared: Rodgers, with his obvious blues influence, was the sound of the lowlands, specifically his native Mississippi; the Carters, with their British Isles-derived mountain airs and ancient lyrics, were pure hillbilly. Country’s mainstream would eventually follow Rodgers’ lead, while real hillbilly music (and later bluegrass) remained true to the style of the Carters. As the success of Rodgers and the Carters encouraged other rural musicians into the recording studio, the range of instruments broadened, with the guitar and the autoharp becoming popular, and even more “exotic” instruments such as the mandolin and the Hawaiian guitar being adopted.

Although the newly spawned country music was starting to spread beyond its Southern base by the 1940s, big stars like Roy ACUFF were still using the acoustic instrumentation and vocal harmonies of mountain music and were considered hillbilly. (The cover of Acuff’s 1949 album *Songs of the Smoky Mountains*, most likely the first country LP issued, features a caricature of hillbilly musicians, with corncob pipes, a scruffy dog, and a jug of moonshine.)

Perhaps the most famous example of hillbilly music came from California. The Maddox’s, an Alabama sharecropper family, had migrated to California during the Great Depression. Fred Maddox persuaded a radio station in Modesto to allow his musical family (including 11-year-old sister Rose) to perform on air, and the Maddox Brothers and Rose, as they were known, were soon performing on other stations as well. To compete with the exuberant western swing of Bob WILLS, the Maddox’s cranked their hillbilly music up a notch, adding an element of raucous boogie and, significantly, Fred Maddox’s distinctive “slap” style of bass playing. They billed themselves as “the most colourful hillbilly band in America,” and their recordings of the late 1940s and early 1950s confirm these claims.

During the 1950s, the hillbilly string bands from the early part of the century began to die out as they were replaced by the more polished professional, and commercially oriented bluegrass music as practiced by Bill MONROE, the Stanley Brothers, and others.

Hillbilly still had one last gasp, as Elvis PRESLEY mixed hillbilly music’s lively sound with the wild-eyed passion of rhythm and blues to create “rockabilly” on his Sun Studio recordings of the early 1950s. Many other young musicians, including Gene Vincent and Johnny Burnette, took to this new style.

Eventually, the ascent of rock’n’roll diluted rockabilly’s hillbilly element. And by the late 1950s, Nashville’s new slick “Countrypolitan” sound had no room for anyone who’d even consider licking skilletts or drinking from fruit jars. Since 1960 hillbilly music’s only real presence in the music world has been as a source of material for bluegrass.

Greg Bower

SEE ALSO:

BLUES; COUNTRY; FOLK MUSIC.

FURTHER READING

Krishef, Robert K., and Stacy Harris.

The Carter Family: Country Music’s First Family (Minneapolis, MN: Lerner Publications Co., 1978);

Mason, Michael, ed. *The Country Music Book* (New York: C. Scribner’s Sons, 1985).

SUGGESTED LISTENING

Hillbilly Music; Uncle Dave Macon: *The Country Music Hall of Fame*.

PAUL HINDEMITH

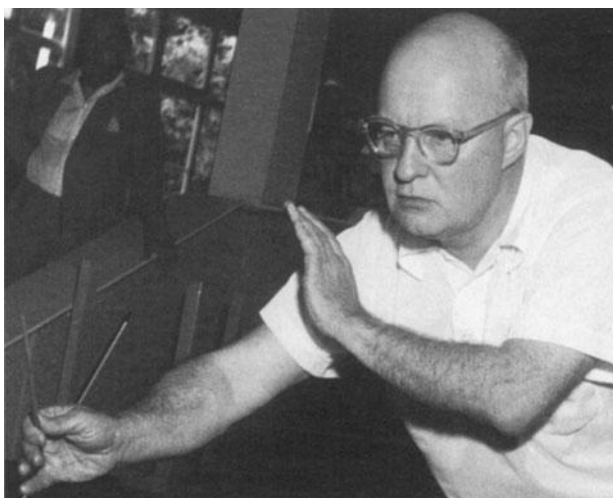
One of the leading German composers in the first half of the 20th century, Paul Hindemith was a prolific writer who developed a distinctive compositional style. He was a leading exponent of *Gebrauchsmusik*—literally “music for use.” Although this implies a practical function, such as a film score, in Hindemith’s case, it more specifically meant music for amateurs, or music to be enjoyed in the home.

Paul Hindemith was born in Hanau, near Frankfurt, on November 16, 1895. He was the oldest of three children, who were all encouraged by their father, an amateur musician who played the zither, to explore their musical talents. Hindemith started taking violin lessons in 1904, and continued as a student at the Frankfurt conservatory from 1907 to 1917.

From an early age, Hindemith showed that he was exceptionally gifted as an instrumentalist. He quickly became proficient on the violin, followed by the viola, and was also accomplished on a number of other instruments, particularly the piano and clarinet. While at the conservatory, Hindemith attracted the attention of the senior violin teacher, Adolf Rebner, who took the 12-year-old boy on as a private pupil. Rebner also allowed Hindemith to tour as second violinist and then as viola player in his own string quartet. When Hindemith’s father was killed fighting in the German army in 1915, he had to play clarinet in cafés to provide financial support for his mother.

Hindemith was appointed leader of the Frankfurt Opera Orchestra in 1916, although in the following year he was drafted to serve in the war. For the next two years, he played in a regimental band and was encouraged by his commanding officer to form a string quartet. After completing his military service, he earned a living playing in quartets and resumed his position with the Frankfurt Opera. In 1921, he formed the renowned Amar-Hindemith Quartet, and a few years later married Gertrud Rottenberg, the daughter of the director of the Frankfurt Opera.

In 1923, Hindemith was invited to join the administrative committee for the Donaueschingen Festival. In this position he was able to bring new life to the



Hulton-Deutsch Collection/Corbis

Composer and violinist Paul Hindemith conducts a rehearsal in Bayreuth, Germany, in 1953.

festival, although none of his own works was actually performed there. Four years later, in 1927, Hindemith was appointed professor of composition at the prestigious Hochschule für Musik in Berlin, and it was there that he first began to take an interest in teaching music theory as well as composing music for amateur musicians—the music that later became known as *Gebrauchsmusik*.

Toward the end of the 1920s, Hindemith’s career began to suffer critical and, in the 1930s, political adversity. This came to a head at the premiere of his opera *Cardillac* (1926). The German critics at the time believed that he was betraying his country’s music tradition and that the imagery used in the opera was far too sexually explicit. In the early 1930s he began to attract criticism from the Nazi government for his radicalism, and because of his friendships with Jewish musicians. In 1934, the Nazi committee in charge of determining what was acceptable in the arts, attempted to ban all performances of Hindemith’s music, despite considerable anger expressed by a number of his supporters, not least the eminent conductor Wilhelm Furtwängler.

Consequently, Hindemith was given a six-month leave of absence from his teaching position at the Hochschule, although he was not forced to leave the country. The ban on Hindemith’s music did not actually become effective until 1937, by which time he was already back in the Hochschule teaching, performing on concert tours, and getting his music published. Nonetheless, 1937 was the year in which

he decided to give up his post at the Hochschule and leave for Switzerland with his wife. In February 1940, Hindemith and his wife visited New York City and made a few concert tours, and in the following year they took up U.S. residence.

While in America, Hindemith taught at a number of institutions, including Buffalo, Cornell, and Yale universities. He was given a permanent position at Yale from 1940 to 1953. As a teacher, Hindemith placed very strict and rigorous demands upon his students.

After leaving Yale in 1953, he and his wife moved back to Switzerland, residing in Blonay, near Vevey, while he continued on as a professor emeritus at the University of Zurich. In his later years, he took up an interest in conducting and went on many concert tours worldwide, including to South America, Japan, Europe, and the U.S. On November 15, 1963, Hindemith became ill while at home in Blonay and was taken to a hospital in Frankfurt. He died the following month, on December 28, at age 68, from acute pancreatitis.

THEORETICAL APPROACH

Neither truly radical nor conservative, Hindemith's music lies between these two extremes. The 20th century saw many distinct styles of composition evolve, and Hindemith worked his way through several of them. Like many of his contemporaries, he started out in a Post-Romantic style, exemplified by his String Quartet No. 1 (1918). He experimented with expressionism in the one-act operas *Mörder, Hoffnung der Frauen* (1919) and *Sancta Susanna* (1921), and the song cycle *Das Marienleben* (1923). Around 1927, he moved on to a simpler and clearer Neo-Baroque style, and seemed finally to settle into a Neo-Romantic mode in works such as the opera *Mathis der Maler* (1935) and the ballet *Nobilissima Visione* (1938). Much of his *Gebrauchsmusik* of the 1930s remains in Neo-Baroque style. Hindemith never composed 12-tone music, and although some of his music is highly dissonant, it always retains a tonal centre.

Eventually, Hindemith attempted to systematise his style of composition, and wrote several books with this purpose in mind. Of these, *Unterweisung im Tonsatz* ("The Craft of Musical Composition"), published in 1937, is fundamental to an understanding of his approach. His compositional style was centred on what he perceived to be the importance of intervals, based on their acoustic and psychological

strength. As a result, quartal harmony (where chords are built on the basis of superimposed fourths) became a characteristic part of his harmonic system.

Whereas SCHOENBERG, and those who followed, discounted traditional tonality, Hindemith always maintained a relationship with it—he believed that the rules of tonality should be stretched as far as they could go, without breaking them. He claimed that the process of natural harmonic tension and relaxation created in tonal music is essential, and that the lack of it in serial music is a weakness. As befits the Germanic tradition, Hindemith was especially drawn to counterpoint.

In several respects, Hindemith had much in common with 18th-century Baroque composers. Like Telemann, he wrote much *Gebrauchsmusik*. Another of Hindemith's Baroque traits was his fondness for entire movements that progress forward and then back, imitating works such as Bach's *Musical Offering*. An example is Hindemith's *Ludus Tonalis*, in which the "Postlude" is the Prelude upside down. It is in his sonatas, however, of which there are 25 for orchestral instruments, both with and without piano, that Hindemith applied his principles of *Gebrauchsmusik*.

Hindemith proved that he was a highly original and extremely prolific composer—it is said that he could compose a piece of music as easily as write a letter. As a composer-performer, he remained one of the most accomplished among his contemporaries. He was a keen experimenter who was capable of trying his hand at a number of varied styles and forms, and it is therefore somewhat ironic that so few composers were influenced by his music.

Richard Trombley

SEE ALSO:

CHAMBER MUSIC; OPERA.

FURTHER READING

Neumeyer, David. *The Music of Paul Hindemith* (London: Yale University Press, 1986);

Noss, Luther. *Paul Hindemith in the United States* (Urbana, IL: University of Illinois Press, 1989).

SUGGESTED LISTENING

Cardillac; *Die Harmonie der Welt*;
Ludus Tonalis; *Lustige Sinfonietta*;
Sonata for Cello and Piano;
Sonata for Flute and Piano.

JOHNNY HODGES

For more than 40 years, alto saxophonist Johnny Hodges was Duke ELLINGTON's best and most celebrated collaborator. With a supple, muscular tone and a warm, reflective style, he was a sax classicist, equally adept at swinging the blues ("Things Ain't What They Used to Be") or playing sensuous Billy Strayhorn ballads ("Passion Flower"). According to John Edward Hasse, in *Beyond Category: The Musical Genius of Duke Ellington*, "Hodges ranks as one of the very best alto saxophonists in jazz ... and as one of the most unmistakable and gorgeous 'voices' of the 20th century."

Born in Cambridge, Massachusetts, in July 1907, John Cornelius Hodges began playing piano and drums before switching to the soprano (and later exclusively alto) saxophone at age 14. Appearing in Boston clubs, he attracted the attention of sax legend Sidney Bechet, who became his teacher and mentor. In 1924, he succeeded Bechet in Willie "the Lion" Smith's quartet. Hodges' trademark synthesis of irresistible, romantic balladry and impassioned blues-tinged uptempo playing was soon firmly established. Along the way, Hodges acquired the most famous of his many nicknames, "Rabbit" (either because of his fast footwork off stage or his penchant for lettuce and tomato sandwiches).

In 1927, the stone-faced Hodges joined the Ellington orchestra and soon became the Duke's most famous soloist. Known for his "portamento" technique (gliding gracefully from note to note), he took the lead on hundreds of memorable Ellington tracks, including "Prelude to a Kiss," "In a Mellotone," "I Got It Bad (And That Ain't Good)," and "I'm Beginning to See the Light." Hodges made several records in the late 1930s and early 1940s, fronting small groups made up of other Ellington members such as Ray Nance (trumpet), Harry Carney (baritone sax), and Duke himself on piano. These all-star sessions produced swing-era masterpieces such as "Day Dream," "The Jeep Is Jumpin'," and "Jeep's Blues." ("Jeep" was another of Hodges's nicknames.) Describing Hodges' apparently effortless style,

Ellington told jazz historian Stanley Dance, "He says what he wants to say on the horn, and that is 'it'. He says it in 'his' language, which is specific, and you could say that this is pure artistry."

By the mid-1940s, readers of *Down Beat* and *Metronome* magazines were consistently voting Hodges jazz's most popular alto sax player. In 1948, while Ellington was touring Britain with a variety show, Hodges took up residency at New York's Apollo Bar, where he played to full houses night after night. In 1951, after disputes with Ellington's band, he took a five-year hiatus from Ellington to form his own combo with Lawrence Brown and Sonny Greer (including, for a brief time, John COLTRANE), which quickly produced the hit record, "Castle Rock."

RABBIT RETURNS

His return to the Duke's fold in 1955 helped revitalise the orchestra, and was a major factor in the success of recordings such as *Such Sweet Thunder* (1957), *Jazz Party* (1959), and *Nutcracker Suite* (1960). For the rest of his life, "Rabbit" freelanced in a wide range of group settings, usually with fellow Ellingtonians, but also in a genre-bending meeting with Lawrence Welk's orchestra. Despite deteriorating health, Hodges continued to follow a punishing schedule, ignoring his warnings. He suddenly died of a stroke in May 1970, during a routine dental visit in New York City. In a tribute to his friend and longtime associate, Ellington rightly said, "Because of this great loss, our band will never sound the same."

Michael R. Ross

SEE ALSO:

BIG BAND JAZZ; JAZZ.

FURTHER READING

Hasse, John Edward. *Beyond Category: The Life and Genius of Duke Ellington* (New York: Simon & Schuster, 1993);
Tucker, Mark, ed. *A Duke Ellington Reader* (Oxford: Oxford University Press, 1993).

SUGGESTED LISTENING

Everybody Knows Johnny Hodges;
Johnny Hodges;
Sandy's Gone;
Wings and Things.

BILLIE HOLIDAY

To many people, Billie Holiday's troubled life and intense delivery made her as the quintessential female jazz singer. She created a jazz singing style characterised by an emotional, imaginative eloquence and an incomparable rhythmic sense that influenced singers as diverse as Anita O'Day, Carmen McRae, Betty Carter, and even Frank SINATRA.

Billie Holiday was born Eleanor Fagan on April 7, 1915, in Baltimore, Maryland. Her father was Clarence Holiday, a journeyman jazz guitarist who worked with Fletcher HENDERSON's band at one point and who left her mother when Holiday was a baby. Her mother took the young girl to New York, where she left her with relatives. By the time she had reached her teens, Holiday had already dabbled briefly in prostitution.

Holiday tried to become a nightclub dancer, but got her real break when she was asked by a sympathetic Harlem nightclub owner whether she could sing. Her "discovery," by producer John Hammond in 1933, led to early recording sessions with Benny GOODMAN. By 1935, she was recording regularly with pianist Teddy Wilson and other top-notch jazz players, among them tenor saxophonist Lester YOUNG, whose melodic inventiveness and subtle, light tone were a perfect foil for Holiday. Young was responsible for Holiday's famous nickname, "Lady Day," and she reciprocated in kind by dubbing him the "Prez." Their musical collaboration, in songs such as "I Can't Get Started" and "Back in Your Own Backyard," is testimony to an inspired partnership. The Columbia recordings made between 1935 and 1942 lift run-of-the-mill, sentimental popular songs to the status of jazz art. Holiday's style during these heady days recalled her twin inspirations, Louis ARMSTRONG and Bessie SMITH. She used subtle vocal nuances to enhance a trademark "floating" quality, which had the effect of rhythmically disassociating her melodic line from the band's prevailing beat.

Holiday toured with Count BASIE's band in 1937 and with Artie Shaw's swing orchestra in 1938, but found being a pioneering black singer with a white band physically and emotionally stressful. In 1939, she tired

of being another band's "girl singer" and began to lead her own recording groups. That year, she premiered her own song, entitled "Strange Fruit," about lynchings in the South. Predating the civil rights movement by 20 years, this protest about the treatment of blacks in America became her signature song.

In the 1940s, Holiday produced hit after hit, including "Gloomy Sunday," an unlikely popular hit about suicide; "God Bless the Child (That's Got His Own)," a bitter reproach to her mother, who refused to loan her money; and "Don't Explain," a classic song about a lover's betrayal.

THE TROUBLED SIDE OF LADY DAY

Public success did not, however, insure her against personal reversals. Holiday began using heroin in the early 1940s, which led to public humiliation and a spell in jail in 1947, followed by a ban from performing in any New York nightclubs. Private torments included relationships with men who exploited and abused her, or who capitalised on her terror of being alone; bouts with liquor and drugs, which rendered her notoriously unreliable for club dates; and a feeling of underappreciation in the United States—which led her to make several tours of Europe.

By the mid-1950s, her health broken and bereft of the famous velvet vibrato and effortless vocal control, Holiday's limited range and tone became in themselves vehicles for a new emotional poignancy. She died on July 15, 1959, in a New York hospital, guarded by police officers sent to arrest her on drug charges. Her suffering was finally over, but her work lives on.

Rachel Vetter Huang and Hao Huang

SEE ALSO:

BIG BAND JAZZ; BLUES; JAZZ.

FURTHER READING

Clarke, Donald. *Wishing on the Moon:*

The Life and Times of Billie Holiday

(New York: Viking, 1994);

Gourse, Leslie, ed. *The Billie Holiday Companion:*

Seven Decades of Commentary

(London: Omnibus Press, 1997).

SUGGESTED LISTENING

Billie Holiday/Burnett James; Lady Sings the Blues;

The Quintessential Billie Holiday.

BUDDY HOLLY

Buddy Holly's recording career lasted barely two years, but his legacy has endured—not only in terms of his music, but also in his instrumental lineup and recording techniques. As a singer, songwriter, and guitarist he drew on influences ranging from blues to rockabilly, and from country to gospel, to become one of the most influential pioneers of rock'n'roll.

Charles Hardin Holly was born in Lubbock, Texas, in 1936. He started playing country and western music in his teens, teaming up with friend Bob Montgomery in 1954 to form a duo that quickly became popular in West Texas. In October 1955, while playing in a concert featuring Bill HALEY and His Comets, they attracted the attention of talent scout Eddie Crandall, who arranged an audition for Holly with Decca Records. In January 1956, Holly recorded the single "Blue Days, Black Nights," with friends Sonny Curtis on guitar and Don Guess on bass. Six months later Holly recorded "That'll Be the Day," backed by Curtis, Guess, and Jerry Allison (drums), calling the group the Three Tunes. This version was never released, as a result of conflicts between Holly and his producer. Holly's contract with Decca expired, while Curtis and Guess quit the band.

Holly promptly formed the Crickets, with Allison, Niki Sullivan (guitar), and Larry Welborn (bass). Now the band turned from their country style to the rock'n'roll sound of Elvis PRESLEY. In February 1957 they recorded "That'll Be the Day" at producer Norman Petty's studio in New Mexico. Welborn was replaced by Joe B. Mauldin soon after. Using "That'll Be the Day" as a demo record, the band earned a recording contract from the small label Brunswick Records. Brunswick released "That'll Be the Day" in 1957; it was an instant hit and Holly shot to fame. Follow-up records included "Words of Love," "Not Fade Away," and "Peggy Sue" (in 1957); and "Rave On," "Maybe Baby," and "It's So Easy" (in 1958). The Buddy Holly sound was unmistakable. His hiccuping, stuttering vocals were combined with a percussive guitar picking style, melodic solos, multiple stops, and bent notes that broke away from the basic rhythm-and-blues chord progressions. The Crickets were the first successful band to feature the lineup of



Redferns

Buddy Holly's short life and musical career had a lasting influence on the progress of pop and rock music.

two electric guitars, bass guitar, and drums. Holly also helped pioneer modern studio recording techniques. Differences led to Holly's split with Petty and the Crickets in 1958. He moved to New York and recorded new material with the Dick Jacobs Orchestra, including "It Doesn't Matter Anymore," and "Raining in My Heart." The orchestral background gives these songs a pop feel. It was his last recording session. On February 3, 1959, he was killed when a plane carrying him between concerts crashed in the Midwest. He was 22.

Buddy Holly has a lasting influence on rock performers of the 1960s—particularly on the BEATLES, the KINKS, the Hollies, and the ROLLING STONES. His untimely death ensured his status as a cult figure and rock'n'roll icon.

Stephen Valdez

SEE ALSO:

BERRY, CHUCK; DIDDLEY, BO; POP MUSIC; ROCK'N'ROLL.

FURTHER READING

Amburn, E. *Buddy Holly: A Biography* (New York: St. Martin's Griffin, 1995);
Goldrosen, J., and J. Beecher. *Remembering Buddy* (New York: Da Capo Press, 1996).

SUGGESTED LISTENING

Buddy Holly and the Crickets; For the First Time Anywhere; From the Original Master Tapes; Something Special from Buddy Holly.

GUSTAV HOLST

Gustav Holst never considered the orchestral suite *The Planets* to be his masterpiece, but it is chiefly for this work that the composer is now remembered. Holst nevertheless produced a great deal of work of equal originality, and his importance as a teacher is also considerable.

Holst's family originally came from Sweden, but he was born, on September 21, 1874, in the English spa town of Cheltenham, where his father was a pianist and organist. In 1893, he went to London to study at the Royal College of Music, where one of his fellow students was Ralph VAUGHAN WILLIAMS. The two formed a close and long-lasting friendship, sharing among other things a love of folk song, of 16th- and 17th-century English music, and of the poetry of Walt Whitman. Both also maintained a keen and active interest in amateur music making.

After his studies at the Royal College, Holst earned his living first by playing the trombone in various orchestras, then by becoming music master at St. Paul's Girls' School in London, a position which he held to the end of his life. Holst also taught at evening institutions and in 1907 became musical director at Morley College, a London college for working men and women. His teaching methods were highly unorthodox: he disliked learning by rote, hated textbooks, and believed that music-making should be open to anyone with an enthusiasm.

DIVERSE MUSICAL INFLUENCES

Holst's restless and inquiring mind was meanwhile shaping his career as a composer. With Vaughan Williams, he went on walking holidays, collecting English and Welsh folk songs and dances. He spent another holiday in Algeria to discover something of Arabic music and culture, and he learned Sanskrit, the ancient language of India, in order to read and translate from the epic Mahabharata and the Rig Veda. All these diverse interests found their way into Holst's music. There are celebrations of the English countryside in orchestral pieces such as the folk song-based *A Somerset Rhapsody* (1906–07), and in

choral pieces such as the austere *Egdon Heath* (1927), inspired by Thomas Hardy's novel, *Return of the Native*. The orchestral suite *Beni Mora* (1910) explores the harmonies of northern Africa, while he set his own translations of Sanskrit verses to music in *Choral Hymns from the Rig Veda* (1907–08).

It was Holst's interest in astrology, however, that inspired *The Planets* (1914–16), the work which marks the full maturing of his style and his emergence as a major composer. Each of the seven movements in this orchestral suite vividly evokes the astrological character of a planet. Holst was already working on *The Planets* in early 1914, and the relentless rhythms and clashing discords of its opening movement, "Mars, the Bringer of War," seem to herald World War I. It was "Neptune, the Mystic," however, that made the greatest impression at the suite's first performance in 1918—the ethereal harmonies of its closing wordless chorus carry the listener out beyond the planet, into the infinity of space. The suite was an immediate popular success. Soon after, however, Holst turned to a more austere style, typified by the Choral Symphony of 1923–24.

Holst was an original his compositions standing outside any national style or other "school" of music. But the economy and clarity of his writing proved influential on later British composers such as Sir Michael TIPPETT and Benjamin BRITTEN. Holst was awarded the gold medal of the Royal Philharmonic Society in 1930. He died in London, on May 25, 1934.

Alan Blackwood

SEE ALSO:

OPERA; ORCHESTRAL MUSIC.

FURTHER READING

Holst, Imogen. *Gustav Holst: A Biography* (Oxford: Oxford University Press, 1988);

Short, Michael. *Gustav Holst: The Man and His Music* (Oxford: Clarendon, 1990).

SUGGESTED LISTENING

At the Boar's Head; A Choral Fantasia;
Choral Hymns from the Rig Veda;
First Choral Symphony; Hammersmith;
Hymn to Dionysus; Hymn to Jesus;
A Moorside Suite; The Planets;
 Suite No. 1; Suite No. 2.

JOHN LEE HOOKER

Blues singer, songwriter and guitarist John Lee Hooker, “the King of the Boogie,” was born on August 22, 1917, near Clarksdale, Mississippi. He sang with Baptist church groups well into his teens and learned guitar from his stepfather, a popular local bluesman named Will Moore. Hooker left Mississippi in the 1930s, living in Memphis and Cincinnati before settling in Detroit in 1943. He worked full time during the day and played at parties and clubs at night. A record store owner heard him at a house party in 1948, and Hooker soon found himself in a recording studio. “Boogie Chillen’,” Hooker’s first single, was a million-copy seller and one of the first blues records to feature a guitar playing boogie-woogie. (It also featured a percussion accompaniment of Coca-Cola bottle tops, which were attached to Hooker’s shoes.) Hooker’s distinctive gutsy sound made him stand out from the crowd of standard “blues shouters.”

A BLUES STAR OF MANY NAMES

Hits such as “Crawlin’ King Snake” (1949), and “I’m in the Mood” (1951) quickly followed, and his recording success led to tours across the U.S. Hooker disliked recording contracts and preferred to receive payment upfront. He also recorded prolifically under many pseudonyms for a variety of labels. It is estimated that between 1949 and 1953, he cut 70 singles on 24 labels, under names such as Texas Slim, Delta John, The Boogie Man, and John Lee Booker.

In 1955 Hooker began a long association with VeeJay Records of Chicago, cutting over 100 singles with them during the 1950s and 1960s. Hooker had always recorded solo until then but for VeeJay he was joined by a small, tight band—usually featuring guitar, piano, and various combinations of horns. During this time he produced a string of hits, including “Dimples” (1956) and “Boom Boom” (1956), leading to further extensive performance tours.

The folk and blues boom of the early 1960s brought a whole new audience of mainly young, white listeners to the African-American Hooker’s music. Record producers encouraged him to revisit

his earlier repertoire, resulting in albums such as *The Folk Blues of John Lee Hooker* (1959) and *Original Folk Blues* (1964). He played at the Newport Folk Festival in 1963 and toured with the ROLLING STONES in 1965. Numerous white rock groups of the time, such as the Doors and the Animals, performed his songs. In 1971 he released the hit double album *Hooker ‘n’ Heat* with the rock group Canned Heat, following it with a very successful joint tour.

RETURN OF THE BLUES MAN

Hooker was uncharacteristically quiet on the music scene for much of the 1970s and 1980s. In 1989, however, he emerged as fresh as ever with a phenomenal comeback album, *The Healer*, which also featured lifelong devotees such as Carlos SANTANA and Bonnie Raitt. The album won him a Grammy Award and has become one of the biggest selling blues albums of all time. The follow-up album, *Mr. Lucky* (1991), included contributions from a host of Hooker fans including Johnny Winter, Ry COODER, and Van MORRISON. Hooker was inducted into the Rock and Roll Hall of Fame in 1991.

Hooker’s singing style was laid-back but dramatic; his deep baritone could moan with despair, growl with menace, or crow with humour. He strips down blues guitar to its bare essentials in some numbers and makes lively use of raucous boogie-inspired rhythms in others. His playing was hypnotic as he repeated notes or phrases, the music building in waves and the lyrics carrying a chanting quality. Although his live performances were infrequent in the late 1990s, he has continued to record, and in 1997 released the album *Don’t Look Back*.

Stan Hieronymus

SEE ALSO:

BLUES; GOSPEL; ROCK FESTIVALS; ROCK MUSIC.

FURTHER READING

Palmer, Robert. *Deep Blues*
(New York: Penguin Books, 1981).

SUGGESTED LISTENING

Best of John Lee Hooker;
The Healer; John Lee Hooker Plays and
Sings the Blues; Mr. Lucky;
The Ultimate Collection: 1948–90.

SAM LIGHTNIN' HOPKINS

Sam Lightnin' Hopkins was a master of the electric blues guitar, a gifted storyteller and songwriter, and one of the most prolific and successful of the Texas blues musicians of the post-World War II era. In a career spanning five decades, he made over 600 recordings.

Hopkins was born on March 15, 1912, in Centerville, Texas. He made his first guitar out of a cigar box at age eight, and his half-brother, Joel, taught him some basic guitar blues. In 1920 Hopkins met seminal guitarist Blind Lemon JEFFERSON at a picnic, an encounter that had a profound influence on him. At age ten he left home to travel around east Texas and nearby states, sometimes working as a farmhand or at odd jobs, and sometimes singing and playing guitar at country dances and picnics. While still in his early teens he hooked up with his older cousin, blues singer Alger "Texas" Alexander, to form a travelling duo. Hopkins accompanied Alexander on guitar off and on for several years.

THUNDER AND LIGHTNIN'

After wandering the South, Hopkins settled in Houston in the mid-1940s. In 1946 he and pianist Wilson Smith travelled to Los Angeles to record for Aladdin, and a record company employee nicknamed them "Thunder" and "Lightnin'." Hopkins' Los Angeles singles were hits, and soon he was recording for Houston's Gold Star label. Over the next eight years he recorded more than 200 titles for many labels, forgoing the security of a long-term contract in exchange for payment upfront.

Hopkins combined ominous, single-note runs on the high strings of his guitar with a hard-driving bass. Like Jefferson, his guitar playing included sudden bursts of speed and equally sudden silences; flurries of notes; sharp, hammered punctuations; and irregular, unpredictable rhythms. Hopkins' guitar lines, however, were more suited to the sustaining quality of the electric guitar. His talent for improvisation extended to songwriting as well as to imaginative guitar work. He could make up both slow and

energetic songs on the spot, with subject matter ranging from the autobiographical, to social protest, to world events. Frequently, he seemed simply to be speaking his mind, almost talking to himself.

His lyrics were sometimes bitter, always vivid; he sang in a slow, country drawl and often answered lyrical phrases with a flourish on the guitar. The combination of haunting guitar and verbal inventiveness earned him the status of a true folk poet.

BLUES REVIVAL

Hopkins' career slowed in the mid-1950s, but in 1959 he was "discovered" performing in Houston by folk musicologist Samuel Charters. The album *The Roots of Lightnin' Hopkins* followed later that year. He soon was part of the folk-blues revival, playing at Carnegie Hall—in a concert that also featured Joan BAEZ—in 1960, recording albums for folk labels, and touring around the world. Hopkins starred in Les Blank's 1967 documentary *The Blues According to Lightnin' Hopkins*, which featured his words and music and won the Gold Hugo Award at the Chicago Film Festival. Keeping up with the times, Hopkins released a "progressive" electric album, *The Great Show and Dance*, in 1968.

In 1972 Hopkins contributed to the soundtrack for the movie *Sounder*, with musician Taj Mahal. Until the late 1970s he maintained a busy touring schedule in the U.S., Canada, and Europe, when ill-health forced his retirement. Hopkins was inducted into the Blues Foundation Hall of Fame in 1980. He died on January 30, 1982.

Stan Hieronymus

SEE ALSO:

BLUES; FOLK MUSIC.

FURTHER READING

Cohn, Lawrence, ed. *Nothing but the Blues: The Music and the Musicians* (New York: Abbeville Press, 1993);
West, Sarah Ann. *Deep Down Hard Blues: A Tribute to Lightnin' Hopkins* (Lawrenceville, VA: Brunswick, 1995).

SUGGESTED LISTENING

The Complete Prestige/Bluesville Recordings;
The Gold Star Sessions, Vols. 1 and 2;
Lightnin' Hopkins; *Texas Blues*.

LENA HORNE

The singer and actress Lena Horne's career has ranged from performing in the all-black clubs of Harlem in the early 1930s, to becoming the first African-American to be signed to a major film studio. Although active primarily as a nightclub singer, she enjoyed success on Broadway, in television and in the movies, and as a recording artist.

Born on June 30, 1917, in Brooklyn, New York, Lena Calhoun Horne began her professional career at age 16 as a dancer and singer in Harlem's Cotton Club. There, she learned from Duke ELLINGTON, Cab Calloway, and Billie HOLIDAY, and met the songwriter/composer Harold ARLEN. It was Arlen who was later to write the 1940s hit "Stormy Weather," which became Horne's signature tune. She toured as featured vocalist with Noble Sissle's Society Orchestra and later with Charlie Barnet's swing band. In 1934, she made her Broadway debut in *Dance with Your Gods*, and also appeared in Lew Leslie's *Blackbirds of 1939*. In 1941, she worked with bandleaders Teddy Wilson and Sid Catlett at New York's Café Society Downtown. Shortly thereafter she moved to Hollywood. It was here, while appearing at the Little Troc Club, that she came to the attention of Roger Edens, musical supervisor for MGM.

LAUNCHING HER FILM CAREER

The meeting with Edens led to Lena Horne's first movie, *Panama Hattie* (1942), starring singer Ethel Merman. Further roles followed in movies such as *Cabin in the Sky* (1943), *Stormy Weather* (1943), *Swing Fever* (1943), *Broadway Rhythm* (1944), *Ziegfeld Follies* (1946), and *Till the Clouds Roll By* (1946). Often, her roles were mostly short guest shots that easily could be omitted without damage to the plot. She was excised in versions shown in the Southern states where a film with an African-American star would not have been distributed.

Horne's recordings of Arlen's "Stormy Weather," "Deed I Do," and "As Long As I Live" became hits in the 1940s. During this period, she also recorded

with several big swing band leaders such as Artie Shaw and long-time Cotton Club acquaintance, Cab Calloway. Her Top 30 chart albums included *Give the Lady What She Wants* (1958), and *Porgy and Bess*, with Harry Belafonte (1959). During the 1950s Horne was blacklisted in Hollywood, due in part to her involvement in Civil Rights activities but primarily for her association with the singer Paul ROBESON, who was a known Communist sympathiser. The blacklisting largely curtailed her appearances on television and in the movies, although she continued making nightclub appearances.

SUCCESS ON BROADWAY

From the late 1950s onward, Horne was most active on the stage and as a recording artist. In 1957 she appeared in her first starring role on Broadway in the musical *Jamaica*, playing opposite Ricardo Montalban. The zenith of her career was in 1981, when she opened on Broadway with her own autobiographical production, *Lena Horne: The Lady and Her Music*, which played to full houses for over a year. She took the show to London in 1984, where it was also highly acclaimed. She continued to record albums, and in 1995 released *An Evening with Lena Horne*.

Horne won several awards, including two Grammys and a special Tony Award. Her dynamic and elegant style ultimately carried her through the social hardships of her career to achieve recognition as one of the most distinctive and versatile American nightclub singers of the 20th century.

David Brock

SEE ALSO:

FILM MUSICALS; MUSICALS; SWING.

FURTHER READING

Haskins, James S., and Kathleen Benson.

Lena: A Biography of Lena Horne

(New York: Madison Books, 1991);

Howard, Brett. *Lena Horne: Singer and Actress*

(New York: Holloway House, 1991).

SUGGESTED LISTENING

An Evening with Lena Horne; *Lena Horne at the Waldorf Astoria*; *Lena Horne: The Lady and Her Music*; *The Twenty Golden Pieces of Lena Horne*.

VLADIMIR HOROWITZ

Vladimir Horowitz, through a combination of iconoclastic technique, emotional expressiveness, and sheer physical stamina, became one of the pre-eminent pianists of the 20th century. He was renowned for his interpretations of RACHMANINOV, Scriabin, Liszt, and Prokofiev, as well as his intense renditions of Chopin, Scarlatti, and Schumann.

Horowitz was born Vladimir Horowitz on October 1, 1903, in Berdichev, Ukraine. The youngest son of a prosperous family, he began playing the piano at home at the age of three and entered Kiev Conservatory at 12. Although he displayed promise in composition in his early years, the 1917 Bolshevik Revolution and his family's subsequent destitution forced Horowitz onto the concert stage.

During the 1922–23 season, existence was a struggle for Horowitz. He had to perform 15 times in Kharkov just for food and clothing, after which he undertook a marathon 70-concert tour of Russia, performing as many as 200 different works. His major break came on January 12, 1928, when he made an electrifying U.S. debut, playing Tchaikovsky's Piano Concerto No. 1 under the baton of Sir Thomas Beecham. In 1933, Horowitz took part in a Beethoven cycle under the eminent conductor Arturo Toscanini, whose daughter, Wanda, was to become his wife.

Despite his fame as a pianist, Horowitz suffered from severe stage nerves, which made the strain of concert life nearly unbearable. In 1936, he began the first of four prolonged periods of absence from the concert stage during his seven-decade-long career. However, these "retirements" (1935–38, 1953–65, 1969–72, 1983–85) served only to whet his public's appetite. Three years after settling in America, Horowitz was awarded U.S. citizenship and appeared with Toscanini in many war-bond concerts. He maintained an active performing career until 1953, when he celebrated the 25th anniversary of his American debut with a concert at Carnegie Hall. For the next 12 years, however, he maintained a public silence. When Horowitz relented to give a return concert on May 9, 1965, public adulation reached the level of hysteria.



UPI/Corbis-Bettmann

Pianist Vladimir Horowitz acknowledges applause after being honoured at the 1988 Grammy Awards ceremony.

Returning to Europe for the first time in 31 years, Horowitz gave a recital in London on May 22, 1982. Four years later, after another brief retirement, Horowitz gave a series of immensely popular concerts in Russia. It had been 60 years since his last concert there, and at the age of 82 he displayed undiminished technical and emotive powers.

Horowitz's incandescent virtuoso approach will be remembered far longer than criticisms of shallow musicianship. As Horowitz noted, "I am a 19th-century Romantic. I am the last." He played on the edge of controlled intensity and neurotic eccentricity, displaying sheer raw power, unaffected simplicity, and luminous quality of tone. Horowitz died on November 5, 1989 at his home in New York City.

Hao Huang

SEE ALSO:

PROKOFIEV, SERGEY; RUBINSTEIN, ARTUR.

FURTHER READING

Plaskin, Glenn. *Horowitz: A Biography of Vladimir Horowitz*

(London: Macdonald, 1983);

Schoenberg, Harold C. *Horowitz: His Life and Music* (New York: Simon & Schuster, 1992).

SUGGESTED LISTENING

Horowitz in Moscow; Horowitz Plays Sonatas by Prokofiev, Barber, and Kabelevsky; Rachmaninov: Concerto No. 3; Tchaikovsky: Concerto No. 1.

SON HOUSE

Son House was a pioneering Mississippi Delta bluesman whose emotionally intense style has never been matched. His early life was the stuff of legend, as he went from Baptist preacher, to convict, and then to country blues singer, and this tension between the sacred and the secular is vividly apparent in his music. Although he thought the blues was the Devil's music—"You can't hold God in one hand, the Devil in the other one," he said—he nevertheless felt compelled to play it.

House was born Eddie James House, Jr., in March 1902, on a plantation near Lyon, Mississippi. An avid churchgoer as a youth, he sang gospel unaccompanied and preached his first sermon at 15. By age 20, House was a pastor at a Baptist church, but he took up with an older woman and left the area. He returned to Mississippi in 1926 and learned to play guitar, influenced in part by a local guitarist who emulated Blind Lemon JEFFERSON. By 1927, House was a popular entertainer at Delta parties. Things took a turn for the worse in 1928, when House shot a man dead in self-defence and was sentenced to 15 years to the state penal farm at Parchman.

After early release from Parchman in 1929, House met Charley PATTON and Willie Brown, with whom he started playing blues. The following summer, the three men recorded for Paramount, including the songs "My Black Mama" (this later evolved into Robert JOHNSON's "Walkin' Blues" and Muddy WATERS' "Country Blues") and "Preachin' the Blues," which carried a theme that frequently figured in House's songs: the battle between good and evil. House and Brown became good friends, playing as a team out of their homes in Robinsonville, Mississippi, for more than a decade. House supplemented his income by working as a tractor driver on a cotton plantation.

HOUSE STYLE

House's blues were fierce and personal. His deep, raw, barking voice and heavily rhythmic guitar playing conveyed a passionate, often agonised intensity that ran through his whole body. His hands were

fascinating to watch as he slapped the strings rhythmically, pulling on them so the notes cracked, and running his sharply slanted slide cleanly across them. One writer described him as "possessed" by the music while he played and sang it. Both Robert JOHNSON and Muddy WATERS learned from House. WATERS recalled showing up to watch him wherever House was playing, and said House taught him new tunings for the guitar.

The 1930 recordings were not built upon until Alan Lomax recorded House while doing field research in the Delta for the Library of Congress in 1941 and 1942. Brown died soon after, and in 1943 House moved to Rochester, New York, where he worked as a porter and barbecue chef. During this time he all but retired from music, playing only occasionally and locally.

LATE REVIVAL

It was not until the 1960s folk-blues revival that researchers rediscovered House, and he signed with CBS Records in 1964. House soon gained a large white audience, and began to tour enthusiastically on the campus and coffeehouse circuits, as well as playing larger venues such as the Newport Folk Festival and Carnegie Hall. He went to Europe in 1967 with the American Folk Blues Festival, and on his own in 1970, although by then his health had begun to deteriorate. House gave up performing in 1974 and moved to Detroit with his family. He died in October 1988.

Stan Hieronymus

SEE ALSO:

BLUES; FESTIVALS AND EVENTS; FOLK MUSIC.

FURTHER READING

Cohn, Lawrence, ed. *Nothing but the Blues: The Music and the Musicians*

(New York: Abbeville Press, 1993);

Davis, Francis. *The History of the Blues*

(New York: Hyperion, 1995);

Lomax, Alan. *The Land Where the Blues Began*

(New York: Pantheon Books, 1993).

SUGGESTED LISTENING

Delta Blues: The Original Library of Congress

Field Recordings, 1941–42; Son House;

Son House, Father of the Delta Blues: The

Complete 1965 Sessions.

WHITNEY HOUSTON

Whitney Houston is one of pop music's most popular and successful entertainers. Over the course of a decade and a half, this internationally renowned singer and actress amassed album sales of nearly 100 million copies.

Whitney was born on August 9, 1963, in Newark, New Jersey. She was part of the second generation of a famous family of gospel and soul singers, and followed family tradition by starting her career in gospel singing. Her mother, Cissy Houston, sang in the family gospel group, the Drinkard Sisters, before leading a backing group that included her niece, Dionne Warwick, and Judy Clay. Cissy formed the Sweet Inspirations, who backed Aretha FRANKLIN and Elvis PRESLEY, and then went on to have their own rhythm-and-blues (R&B) hits. Whitney began performing in church as a child, and as a teenager graduated to backing stints for soul/funk groups such as Chaka Khan and Michael Zager Band. She also acted on the television show, *Gimme a Break*.

FIRST ALBUM

Houston's self-titled debut album was released in March 1984 on Arista Records. Clive Davis, who was the head of Arista, skilfully engineered all aspects of the project. Houston's remarkable voice, outfitted with material from ace songwriters, polished by some of the industry's most successful producers, combined to make a sure-fire hit. Houston was also helped by her attractive appearance. The first single, "You Give Good Love," climbed to No. 3 on the pop charts, while "Saving All My Love for You" made it to No. 1.

From then on, Houston would repeatedly lay claim to the top slot with hits such as "How Will I Know," and "Greatest Love of All." Houston's second album, *Whitney*, released in 1987, continued the trend. It was the first album by a female artist to debut at No. 1 on both the U.S. and the U.K. album charts. The album *Whitney* included "I Know Him so Well," sung as a duet with her mother, and four consecutive singles—"I Want to Dance with Somebody (Who Loves Me)," "Didn't We Almost Have It All," "So

Emotional," and "Where Do Broken Hearts Go,"—all topped the singles charts, breaking a record previously shared by the BEATLES and the Bee Gees. Her third album, *I'm Your Baby Tonight*, was a relative disappointment sales-wise; despite more chart-toppers with the title track and "All the Man that I Need," the album itself peaked at No. 3.

Although Houston's next single "Love Will Save the Day" only reached No. 9 in the charts, her recording of the title track to the 1988 Olympics tribute, "One Moment in Time," was received very well, and her next single, "I'm Your Baby Tonight," restored her to the top of the singles chart. The positive response from the American public when she performed "The Star Spangled Banner" at the Superbowl in Miami in 1989 ensured that her version was recorded as a single shortly thereafter.

FILM STAR

In 1992, Houston married R&B singer Bobby Brown and, in the same year, resumed her acting career in the film *The Bodyguard*, and continued starring in films into the late 1990s. The soundtrack album was a huge success, with her cover of Dolly PARTON's "I Will Always Love You" staying at No. 1 for 14 weeks.

While no one could claim that Houston's vocal abilities were anything less than phenomenal, many critics lamented the formulaic blandness that seemed the hallmark of her work. Music writer J. D. Considine remarked in the *Rolling Stone Album Guide*, "Imagine if Andrew Wyeth had abandoned oil painting on the assumption that there was more money to be had drawing Garfield cartoons, and you'll have a sense of the waste in Houston's career."

Greg Bower

SEE ALSO:

GOSPEL; POP MUSIC; SOUL.

FURTHER READING

Bowman, Jeffery. *Diva*
(London: Headline, 1994);
Savage, Jeff. *Whitney Houston*
(Parsippany, NJ: Dillon Press, 1998).

SUGGESTED LISTENING

I'm Your Baby Tonight; Whitney;
You Sing Whitney Houston.

FREDDIE HUBBARD

Freddie Hubbard was one of the finest trumpet players to have emerged from the jazz lineage of Dizzy GILLESPIE, Fats Navarro, and Clifford BROWN. At his best, Hubbard played with a confident, searing tone and burning intensity, in taut yet powerful lines. Hubbard performed hot jazz—frenetic, never laid-back—and proved adept at ballads, blues, modal jazz, and hard bop, in every imaginable setting.

Hubbard was born in Indianapolis, Indiana on April 7, 1939. He studied music in high school and gave his first professional performance in his hometown, with fellow Indianapolis natives the Montgomery Brothers.

Moving to New York City in 1958, Hubbard became an associate of some of hard-bop's best. He frequently teamed up with the explosive drummer Philly Joe Jones, as well as with Sonny ROLLINS, Slide Hampton, and J. J. Johnson. In 1961 he toured Europe with an orchestra led by Quincy JONES.

JAZZ MESSENGERS

In 1961, still only 23 years old, but with tremendous experience, Hubbard replaced Lee Morgan in Art BLAKEY's Jazz Messengers. With Wayne SHORTER he created the frontline that some feel was Blakey's finest. He left later that year to found his own group; this included pianist Kenny Barron, whose bluesy yet lush sound was to provide over the coming decades a frequent complement to Hubbard's fiery trumpet.

Between 1962 and 1965, Hubbard released three albums that rank among his finest as a band leader (all with James Spaulding on alto sax and flute): *Hub-Tones*, also with pianist Herbie HANCOCK; *Breaking Point*, a crackling mixture of free atonality, beautiful melody and blues feeling; and *Night of the Cookers*, Vols. 1 and 2, with Lee Morgan.

Hubbard mercurially disbanded his own group in 1965 to join Max ROACH. The following year he returned to leading his own bands, mostly comprising the classic hard-bop quintet of trumpet, sax, bass, piano, and drums. He generally continued in this vein into the late 1990s, making additional appear-

ances as part of Herbie Hancock's V.S.O.P. tour (with Hancock, Shorter, Tony WILLIAMS, and Ron Carter), as well as with Woody Shaw and Joe HENDERSON.

Hubbard also contributed to seminal free and modern jazz 1960s recordings such as Herbie Hancock's *Maiden Voyage*, John COLTRANE's *Ascension*, and Ornette COLEMAN's *Free Jazz*. Hubbard's recordings since 1966 were somewhat inconsistent, however. Many suffered from commercial trappings, intended to enhance Hubbard's talent but with mixed results. There are nevertheless several worth noting, especially the elastic, swinging *Red Clay* with Henderson, Hancock, Carter, and Lenny White (1970), and the adventurous live album *California Concert*, recorded at the Hollywood Palladium in 1971 with a band that included Carter, Hank Crawford, John Hammond, George Benson, Billy Cobham, and Airtio. In the 1980s, some of Hubbard's best work appeared on a pair of Blue Note albums with Woody Shaw: *Double Take* and *The Eternal Triangle*.

Hubbard lent his distinctive, robust sound to sessions led by Shorter, Dexter GORDON, Oliver Nelson, and Jackie McLean, and recorded as a band leader with Cedar Walton, Jimmy Heath, Elvin JONES, and McCoy TURNER. More than any trumpeter playing in the later 20th century, Hubbard came the closest to being an equal to Miles DAVIS. Hubbard's *Blues for Miles*, released a few years after Davis' death, is a tribute worthy of its subject and among Hubbard's best work of the decade.

As a trumpet player, Freddie Hubbard was an important stylist, and many subsequent players, including Charles Tolliver, Randy Brecker, Woody Shaw, and Wynton MARSALIS, are indebted to his exceptional style and technique.

Chris Slawacki

SEE ALSO:

BEBOP; COOL JAZZ; JAZZ.

FURTHER READING

Rosenthal, David. *Hard Bop: Jazz and Black Music, 1955-1965*
(Oxford: Oxford University Press, 1992).

SUGGESTED LISTENING

Blues for Miles;
Night of the Cookers, Vols. 1 and 2.

IMPRESSIONISM IN MUSIC

The term "Impressionism" was first used in 1874 by an art critic to describe the atmospheric background—with no sharply defined foreground—of Claude Monet's painting *Impression: soleil levant*. Although intended to be derogatory, the label stuck and went on to define a whole art movement. Impressionism, in its most general sense, refers to a somewhat ambiguous representation of a subject. In a musical context, it is applied above all to the work of Claude DEBUSSY, especially to his output between 1894 (*Prélude à l'après-midi d'un faune*) and 1913 (the *Préludes* for piano). Debussy himself, however, did not care for the term.

Debussy's impressionistic music was some of the most quietly radical of the period; he was writing when the musical world was dominated by Richard Wagner (1813–83), Richard STRAUSS, Johannes Brahms (1833–97), and Gustav MAHLER. Debussy's new direction, although seemingly modest, was to have a profound effect on the composers who followed him.

Debussy's music created sound "pictures" which, like Monet's on canvas, possessed an atmospheric background but little, if any, foreground. Works such as the three Nocturnes (1893–99), and *La mer* (1903–5), as well as *L'après-midi d'un faune* mentioned above, all share a rich and complex texture. The elements of impressionism in music include subtly varied instrumental colours, melodies that rarely mount to climaxes, layers of repetitions and sequences, and harmonies that provide colour rather than dramatic contrast. Musical sensations were created that at the time were disturbing and unusual. With his use of exotic scales, unexpected intervals, and lack of clear harmonic direction, Debussy created a whole new musical vocabulary.

THE LEGACY OF DEBUSSY

Debussy's firm position against traditional tonality was to have far-reaching influence. His use of the harmonically ambiguous tritone interval in the

opening of *L'après-midi d'un faune* is frequently found in subsequent works by other composers: two examples, among many, being the opening of Igor STRAVINSKY's *Firebird* suite, and the sequence used in Arnold SCHOENBERG's Wind Quintet.

Several other composers have written at least some works in an impressionistic style. The music of Maurice RAVEL is usually too straightforward, tuneful, and tonal to be considered impressionistic; however a notable exception is his *Une barque sur l'océan* (1905). The Italian composer Ottorino RESPIGHI shows elements of Impressionism in some of his music: examples are the more abstract moments of *Fontane di Roma* (1917) and *Pini di Roma* (1924). Frederick DELIUS, the English composer, reflects Debussy's emphasis on background in works such as *On Hearing the First Cuckoo in Spring*. The American Charles Tomlinson Griffes (1884–1920) also had strong impressionistic tendencies, his compositions *The Pleasure Dome of Kubla Khan* (1912) and *The White Peacock* (1915) being good examples. One could even build a case for the last song of Mahler's *Das Lied von der Erde* (1908) or Schoenberg's *Verklärte Nacht* (1899) having elements of Impressionism.

The Finnish composer Jean SIBELIUS is also associated with musical Impressionism; his evocative orchestral piece *The Swan of Tuonela* (1893) in fact predates Debussy's *L'après-midi d'un faune* by one year.

More recently, the American composer Howard Hanson (1896–1981) showed a certain affinity with Sibelius, and works such as his Second Symphony (1930) clearly borrow both from Sibelius and from Impressionism.

Richard Trombley

SEE ALSO:

EXPRESSIONISM IN MUSIC; ORCHESTRAL MUSIC.

FURTHER READING

Jarocinski, S., trans. R. Myers. *Debussy: Impressionism and Symbolism* (London: Eulenberg, 1976);
Palmer, Christopher. *Impressionism in Music* (New York: C. Scribner's Sons, 1974).

SUGGESTED LISTENING

Debussy: *La mer*; Nocturnes; Preludes for Piano;
Schoenberg: *Gurre-Lieder*;
Sibelius: 4th Symphony; *The Swan of Tuonela*.

INDIAN FILM MUSIC

The Indian film industry is the world's largest. Centred around the Bombay area—and thus popularly known as “Bollywood”—its films relate tales of love, passion, and heroism, played out to the sounds of music provided by playback singers, who are secluded in recording booths. A unique kind of music has emerged from Bollywood. This music is not a traditional film score, not popular or ethnic music, but a wholly unique musical genre that embodies distinctive aspects of each. Traditionally, in Indian dramatic arts, dance, music, and theatre were inextricably linked, and it made perfect sense for cinema to reflect and continue that tradition.

With the advent of sound in the 1930s, directors managed to squeeze more than 50 songs into each film. Initially, actors were the “singing stars,” and this contributed to the growth of the industry. Indian film declined in the late 1940s, and through this period, directors and studios sought to revive the successful formula—and the playback singer was born.

The popularity of film music is due to the quality and range of the playback singers. These individuals were essentially dubbing artists who lent their singing voices to Hindi cinema stars. Directors found a greater talent pool existed if actors did not need to sing, while trained vocalists could be used for dubbing songs.

THE GOLDEN YEARS

The period from 1950 to the early 1960s is thought of as Indian cinema's “Golden Era.” Although there are thousands of songs from those years, the number of artists who sang them are few.

Lata Mangeshkar and Asha Bhosle are the undisputed leading ladies of Bollywood film music. Both have enjoyed long careers in cinema with an extensive number of film scores to their credit. They are also sisters. Mangeshkar is recognised by the *Guinness Book of World Records* as being the most recorded singer of all time, with more than 30,000 songs during her 2,000-plus film career. The most

important male singers of cinema music are the late Mohammed Rafi and Mukesh. Other notable artists include Kishore Kumar, Hement Kumar, and Geeta Dutt. Although each singer has an individual style, they are able to sound convincing, irrespective of the actor for whom they are singing.

Basically, the music and instrumentation that comes out of Bollywood follows that found throughout Indian culture as a whole, although cinema music is very much its own genre. Some music, for example, uses Western harmony. In the 1970s, with the popularity of masala (high action films), disco music was incorporated into scores. Hybridisation with American country music, Lebanese pop, and rock music is not uncommon.

FROM THE SILVER SCREEN TO THE YELLOW CAB

Songs from these films are hugely popular, and so integrated into daily life that they can be heard throughout the cities in India and even in taxi drivers' tape decks in American cities. One apocryphal tale holds that an Indian hit song based on Gloria ESTEFAN's “Rhythm Is Gonna Get You,” became so popular in one suburban area that call and response cries of “Oye! Oye!” were heard frequently in the streets. A fine was imposed on those caught uttering the cry, which was deemed to be a public nuisance.

The popularity of Indian film music became evident outside Asia when Cornershop's “Brimful of Asha” hit international pop charts in the late 1990s. Apparently, as long as the popularity of film in India continues, so will the music associated with it.

Linda Dailey Paulson

SEE ALSO:

BHANGRA BEAT; SOUTH ASIA.

FURTHER READING

Barnouw, E. and S. Krishnaswamy. *The Indian Film* (New York: Oxford University Press, 1980).

SUGGESTED LISTENING

Asha Bhosle and Mohammed Rafi: *Duets Forever*;
Lata Mangeshkar: *Hits in the 1980s*;
Lata Mangeshkar and Manna Dey:
Awaara with Shree 420;
Vijaya An and Asia Classics 1: *Dance Raja Dance*;
Voices from the Silver Screen, Vols. 1–3.

INDIE BANDS

As long as there has been recorded music, there have been independent singers and bands working outside the mainstream—recording for small, regional record labels; touring a fringe circuit of nightclubs; sleeping on floors to save money on the road. Devotees claim that their music—made without commercial pressures and free from the control of corporate executives—is better than that produced by bands recording for major labels, even though (or maybe because) it isn't nearly as popular. Few would dispute that the experiments and innovations of "indie" or independent bands, at the very least, have had a huge influence on the major labels.

Although modern rock'n'roll can be said to have begun with an indie band—Elvis PRESLEY and his trio, recording for tiny Sun Records in Memphis, Tennessee—it was dominated by the big labels and their bands throughout the 1960s and most of the 1970s. Even the major punk rock bands recorded for establishment labels. Nevertheless, punk ushered in a new do-it-yourself era. Suddenly anyone could have a band, and anyone could have a label.

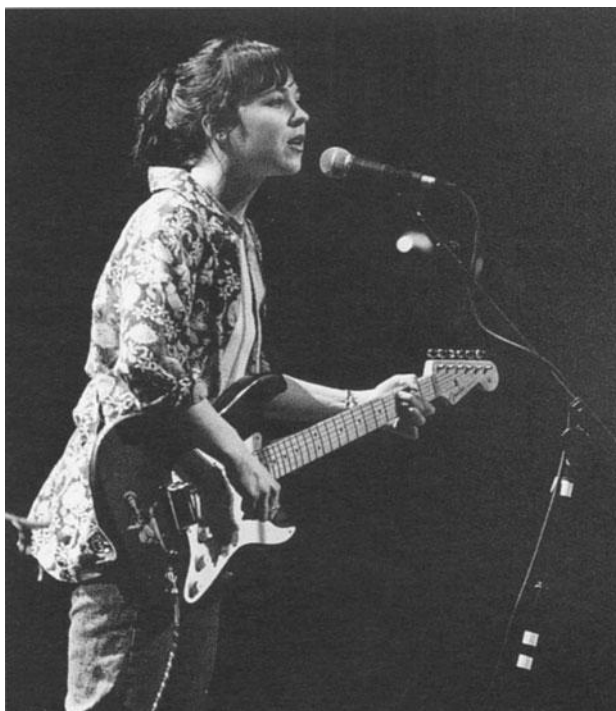
One of the most prominent early American indie bands was Black Flag, from Los Angeles. The band toured relentlessly, promoted its music on the fledgling network of college radio stations, and released its records on its own label, SST. Soon, SST was also releasing records by Hüsker Dü, the Minutemen, and the Meat Puppets, three of the most prominent indie bands of the 1980s.

Across the U.S., independent scenes emerged during the 1980s in cities such as Boston (home of Mission of Burma, the Del Fuegos, and the Lyres, among many others); Hoboken (the Bongos, the dBs, the Individuals), and Minneapolis (Hüsker Dü, the Replacements and, later, Soul Asylum). They released records on labels run by musicians (Touch & Go, Alternative Tentacles, and Dischord are among the key labels founded by active punk rockers), independent record-store owners (for instance Pete Jespersen of

Twin/Tone Records, who discovered the Replacements), and fanzine publishers (most famously Gerard Cosloy, who ran Homestead Records in the 1980s and Matador in the 1990s). Although connected more by economics than musical style, these bands did have commonalities. They used guitar-bass-drum lineups, and shared a love for previously neglected styles such as garage rock, psychedelia, and country-rock. For this community of bands, ? (Question Mark) and the Mysterians were as big an influence as the ROLLING STONES, and the Buzzcocks were as monumental as LED ZEPPELIN. In fact, the Buzzcocks—one of the first generation of British punk rockers—had inadvertently helped launch the indie phenomenon when they released their first single, "Spiral Scratch," on their own made-up label, for lack of a better option. The British labels Stiff (which issued records out of London), and Factory (a Manchester label with a more gloomy, gothic approach), made important contributions to the indie scene, but its centre was always in the U.S.

The most influential band of all was probably R.E.M., which emerged from Athens, Georgia, in the early 1980s. R.E.M. cultivated college radio like no

Kristin Hersh, lead singer of the Throwing Muses, an American band of the 1980s, performing in London.



Steve Gillett/Redferns

band before, and its jangly pop sound, influenced by fellow indies such as the Feelies and Pylon, defined the pop end of indie rock. In 1988 R.E.M. jumped to major label Warner Bros. for a reported \$6 million.

Throughout the 1980s, indie rockers of all stripes wrestled with the issue of signing major label deals, which became inevitable as their grassroots followings steadily grew. The Replacements and Hüsker Dü were among the first to make the leap, and were accused by their fans of selling out.

The Replacements recorded four albums for Sire Records, including two that are considered 1980s rock classics. Hüsker Dü made two for Warner Bros., *Candy Apple Gray*, and *Warehouse: Songs and Stories*. However, neither band attained wide commercial success. The Long Ryders, a country-rock band that was part of Los Angeles' "Paisley Underground" movement, signed not with a major label but with Miller Beer, but never recovered from the vilification they received over the endorsement. Another country-rock indie, Missouri's Uncle Tupelo, broke up after only a brief residency at Warner Bros. Nevertheless the band proved very influential in spawning a revival of country-rock, played by bands such as Wilco and Son Volt.

A number of unlikely bands—such as the outrageous Butthole Surfers and the discordant Sonic Youth—made successful leaps to major labels, but only after a decade on the indie circuit. The lesson may well have been that the longer the wait, the better.

But times were changing. As commercial radio and the television channel MTV slowly started playing indie music, the major labels sped up the process.

COMMERCIAL SUCCESS

The biggest success around this time was NIRVANA, a melodic punk band from Seattle which signed with Geffen Records after one album and a few singles for the Sub Pop label. The arrival of Nirvana—which had recorded its debut album for the absurdly low cost of \$600 around the same time R.E.M. was being given its first few million dollars—marked a watershed. Its first record for Geffen, *Nevermind*, was a multi-million-copy hit that proved there was a huge audience for all those bands that had been touring in beat-up vans for so many years.

Or at least that's what the big record companies thought. After Nirvana, they signed every indie band they could find. They also began buying up pieces of

large indie labels such as Matador and Sub Pop, and, for good measure, opened their own in-house "indie" labels. Indie would never quite be indie again. In the 1990s the word came to define a style of music—with droning and jangling guitars, and plenty of excess noise—rather than an economic state of being.

It was this development, ironically, which allowed college radio and its followers to discover a new generation of true indie bands. Like their predecessors they pressed their own records, recorded them on the cheap, and got stapled-together fanzines. Some, like Fugazi, a metallic band that rose from the ashes of the great Washington, D.C. hardcore punk band Minor Threat, remained indie by choice, for reasons of purity. Others, such as the community of bands known as "lo-fi" that recorded prolifically in home studios (such as Sebadoh and Guided By Voices), and the so-called "riot grrl" [sic] bands (Sleater-Kinney, Bikini Kill), started on tiny labels out of necessity. They went on to release some of the most important records of the 1990s, while receiving scant attention from the public at large.

Matty Karas

SEE ALSO:

COUNTRY; GRUNGE; HEAVY METAL; NEW WAVE; POP MUSIC; RECORD COMPANIES; RECORD PRODUCTION; R.E.M.

FURTHER READING

Arnold, Gina. *Route 666: On the Road to Nirvana* (New York: St. Martin's Press, 1993);
Greer, Jim. *R.E.M.: Behind the Mask* (Boston: Little, Brown & Co., 1994);
Robb, John. *The Stone Roses and the Resurrection of British Pop* (London: Ebury Press, 1997).

SUGGESTED LISTENING

Black Flag: *Damaged*;
Bush Tetras: *Boom in the Night*;
The Fall: *Hip Priest and Kamerads*;
Hüsker Dü: *Zen Arcade*; The Lyres: *On Fyre*;
Minor Threat: *Complete*; The Minutemen: *Dime*;
Pavement: *Slanted & Enchanted*;
R.E.M.: *Murmur*; The Replacements: *Let It Be*;
Sebadoh: *Sebadoh III*;
The Soft Boys: *Underwater Moonlight*;
Superchunk: *Superchunk*;
Uncle Tupelo: *No Depression*.

THE INK SPOTS

Between 1939, the year of the Ink Spots' breakthrough hit "If I Didn't Care," and 1952, when the group split into two far less successful factions, this vocal quartet's popularity and influence was rivalled by only one other African-American vocal group—the Mills Brothers. Though first making their mark in the mid-1930s by specialising in jive, the Ink Spots are best-remembered for their distinctive ballads. Their smooth, effortless singing style, reminiscent of a gospel quartet, was the precursor of the doo-wop vocal groups of the 1950s, such as the Ravens, the Marcells, and the Flamingos.

At the end of the 1920s in Indianapolis, Indiana, a group called King, Jack and the Jesters was formed by four singers: Jerry Daniels, Charles Fuqua, Orville "Hoppy" Jones, and Ivory Watson. Changing the group's name to the Ink Spots after moving to New York City in the early 1930s, the quartet recorded briefly for RCA Victor, but signed with Decca in 1936, when lead singer Daniels was replaced by Bill Kenny (1915–78). Lively numbers like "Stompin' at the Savoy," "Christopher Columbus" (both 1936), and "That Cat Is High" (1938) gained the Ink Spots a good following among the jitterbug crowd.

ROMANTIC BALLADEERS

The Ink Spots' early success with jivey, jazz- and blues-influenced songs was eclipsed by the massive popularity of their romantic recordings. "If I Didn't Care" (1939), the first of several million-selling hits by the group, established the pattern: yearning love lyrics sent soaring by the sweetly sensitive voice of Kenny and then slowly spoken by Jones, whose manner was far more down-to-earth and laced with slyly witty touches. (After Jones' death from a brain haemorrhage in 1944, Herb Kenny, Bill's brother, was hired to supply these talking choruses. Around the same time, Billy Bowen replaced Watson.)

Throughout the 1940s, the Ink Spots' tightly controlled trademark sound resulted in a string of hit ballads, including several that remain treasured classics—most notably "My Prayer" (1939), "Do I

Worry?" and "We Three (My Echo, My Shadow, and Me)" (both 1940), "I Don't Want to Set the World on Fire" (1941), "Into Each Life Some Rain Must Fall" (with Ella Fitzgerald, 1944), and "The Gypsy" and "To Each His Own" (both 1946).

THE SPOTS SPLIT

In 1951 Kenny began to record solo, as well as with the Ink Spots, charting in the Top 20 with the gospel song "It Is No Secret." The next year, the Ink Spots split into two distinct units—one led by Kenny, the other by Fuqua, and both using the group's name. Fuqua's Ink Spots consisted of himself, Watson, Harold Jackson, and high-tenor Jimmy Holmes. Later members included Leon Antoine, Isaac Royal, and Joseph Boatner. (Watson later formed the Brown Dots.) In the early 1950s, the Ink Spots enjoyed further chart success with "Echoes," "Sometime," and "If."

In one form or another, groups bearing the Ink Spots' name continued to perform, tour, and record well into the late 1990s. In 1988, the original group's "If I Didn't Care" was awarded a Grammy, and the Ink Spots were elected to the Rock and Roll Hall of Fame.

The Ink Spots' legacy lies in their hits and their influence on doo-wop—which, ironically, was taking off just as the quartet was falling out of favour. The Ink Spots also inspired more pop-oriented ensembles like the Platters (whose 1956 hit "My Prayer" was only one of several Ink Spots songs the group performed themselves) and even rocker Elvis PRESLEY, who followed the Kenny-Jones style to perfection in his 1959 rendition of "Are You Lonesome Tonight?"—just one indication of the strong and lasting impression left by the Ink Spots.

Terry Atkinson

SEE ALSO:

BLUES; DOO-WOP; GOSPEL; JAZZ.

FURTHER READING

Shaw, Arnold. *Black Popular Music in America* (New York: Schirmer Books, 1986).

SUGGESTED LISTENING

America's Favorite Music; Greatest Hits 1939–46;
The Ink Spots, Vols. 1 and 2;
The Ink Spots on the Air;
Precious Memories; Street of Dreams.

IRAKERE

Led by Jesus "Chucho" Valdez, pianist and arranger, the Cuban jazz group Irakere were founded in Havana around 1973 and are among the island-nation's best-known musical exports. In fact, Irakere have been heralded by some as one of the best big bands in the world.

Irakere evolved from the *son* tradition, which developed in Cuba in the late 19th century, and originated as a small ensemble playing folk music. Gradually, Irakere moved further into jazz and combined salsa with Afro-Cuban cult music. The group took their name from the Yoruban word for *forest*. This refers also to an area where the best of the African drummers were said to have lived. Sacred *bata* drumming is one foundation on which their unique sound was built.

Irakere's music can best be described as a combination of jazz and Yoruban religious music. Since its inception, Irakere have included an amalgam of Latin jazz, Cuban folk (primarily *son*), classical music, Western jazz, and rock'n'roll in its distinctive sound.

FORMATION OF IRAKERE

Irakere was founded by a group of musicians who had formerly played in the Orquesta Cubana de Música Moderna. Among the musicians were the saxophonist Paquito D'RIVERA, the trumpeters Arturo SANDOVAL and Jorge Varona, the pianist Chucho Valdez, and the saxophonist Carlos Averoff. Valdez became musical director of Irakere in 1974. The group have included top Cuban musicians, many of them classically trained, such as D'Rivera.

Although Cuban-American relations were severed in the 1960s, and the island's music business changed dramatically, the mutual exchange between musicians continued. The Castro government wanted to establish music as a viable profession, and their policies gave encouragement to would-be musicians.

Irakere, and its individual members, were strongly influenced by the trumpeter Dizzy GILLESPIE, who had visited Havana during the 1970s. Sandoval was a protégé of Gillespie and played with him in the U.S., Cuba, Puerto Rico, and England.

Among the group's most noted recordings is the album *Misa Negra* (Black Mass). The popular album is a big band sophisticated composition of concept-salsa-jazz that skilfully re-creates a Yoruban ceremony. Although it has been difficult to obtain Cuban musical recordings in the United States for years, Irakere recordings can be found on recording labels such as Columbia and Jazz House, as well as on European imports. However, the group did perform and record in the United States in 1978, and toured Japan in 1980.

THE PLAYERS DEFECT

In the 1980s and 1990s, both Sandoval and D'Rivera defected to the United States, while Valdez remained in Havana. The celebrated defection of Arturo Sandoval highlighted some of the pressures of musical life in Cuba, because he had once been a stalwart supporter of the Cuban revolution. However, part of his motivation was probably due to a wish to explore musical horizons abroad.

Down Beat stated in 1997 that Valdez, still inseparably linked to Irakere, was in the midst of "a belated international emergence, blazing with the same sort of intensity that D'Rivera showed when he first arrived on these shores."

Irakere continued to tour extensively and effectively into the mid-1980s, playing a blend of Afro-Cuban rhythms, bop, with a little orchestral music thrown in for good measure.

Linda Dailey Paulson

SEE ALSO:

CUBA; JAZZ; LATIN JAZZ.

FURTHER READING

Ayala, Cristobál Diaz. *The Roots of Salsa: The History of Cuban Music*

(New York: Excelsior Music, 1995);

Manuel, Peter, et al. *Caribbean Currents:*

Caribbean Music from Rumba to Reggae

(Philadelphia, PA: Temple University Press, 1995).

SUGGESTED LISTENING

!Afrocubanismo!;

Chekere Son; El Coco;

Homenaje a Beny Moré;

Live at Ronnie Scott's; Misa Negra.

CHARLES IVES

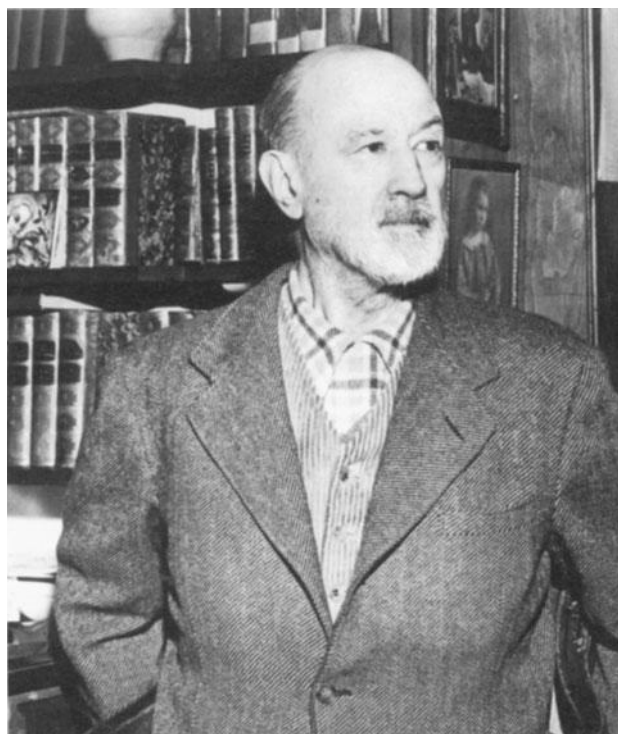
Pioneer American composer Charles Ives was the first major figure in concert music to be educated entirely in the U.S., and the first to advocate the need for an American music free from European influences. The extraordinary, if often somewhat brash, originality of his music continues to astound audiences long after it was written.

FATHER AND SON

Ives's innovative, musically rebellious spirit was inherited from his father, George Ives (1845–94) who had been a bandmaster in the American Civil War. After the war he settled in the small manufacturing city of Danbury, Connecticut, where he led a local band and a church choir, and taught music in nearby schools. George Ives's experimentation with musical forms was highly unorthodox for his time. For example, music lessons for "Charlie," born October 20, 1874, included getting his son to sing a tune in one key while George played the accompaniment in another. In the most famous of his experiments, George Ives arranged to have two brass bands marching along opposite sides of the town green, playing different tunes and finally merging in a fearsome cacophony.

By the time 20-year-old Charles began his formal musical training at Yale, his father's influence had prepared him to question the status quo, and he soon earned the wrath of Yale's conservative music faculty, especially that of his formidable tutor, Horatio Parker. George Ives encouraged his son to stand up to Parker—when the latter complained about a certain unresolved ninth in one of Ives's compositions, George wrote to Charles: "Tell Parker that every dissonance doesn't have to resolve, if it doesn't happen to feel like it, any more than every horse should have its tail bobbed just because it's the prevailing fashion." In November 1894, George Ives died suddenly; Charles, however, continued to be faithful to his father's spirit.

In 1887, Ives produced his long, rambling Symphony No. 1, which committed what was at the time one of the deadliest of musical sins—it began in



Curtis Bettmann

Charles Ives initiated the development of American music free from the constraints of the European tradition.

one key and ended in another. Another student work, the string quartet subtitled "A Revival Service," consisted mostly of American hymn tunes culled from boyhood memories, and subjected in places to some highly irreligious contrapuntal treatment, including the subversive notion of two tunes played simultaneously, simply smashed against one another. This, too, fell upon deaf ears within the university walls.

MUSICAL INSURANCE

In 1898, Ives moved to New York City and accepted a post with the Mutual insurance company. It was a fortunate move—for the rest of his life, Ives's insurance career supported him handsomely, and left him enough free time to pursue music at his own pace, although the demands of doing both took a toll on his health. By 1900, he was spending his weekends as organist at New York's prestigious Central Presbyterian Church, where his improvised reharmonisations of old hymns outraged some, but delighted others. Nearly all Ives's musical legacy was created in the 15 years from 1898 to 1913; an astounding series of works that would have to wait at least another 40 years before public performance.

In 1908, after a long courtship, Ives married Harmony Twichell. Three years later, they bought a farmhouse some miles to the north. Ives continued to pursue his insurance career on weekdays, eventually founding his own company. On weekends, Ives served as organist in several churches, but spent most of his time writing a repertory of orchestral works, chamber music, piano pieces, choruses, and songs.

Ives's varied compositions explored everything that stirred his intensely American consciousness—American music, poetry, and prose, the urban and rural landscape, and the example of 19th-century artistic revolutionaries such as the writers Ralph Waldo Emerson and Henry David Thoreau. The memory of his father's musical experiment with the two brass bands lingered in the 1908 suite, *Three Places in New England*, and in a tone-poem called *Central Park in the Dark* (1906), where the sounds of several groups of musicmakers seem to reach the audience from afar. He also responded to contemporary events and personalities. His outrage at the German invasion of Belgium in 1914 provoked his chorus "Sneak Thief," while the third movement of Orchestral Set No. 2 was inspired by the sinking of the *Lusitania* off Ireland in May 1915.

The notion of musical space fascinated Ives. In a short, now well-known, work called *The Unanswered Question* (1906), the various orchestral groups are placed at remote points in the auditorium: onstage strings sound soft chords; an offstage trumpet proposes "the perennial Question of Existence," and "flutes and other persons" move around as "the Flying Answerers."

DISSONANCE AND HARMONY

Despite his often scathing views on the European classical and Romantic repertory ("music for old ladies of both sexes"), Ives did retain something from his musical forebears, in the titling of some of the larger works: four symphonies, two piano sonatas, four sonatas for violin and piano, and two string quartets. The similarity to European models, however, ended there. In structure, the works were distinctly, even obsessively, American—folk songs, hymns, and dances banged against one another to create frightening dissonances one minute; serene, seraphic visions the next. Ives constantly revised his work, altering the harmonies of decades-old compositions and tilting them in the direction of ever more peppery dissonances and rhythmic complexity.

For most of his life, Ives remained largely unknown to the musical public. However, a breakthrough came in January 1939, when pianist John Kirkpatrick introduced Piano Sonata No. 2 to a sparse New York audience that included distinguished critic Lawrence Gilman. Gilman called the Sonata the "greatest music composed by an American ... deeply and essentially American." Suddenly Ives was in demand. In 1946 alone, New York heard the premieres of Symphony No. 3, *Central Park in the Dark*, *The Unanswered Question*, Violin Sonata No. 1, and String Quartet No. 2—all of them composed up to 40 years before.

In 1947, the Pulitzer Prize in Music was awarded to Ives for his serene Symphony No. 3. Ives was 73, virtually paralysed by a series of heart attacks over the years, ill-tempered, and nearly blind. He had stopped composing 25 years earlier when he felt that his creativity had deserted him, and, to his credit, he handed over the prize money to another composer he deemed in greater need. As his fame finally grew, he seemed to want no part of it, wearing his bitterness with some pride. As a small concession, he consented to hear Leonard BERNSTEIN's broadcast of the premiere of Symphony No. 2—in 1951, 53 years after its creation. In May 1954, Ives died due to a stroke.

Ives's volcanically energetic music stands as a synthesis of the American creative spirit: the rough-cut emotions of Whitman's lyric poetry, the mysticism of Thoreau, and the same love of the land that powered the brushes of the Hudson River School of painting.

Alan Rich

SEE ALSO:

CARTER, ELLIOTT; COPLAND, AARON; ORCHESTRAL MUSIC.

FURTHER READING

Burckholder, J. Peter. *Charles Ives and His World* (Princeton, NJ: Princeton University Press, 1996);
Lambert, Philip. *The Music of Charles Ives* (New Haven, CT: Yale University Press, 1997);
Swafford, Jan. *Charles Ives: A life with Music* (London: W. W. Norton, 1996).

SUGGESTED LISTENING

Central Park in the Dark; Concord Sonata for Piano; Five Violin Sonatas;
New England Holidays: A Symphony; Symphony No. 3;
The Unanswered Question.

MAHALIA JACKSON

More than two decades after her death of heart failure in Chicago in 1972, Mahalia Jackson is still regarded as the greatest gospel singer the world has ever seen. Her powerful blues delivery mixed the singing styles of the Baptists with the energetic music of the Sanctified Church to produce a powerful rhythm and beat. Particularly influenced by with the local Sanctified Church's use of rhythm, both in instrument and body, Jackson used these techniques to wring every bit of emotion out of a song.

Born in New Orleans, Louisiana in 1911, Mahalia Jackson was singing solos in the Plymouth Rock Baptist Church by the tender age of four, and later joined the Baptist choir at Mount Moriah Church. As she grew up, she enjoyed jazz and blues, especially the recordings of Ma RAINEY and Bessie SMITH, and was influenced by the gospel artists Roberta Martin and Willie Mae Ford Smith. In 1927, she moved to Chicago, where she joined the Greater Salem Baptist Church Choir. She found work as a domestic and a nurse, and toured the churches of the city and the surrounding areas with the Johnson Singers.

SOLO CAREER

During this time, Jackson also began to establish a solo career, singing at political rallies and in churches. After recording "God's Gonna Separate the Wheat From the Tares" for Decca in 1937, Jackson teamed up and toured with Thomas Andrew DORSEY, then the dominant figure in gospel music. Dorsey, firmly entrenched in Black Baptist singing traditions, tried to "train" Jackson who, just as firmly, resisted his efforts. During this time, Jackson qualified as a beautician to safeguard her financial future. In 1946, she signed with the small Apollo label. Her recordings for Apollo featured the simple piano accompaniment of Mildred Falls, who remained with Jackson for the next 20 years. The formula was a great success, evidenced by 1946's "Move on Up a Little Higher," which sold over 2 million copies and established Jackson as the queen of gospel. The follow-up, "Dig a Little Deeper," was also a hit, and her 1952 recording of "I Can Put My Trust in Jesus"

won the gold disc prize from the French Academy. Jackson soon made her first European tour, and during the trip made her version of "Silent Night" a best-seller in Norway.

Hailed as one of America's greatest voices, Jackson hosted and starred in her own Sunday-night CBS radio program, which premiered in September 1954. With Falls on piano, Ralph Jones on organ, and a white quartet conducted by the show's music director, Jack Halloran, Jackson began a series of broadcasts that turned her into a major star. In the same year, she began recording for Columbia Records, for whom she made 15 albums. The Columbia albums, often with the backing of strings and choirs, had a much tighter, less improvisational feel than her earlier recordings, which exuded a raw power.

STARDOM

Jackson sang with Duke ELLINGTON on his *Black, Brown, and Beige Fantasy* suite, and her later recordings covered more mainstream hymns. She even included a pop song collection, *What the World Needs Now*. She became a star on the *Ed Sullivan Show* in 1956, where she brought the studio audience to its feet, triumphed at the rain-sodden 1958 Newport Jazz Festival, and performed at one of the inaugural parties for President John F. Kennedy in 1960. Jackson became an ambassador for gospel music, and completed several more successful European tours. She also sang before Martin Luther King gave his immortal "I Have a Dream" speech in Washington, D.C., in 1963, and later at King's funeral in 1968, singing Dorsey's "Take My Hand, Precious Lord."

Donna M. Cox

SEE ALSO:

BLUES; GOSPEL.

FURTHER READING

Goreau, Laurraine. *Just Mahalia, Baby* (Berkhamsted: Lion Pub., Aslan, 1992);
Gourse, Leslie. *Mahalia Jackson: Queen of Gospel Song* (New York: Franklin Watts, 1996).

SUGGESTED LISTENING

Great Songs of America;
He's Got the Whole World in His Hand;
In the Upper Room; *Mahalia*.

MICHAEL JACKSON

Singer, songwriter, and showman Michael Jackson may well be remembered best for the huge commercial success of his 1982 album *Thriller*, which sold 40 million copies worldwide within three years of its release, becoming the best-selling recording of all time. A highly talented and successful performer from childhood, Michael's adult years became increasingly blighted by allegations about his personal life, which sometimes overshadowed his musical career.

The young Michael began public appearances at the age of just six, fronting a band made up of his older brothers Tito, Jackie, Marlon, and Jermaine—The Jackson Five. By age 12, in 1970, he was a bubblegum soul star who was also developing a successful solo career. That same year, the Jacksons topped the U.S. pop charts three times with “I Want You Back,” “ABC,” and “I’ll Be There.” In 1971–72, the teenage Michael had a run of solo hits with “Got To Be There,” “Rockin’ Robin,” and “Ben,” a movie theme and his first No. 1 hit.

Michael and his brothers came from the rough steel-mill town of Gary, Indiana, where their crane operator father, Joe, pushed their career forwards with a determination intensified by his own frustrated musical ambitions. The Jackson Five broke no musical ground, but released consistently tight, funky pop that holds up better than much of its period competition.

The Jacksons left Motown Records for Epic in 1975, replacing Jermaine, who had wed the daughter of Motown’s founder, with youngest brother, Randy. In 1978, Michael played the scarecrow in *The Wiz*—a remake of the classic film, *The Wizard of Oz*—and met legendary musician and producer Quincy JONES, who worked on the film’s soundtrack. This was the start of an artistic collaboration that vaulted the duo to the top of the pop world during the 1980s. The outstanding Jackson-Jones *Off the Wall* album, in 1979, provided a hint of glories to come—particularly the No. 1 disco smash “Don’t Stop Til You Get Enough.” With *Thriller*, their star shone even brighter, and classics such as “Beat It” and “Billie Jean” created an album that epitomised the early 1980s.



Mitchell Garber/Corbis

Michael Jackson in 1995—the one-time child star has undergone continuous self-transformation.

With success came rumours of Jackson’s personal eccentricities—a reclusive child-man, with a constantly changing appearance due to facial surgery. Allegations of child abuse in the early 1990s caused his career to nosedive, and marriage (to Lisa Marie Presley, the daughter of Elvis PRESLEY) and fatherhood were said by many to be a publicity stunt. The post-*Thriller* years saw mixed fortunes. Jackson’s business empire acquired the rights to most of the BEATLES’ songs, and he launched his own film company. His albums *Bad* and *Dangerous* sold amazingly well for anyone other than Jackson, but musically did little more than rework his old styles.

Joseph Goldberg

SEE ALSO:

DANCE MUSIC; DISCO; MOTOWN; POP MUSIC; SOUL.

FURTHER READING

Campbell, Lisa D. *Michael Jackson: The King of Pop* (Boston, MA: Branden Books, 1993);
Wilson, Mike. *Michael Jackson* (London: Hodder and Stoughton, 1997).

SUGGESTED LISTENING

Bad; *Off the Wall*; *Thriller*;
Jackson Five: *ABC*.

HARRY JAMES

Harry James's soaring, searing trumpet playing is thought by many to be one of the most distinctive sounds there is in swing music. From the unabashed romanticism of his "You Made Me Love You" (a tribute to Judy GARLAND), to the flashy virtuosity of his "Flight of the Bumble Bee," James combined a rich tone, exquisite taste, and often breathtaking technique that made him popular for five decades. "The Horn," as he was nicknamed, was a triple threat among big-bandleaders: a superb soloist, a polished showman, and a shrewd businessman. According to jazz historian Gunther Schuller, James was "undoubtedly the most technically assured and prodigiously talented white trumpet player of the late Swing Era."

Harry Haag James was born on March 15, 1916, in Albany, Georgia. His parents were both circus performers. At age seven, James started playing the drums, taking up the trumpet soon after. Settling in Beaumont, Texas, the 12-year-old Harry played trumpet in the circus band and then with various dance bands around the southwest.

In 1935 James joined Ben Pollack's big band, leaving two years later to lead Benny GOODMAN's brass section. Here he blazed his way through Goodman classics such as "Sing Sing Sing," and "Ridin' High," and in 1938 recorded a million-seller, "One O'Clock Jump." The following year James borrowed \$40,000 from Goodman to start his own big band, originally called the Music Makers. James's ensemble mixed sweet-sounding pop songs and swinging dance tunes (inspired by Duke ELLINGTON and Count BASIE) with special material showcasing Harry's masterful trumpet playing. The band racked up several hits in the early 1940s, including "Strictly Instrumental," and its signature tune, "Ciribiribin."

CROONERS AND CANARIES

In 1939, James discovered a young singing waiter named Frank SINATRA performing in a New Jersey roadhouse. According to James, Sinatra was "a very serious singer [even] then.... When he sang, he sang."

James hired Sinatra, and their first big hit together, "All or Nothing at All," was recorded in 1940 but failed to make the charts until three years later when, somewhat ironically, it was reissued during a musicians' strike. James acquired talented wartime crooners such as Dick HAYMES ("I'll Get By"), Helen Forrest ("I Had the Craziest Dream," "I've Heard That Song Before"), and Kitty Kallen ("I'm Beginning to See the Light," "It's Been a Long, Long Time"), and brilliant musicians such as drummer Buddy Rich and alto saxophonist Willie Smith.

In the 1940s and 1950s, James appeared in nearly 20 movies, most prominently *Springtime in the Rockies* of 1943 (starring Betty Grable, whom he married the following year); *Best Foot Forward* (also 1943); *Two Girls and a Sailor* (1944); and *Carnegie Hall* (1947). In *Young Man with a Horn*, a 1950 musical loosely based on the life of doomed jazzman Bix BEIDERBECKE, James dubbed the trumpet playing of star Kirk Douglas.

With the decline of big bands in the early 1950s, James disbanded his ensemble. He soon formed another band, and went on to tour and record successfully into the 1980s, dividing much of his time between residencies at major hotel and casino venues.

Harry James died of lymphatic cancer in Las Vegas, Nevada, on July 5, 1983, just a week after playing his final gig. He never lost his wit and enthusiasm, even at the end of his life; on his deathbed he quipped: "May it be simply said of me, 'He's on the road to do one-nighters with Gabriel.'"

Michael R. Ross

SEE ALSO:

BIG BAND JAZZ; DORSEY, TOMMY; FILM MUSICALS; JAZZ; POPULAR MUSIC; SWING.

FURTHER READING

Garrod, Charles, and Peter Johnston.
Harry James and His Orchestra
(Zephyrhills, FL: Joyce Record Club, 1996);
Schuller, Gunther. *The Swing Era:
The Development of Jazz, 1930-45*
(Oxford: Oxford University Press, 1989).

SUGGESTED LISTENING

*Bandstand Memories 1938-48; The Best of the Big
Bands: Harry James and His Great Vocalists;
Best of Harry James and His Orchestra.*

LEOS JANÁČEK

Czech composer Leos Janáček crafted a highly individual style from both the folk traditions of his homeland and the natural rhythms of human speech and animal sound that he heard all around him. Through many of his operatic, orchestral, instrumental, and vocal pieces, he also forged something of a distinctive Czech sound, in keeping with the nationalism of the time.

Janáček achieved most of his success and recognition toward the end of his life, especially during an extraordinary burst of inspired creativity in his 60s, when he found his true musical voice.

As well as composing, Janáček built up a solid career throughout his life as a choirmaster, teacher, organist, and conductor. He was born on July 3, 1854, in the small Moravian village of Pod Hukvaldy. The son of a choirmaster, the young Janáček's musical education started in earnest at the age of 11, when he was made a member of the choir at the Augustinian monastery in the town of Brno.

After a spell as a choirmaster and teacher at Brno, he attended the Organ School in Prague, and then the conservatories at Leipzig and Vienna.

Returning prematurely from Vienna after a dispute with his teacher, he turned again to teaching and helped to set up the Brno Organ School in 1881, where he was made director. Later, in 1919, he was appointed professor of composition at the Brno Conservatory. Between 1881 and 1888 Janáček was also the conductor of the Czech Philharmonic.

BREAKING WITH TRADITION

By the 1880s, Janáček had befriended fellow Czech composer Dvořák, had composed various works without much success, and had embarked on an odyssey to explore his native folk music. In terms of style and approach, his music falls into two basic periods—one generally traditional and conservative, the other more robust and innovative.

Around 1890, Janáček began to pull away from late 19th-century Romanticism and moved towards a style of composition that embraced Moravian folk

melodies and rhythms. His earliest work to attract any real, international attention was his beautifully melodious opera *Jenufa*. Written in 1903–04, when Janáček was 50 years old, *Jenufa* is a perfect illustration of his later style—rugged, dramatic, and firmly rooted in traditional Czech folk music.

Janáček's great love of the “raggedness” of folk music was something that he shared with the Russian composer Modest Mussorgsky.

Janáček did not always use his folk song material in an obvious way. In many of his pieces, the similarity to folk song lay in the actual structure of the melodies, in using unusual modal scales, harmonies, and forms—for example, a symmetrical (4 + 4) phrase structure played within an unsymmetrical context or background. The simplicity of the structures and harmonies in much of Czech folk music provided Janáček with the opportunity to combine these aspects in more complex ways than would have been possible with a more sophisticated source.

Another strong link with folk music is seen in the composer's use of repetition, which he employed as a structural device, compensating for his usually short melodic phrases and almost total lack of counterpoint.

EXPLORING THE SOUNDS OF SPEECH

Around the turn of the century, Janáček introduced his theory of “speech melody,” in which melody reflected the basic characteristics found in the rhythm, accent, and articulation of speech—the “speech” not just of humans but also of animals and birds. This became an important part of the composer's work and he was often to be found, notebook in hand, jotting down his impressions of any speech patterns that he heard, as well as various sounds of nature. This gave his work a fresh and natural quality and also a very distinctive Czech character, as much of his speech concept was based on the Czech language.

With the folk and speech elements in his work, Janáček caught the spirit of the times and became one of a long stream of contemporary composers who came to be known as “nationalists.” These included the Russian Rimsky-Korsakov, fellow Czechs Smetana and Dvořák, as well as the Englishman Gustav Holst and the American George Gershwin, who made use of folk-music elements to give their work a strong sense of national identity at a time when eastern Europe and the Austro-Hungarian empire were in a state of flux.

MUSICAL OUTPUT

Janáček's wide-ranging output includes the operas *Katya Kabanova* (1921), a dark and tragic story of marital infidelity; *The Cunning Little Vixen* (1921–23), which by contrast is a sunny fairy tale; and his last opera, *From the House of the Dead* (1927–28), an extraordinary story about a Siberian prison camp. Janáček's operas are not only some of his finest works, but they represent some of the most outstanding operas of the 20th century.

Apart from his operas, Janáček wrote two other important vocal works—the song cycle, *The Diary of One Who Vanished* (1917–19), for mezzo soprano, tenor, chorus, and piano, and his *Glagolitic Mass* (also known as the “Slavonic Mass” or “Festival Mass”), written in 1927. This mass is scored for solo voices (soprano, alto, tenor, and bass), chorus, organ, and orchestra, and has held onto its position as one of Janáček's most successful works.

Among Janáček's works for orchestra, two outstanding pieces have also maintained a strong position in the concert repertoire—the symphonic tone-poem, *Taras Bulba* (1918), and the *Sinfonietta* (1926). In the field of chamber music, Janáček wrote two important string quartets, one in 1923 and one in 1928, the year of his death. He also wrote a sextet for woodwind quintet plus bass clarinet in 1924, *Mládí* (*Youth*), followed a year later by his *Concertino* for piano, strings, and wind instruments.

Mládí contains some outstanding examples of Janáček's use of modes, and his theory of “speech melody”—in one part, for example, the melody sounds like a tune that young children might sing when at play. The opening movement presents a theme that is based on the whole-tone scale and employs the “tritone” interval similar to the opening of Debussy's ground-breaking *Prélude à l'après-midi d'un faune*. The prominent and unapologetic employment of the tritone was a device used by many composers around the beginning of the 20th century, mostly to give an increased fluidity to the harmonies.

Janáček found his true musical voice only in the later part of his life, when he produced work of striking verve and originality. This was something of a golden era for the composer—his opera, *Jenufa*, finally made it to the stage in Prague, the eminent musical capital, and Czechoslovakia came into being as an independent republic in 1918, finally shaking off Austrian rule. Janáček, now in his 60s, also

became deeply infatuated with a young married woman whom he had met while at a spa resort. Kamila Stosslova was 40 years his junior and Janáček's love for her fuelled much of his late-flowering musical creativity. (Janáček had married one of his own music students, Zdenka Schulzová, much earlier in life, but the marriage had been a rocky one.) Kamila was the major inspiration behind both Janáček's opera *Katya Kabanova*, and his second string quartet, *Intimate Letters*; the composer wrote around 700 letters to the object of his affection, detailing the strength of his feelings.

POSTERITY BRINGS FAME

The musical world was slow to evaluate Janáček's work—especially in the light of the pieces created during his last decade—and it was only recently that he began to take up his proper place in music history. Credit must be given to the research of Sir Charles Mackerras who, in the late 1940s as a student in Prague, prepared editions of Janáček's operas and organised premieres of the composer's work, most successfully in London. Janáček was also greatly overshadowed by the Hungarian composer, Béla BARTÓK. Both composers followed many of the same paths, but Bartók did so in a more progressive manner, especially in his use of harmony. However, the later 20th century brought a sharply renewed interest in Janáček's music and performances of his work became standard in the concert repertoire.

Richard Trombley

SEE ALSO:

OPERA; ORCHESTRAL MUSIC.

FURTHER READING

Beckerman, Michael. *Janáček as Theorist* (Stuyvesant, NY: Pendragon Press, 1994);
Vogel, Jaroslav. *Leos Janáček: A Biography* (London: Orbis, 1981).

SUGGESTED LISTENING

The Cunning Little Vixen;
From the House
of the Dead; *Glagolitic Mass*;
Jenufa: An Opera in Three Acts;
Piano Music Selections;
Sinfonietta.

MAURICE JARRE

The French-born composer Maurice Jarre, father of electronic pop performer Jean-Michel Jarre, earned himself a major place in the history of the Hollywood film score, most notably for his work on the sweeping epics of British film director, David Lean. As a highly successful commercial composer, Jarre created simple, melodic, but memorable work, while operating within the restrictive demands of the cinema, where the music must be both generally appropriate and must fit the action every second. Jarre went much further, however, creating popular music that transcended the films for which it was composed—as “Lara’s Theme,” for David Lean’s classic, *Doctor Zhivago*, shows.

Born in Lyons, France, on September 13, 1924, Jarre studied at the University of Lyons, the Paris Sorbonne, and the Paris Conservatory. During the 1950s, he built up a formidable reputation composing scores for around 40 French films, including those of director Georges Franju. His first American film score was for the war epic, *The Longest Day* (1962), and in spite of writing a successful ballet—*Notre Dame de Paris*—around this time, he decided to make the move to Hollywood and concentrate on film music.

Hollywood success was instant—Jarre won his first Oscar for scoring David Lean’s classic, *Lawrence of Arabia* (1962), and went on to score all of Lean’s films and win two more Oscars in the process, for *Doctor Zhivago* (1965) and *A Passage to India* (1984). “Lara’s Theme” from *Doctor Zhivago* was a big hit for pianist Roger Williams in 1966, just as the main theme for *Lawrence of Arabia* had been for piano duo Ferrante and Teicher. Further outstanding work includes scores for *Ryan’s Daughter* (1970, another Lean film), *Witness* (1985), *Fatal Attraction* (1987), *Dead Poets Society* (1989), and *Ghost* (1990).

One of Jarre’s hallmarks was a gift for infusing his music with evocative ethnic overtones. His scores for *Doctor Zhivago*, *Lawrence of Arabia*, and *The Year of Living Dangerously* (1983) are three major examples, where the music conjures up Russia, Arabia, and Indonesia respectively. In *No Way Out* (1987), which concerns a U.S. Government cover-up and efforts to



Hulton Getty

One of the most adaptable film music composers, Maurice Jarre wrote memorable scores for memorable movies.

shift blame to a Russian spy, the opening music—march-like in tone but with a Russian folk-song theme—hints effectively at both elements in the drama.

Jarre’s very finest work, however, is arguably for the film, *Jacob’s Ladder* (1990), a powerful drama that draws subtle, almost passive, support from the score. The music is often of a romantic, almost sentimental, style, and Jarre creates a memorable chamber-music effect from using exclusively electronic instruments. Throughout his career Jarre continued to write concert pieces, as well as opera and ballet music, and this lent his film work a depth and range that raises him above so many other film composers of the time.

Richard Trombley

SEE ALSO:

CHAMBER MUSIC; ELECTRONIC MUSIC; FILM MUSIC; OPERA.

FURTHER READING

Marmorstein, Gary. *Hollywood Rhapsody: Movie Music and Its Makers 1900–75*

(New York: Schirmer Books, 1997);

Prendergast, Roy. *Film Music: A Neglected Art* (New York: W. W. Norton, 1977).

SUGGESTED LISTENING

Dead Poets Society; *Doctor Zhivago*;

Jacob’s Ladder; *No Way Out*;

A Passage to India.

KEITH JARRETT

By the 1980s, virtuoso pianist Keith Jarrett was considered by many to be the world's greatest contemporary jazz pianist, and a huge influence on performers all over the world. Known best for his jazz work, Jarrett also proved that he was a formidable classical musician. He was famed for his truly inspired improvisations, which drew on jazz, classical, and rock traditions, as well as exploring other avenues, such as various "ethnic" styles, gospel, and blues. Jarrett showed astounding staying power, progressing from his years as a child prodigy to an adult career marked by increasing accolades from the public and professionals alike.

Jarrett was born in Allentown, Pennsylvania, on May 8, 1945. He began studying piano at the age of three, and spent his childhood and adolescence composing, touring, and giving solo piano recitals. After a year at the Berklee School of Music, Jarrett made his way to New York, where, in 1966, he joined jazz flautist Charles Lloyd's group. This brought the remarkable young performer to the attention of the international jazz world and beyond, since Lloyd was also popular at the time with rock audiences.

After forming his own quartet in 1969, Jarrett joined pioneering trumpeter Miles Davis for a year. Davis, too, was "crossing over" into the rock market with his fusion of experimental jazz and amplified rock music. In 1972, Jarrett moved on again, playing concerts consisting of solo improvisations performed on an acoustic piano, in contrast to the electronic keyboards he had previously been using. Performances consisted typically of two pieces, each lasting between 30 and 45 minutes. Jarrett would introduce a musical idea, explore it at length if it seemed fruitful, and move on to another idea if it did not.

Jarrett's style was highly distinctive—economical, and retaining a logical unity within his improvisations, however far they happened to develop. He moved from periods of tension to relaxation, developing the music to a climax and then allowing it to fall away. He was known to sing quietly to himself, make small cries, or even dance at the keyboard,

indicating just how far he "internalised" his music. Jarrett's work was part of a long and distinguished tradition of keyboard improvisation, from Frescobaldi and Couperin, on the organ and harpsichord respectively, during the 17th century, to the later improvised performances of Bach and Mozart. In the late 1980s, Jarrett recorded both Bach's *Well-Tempered Clavier Book I* and his *Goldberg Variations*.

ABSTRACT QUALITY

Jarrett's own music avoids simple categorisation. He makes distinctive use of ostinati—persistently repeated phrases or rhythms—and his melodies are often unlike conventional jazz tunes, being more abstract and ethereal in nature.

Although Jarrett often worked in a group setting over the years, it is his solo improvisations that yielded his best and most original work. An outstanding example is his 1977 album, *Staircase*, which contains a particularly good illustration of his musical fusion entitled "Hourglass." The first part of this piece is around four-and-a-half minutes long and is based on a driving, rhythmic ostinato. Part two lasts almost 14 minutes, and falls into two sections, with a brief transitional period between them. The first section is in 4/4 time, and presents a distinctive rhythmic figure; the second offers a broad, majestic melody, the simple beauty of which recalls the work of MAHLER.

The 1980s and 1990s saw Jarrett broadening his musical base much further, from playing Bach's work to creating his multi-tracked album, *Spirits* (1985), in which he played a variety of instruments. He also made a recording of his masterful *Vienna Concert* in 1991, a solo piano excursion with which this perfectionist performer felt he had truly arrived.

Richard Trombley

SEE ALSO:

BLUES; GOSPEL; JAZZ.

FURTHER READING

Carr, Ian. *Keith Jarrett: The Man and His Music* (London: Paladin, 1992).

SUGGESTED LISTENING

At the Blue Note, In the Light, The Koln Concert, Spirits, Staircase, Standards.

JAZZ

Jazz is a collective term for a variety of styles that trace their origin back to the music of African-American slaves. A distinctive jazz style first appeared in the southern U.S. at the beginning of the 20th century. Combining West African and European traditions, and using early slaves' songs and spirituals, black southerners created a new, unique music. Its main features include improvisation, syncopation—rhythm that stresses the weak beats—and melodies using “blue” notes, that is, notes of the scale that were flattened to produce a more acute sound. Jazz, blues, rhythm and blues, gospel, and rock music have no single history. They have intertwined, and continue to do so. What distinguishes jazz is that its practitioners have always looked for personal means of expression, and this has led them into intellectual musical development at a level that blues and gospel, for example, have never been able to match. However, it has also meant that jazz has often moved away from a mass audience into less lucrative areas of the market.

VAGUE ORIGINS

It is not known exactly when jazz emerged. As far back as the early 1800s, brass bands and minstrel shows (“black” revues performed by whites with blacked faces) were popular in the U.S., and by the late 1890s, Buddy Bolden’s band was playing ragtime music with improvised sections. The earliest recording, made in 1917 by the Original Dixieland Jazz Band, was, ironically, by a group of white musicians. Other leading early musicians in 1910s included Jelly Roll MORTON, Sidney Bechet, Coleman HAWKINS, and bands such as the New Orleans Rhythm Kings.

The instruments of early jazz bands were those of the New Orleans marching bands. A cornet or trumpet carried the main melody, with a clarinet and trombone supplying counter-melodies, accompanied by drums, tuba, and banjo. Other early jazz instruments include string bass, piano, and guitar.

The basic story of jazz shifts from one part of the U.S. to another. Black migration to northern factories and, in 1917, the closing down of the black New Orleans ghetto of Storyville—where jazz flourished around the

bordellos and gambling halls—helped spread this new music up the Mississippi River to St. Louis, Kansas City, and Chicago. It was in Chicago, in 1923, that King Oliver’s Creole Jazz Band made the first important recording by black musicians. King Oliver’s band included one of the most influential trumpet players to come out of New Orleans—Louis ARMSTRONG—who was a jazz star in his own right by the mid-1920s. Around the same time, legendary white cornet-player Bix BEIDERBECKE established the Wolverines, who went on to make a series of highly influential recordings. These two bands came to define the Chicago style, an approach characterised by less counterpoint and more improvised solos from front-line instruments.

The 1930s saw jazz shift to two new centres—Harlem in New York and Kansas City. The New York style, pioneered by Fletcher HENDERSON and Duke ELLINGTON, featured larger bands, elaborate written arrangements, and the frequent insertion of improvised solos. In Kansas City, Bennie Moten and Count BASIE established a looser, more bluesy, style. These two approaches became what is generally referred to as swing—a “big-band” dance music that was popular during the 1930s and 1940s, when jazz gained commercial success.

Racial prejudice at the time meant that it was the great white swing bands—led by Benny GOODMAN, Tommy DORSEY, Glen MILLER, and Woody Herman—that took centre stage. These bands had sections of trumpets, trombones, and saxophones with three or four players per section, supported by a rhythm section of drums, piano, string bass, and guitar. Commercial success was essential for the band to keep going, so they satisfied the demand for dance music and placed less emphasis on improvisation and experimentation.

FROM BEBOP TO MODAL

By the early 1940s, jazz musicians were tiring of the restrictions of the big band. At a New York nightclub called Minton’s, Charlie PARKER (saxophone), Dizzy GILLESPIE (trumpet), Thelonious MONK (piano), Charlie CHRISTIAN (guitar), and others were developing a style known as bebop. It featured small combos with a solo trumpet or saxophone, accompanied by a rhythm section that included drums, bass, guitar, and piano. Emphasis was on improvised virtuoso solos, fast tempos, complex harmonic structure, and irregular rhythmic phrasing. The music demanded much of performer and listener, its erratic rhythms were unsuitable for dancing, so bop did not gain much popularity.

The 1950s saw the genesis of another style, and a new epicentre—the West Coast. “Cool” emerged partly as a reaction against bebop, and was sparked by Miles DAVIS’s album, *Birth of Cool* (1948). Cool jazz often returned to carefully organised arrangements, with a slower, smoother feel. The idea was to create moods with a wash of sound and variations in tone colour. Lennie Tristano, Stan KENTON, and Dave BRUBECK all made major contributions to this style. Meanwhile, bandleaders such as Art BLAKEY and Horace SILVER, and soloists such as Sonny ROLLINS and Lee MORGAN, began playing a modern version of bop. “Hard bop” sounded like rhythm and blues, but with bop style improvisations, and was better for dancing than straight bebop. At the same time Davis was experimenting with more unusual scales, in the style known as “modal jazz.”

The “free jazz” of the 1960s reflected the social turbulence of the time, with musicians such as Ornette COLEMAN, Cecil Taylor, and John COLTRANE pushing the limits of melodic, harmonic, and rhythmic structure as far as they would go. This style often featured several musicians improvising together. Important features were atonality, dissonance, and emotional passion, expressed by screeches, wails, and soaring cascades of notes against an irregular but driving rhythm.

JAZZ MEETS ROCK

At the start of the 1960s no one style dominated, and every type of jazz, old and new, found a willing audience. By the end of the decade, however, jazz was facing the onslaught of rock music and was in financial trouble. Some jazz musicians responded by incorporating rock elements in their work—a fairly natural process as both genres came from the same roots—and Miles Davis set the standard for jazz-rock fusion with his 1969 recording *Bitches Brew*. The players on this album went on to lead highly influential groups. Chick COREA formed Return to Forever, Joe Zawinul and Wayne SHORTER formed Weather Report and John McLAUGHLIN formed the Mahavishnu Orchestra. Jazz rock, with its stress on amplification, electric bass, electronic keyboards, and new rhythmic structures, took jazz out of the small club and into large venues.

“World music,” bringing ethnic roots music from all over the globe, started to make itself felt during the 1980s, and exerted an influence on every musical genre. Jazz was no exception. Players from Europe and Japan—where jazz had its single biggest audience—were experimenting with all kinds of interesting ideas

with elements from African, Latin American, and Brazilian music. Many fusion players incorporated pop music in their work, creating a commercially successful style often labelled “contemporary jazz.” David Sanborn, Kenny G., Chuck Mangione, Lee Ritenour, and David Benoit found great success in this field.

AN ECLECTIC BUT PROMISING FUTURE

The 1980s saw a great diversity. No one type of jazz dominated and earlier styles resurfaced. This neo-classical trend helped to revitalise Blakey’s famous Jazz Messengers, which in turn helped to launch the careers of Branford and Wynton MARSALIS, Mulgrew Miller, Robin Eubanks, and other musicians. By the 1990s, modern jazz had become increasingly difficult to categorise. The terms “post-bop” and “modern mainstream” have been applied to musicians playing essentially a hard bop style with elements of free jazz and fusion—McCoy TYNER, Joe HENDERSON, Pat Metheny, and Keith JARRETT, among others. The New York group M-Base forged their own musical language, while avant-garde jazz artists John Zorn and Tim Berne defy categorisation. The “acid jazz” fusion with hip-hop dance represents yet another branch of a musical tradition that shows no signs of dying.

Thomas Betts

SEE ALSO:

BIG BAND JAZZ; COOL JAZZ; EUROPEAN JAZZ; FREE JAZZ; HARD BOP; MODAL JAZZ; NEW ORLEANS JAZZ/DIXIELAND.

FURTHER READING

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Nicholson, Stuart. *Jazz: The 1980s Resurgence* (New York: Da Capo Press, 1995);
Porter, Lewis. *Jazz: A Century of Change* (New York: Schirmer Books, 1997).

SUGGESTED LISTENING

Louis Armstrong: *The Louis Armstrong Legend*;
Steve Coleman: *Black Science*; John Coltrane:
Giant Steps; Miles Davis: *Birth of the Cool*;
Fletcher Henderson: *Fletcher Henderson and His Orchestra; Great Original Performances*;
Wynton Marsalis: *Black Codes from the Underground*;
Charlie Parker: *Bird: The Complete Charlie Parker on Verve*; Charlie Parker; John Zorn: *News for Lulu*.

JAZZ ROCK

Combining the rhythms and instruments of rock with the improvisation and harmonic complexity of jazz, jazz rock was often referred to as fusion, because of the way it blends these two musical genres. However, today the term fusion is used generically for the merging of jazz with any other musical style. Jazz rock had its greatest popularity and creative success during the period from 1969–1975. It enjoyed a popularity during the 1970s that jazz had not experienced since the swing era. By the end of the 1970s, the jazz rock movement had lost its momentum and lessened in importance. Nevertheless, the many fusion variations continued into the 1990s, with various groups enjoying periods of commercial success.

EMERGING FROM THE CRISIS

During the late 1960s, jazz was in crisis. Bebop, hard bop, and cool jazz styles were playing to dwindling audiences, while free jazz was not attracting many new musicians and had never had a particularly large following. Rock music was firmly established by 1967, and was experiencing phenomenal record sales. Jazz, on the other hand, was no longer trendy or hip, and young people saw it as the music of their parents. Record sales slumped, jazz clubs closed or switched to rock, and some critics were eagerly anticipating the death of jazz. During this time, even a big name like

Miles Davis was attracting only handfuls of people at his concerts. This occurred in part because jazz musicians had lost touch with their audience. Free jazz had pushed its listeners to the limit. It had more in common with 20th-century avant-garde classical music than the blues, swing, or even bebop. Musicians had a choice at the time of either staying within the older, established jazz styles or joining the avant-garde movement. Neither of these trends would help jazz thrive. A new approach was needed. Ironically, the source of this new approach was the very music that was threatening jazz with extinction.

Rock offered jazz a way of improving its commercial status. Combining the elements of jazz and rock was a natural process. They both have their roots in blues, gospel, and rhythm-and-blues (R&B) styles. Many of the younger jazz musicians of the time had started out in R&B or rock bands before moving on to jazz. Incorporating elements of rock into their music was an easy and natural transition.

As early as the mid-1960s, groups such as Free Spirits, with guitarist Larry Coryell, and Dreams, with saxophonist Mike Brecker, trumpeter Randy Brecker, and drummer Billy Cobham, had begun merging the two styles. They could not, however, claim a genuine breakthrough. Rock groups such as Blood, Sweat and Tears and Chicago Transit Authority (later renamed Chicago) adopted some jazz devices and were perceived by many to be the first jazz rock bands. However, they were essentially rock bands with a horn section playing in a jazzy style. This did not provide jazz with the answer it needed.

Trumpeter Miles Davis can be credited with defining the jazz rock movement and giving it momentum with three key albums, *Filles De Kilimanjaro* (1968), *In a Silent Way*, and *Bitches Brew* (both 1969). Davis had created a new sound by employing rock-based drum rhythms and electric-bass riffs. He also made extensive use of electronic keyboards, electric guitars, and amplified acoustic instruments. Davis found new ways of creating and releasing tensions in the music to create a mysteriously sensual atmosphere. By recapturing the broad appeal that had been so basic to early jazz, he produced commercially successful and artistically gratifying recordings. *Bitches Brew* would be Davis's highest selling album,



ReadJerns

Fusing a diverse selection of musical sources, *Weather Report* epitomised the innovative sound of jazz rock.

and his sidemen—Chick COREA, Joe Zawinul, Wayne SHORTER, John McLAUGHLIN, Tony WILLIAMS, and Larry YOUNG—would go on to lead influential jazz rock groups of their own.

Keyboardist Joe Zawinul and saxophonist Wayne Shorter formed Weather Report in 1971. They became the most enduring of the early fusion groups, recording more than 20 albums over 15 years. Their early recordings were masterpieces of collective improvisation. Solos were passed from one player to another and seamlessly woven into the arrangements. Much of Weather Report's music was infused with elements of the folk music of central Europe. During the mid-1970s, the group used elements of rock rhythms and electronic technology, a process that reached its peak in the album *Black Market* (1976), on which Zawinul played synthesizer and the electric bassist Jaco Pastorius made his debut with the group. The group continued playing and recording until 1986, maintaining an uncommonly high level of creativity and artistic integrity.

THE SECOND WAVE

One of the characteristics shared by many jazz rock musicians was a willingness to mix ethnic elements into their music. Corea was one of the most popular fusion artists of the 1970s. His *Return To Forever* ensembles created a successful blend of jazz rock with strong Latin American influences. Similarly, guitarist John McLaughlin's Mahavishnu Orchestra often incorporated the scales and asymmetrical rhythms associated with the music of India, while Herbie HANCOCK's groups displayed a strong African influence.

Englishman McLaughlin formed the Mahavishnu Orchestra in 1972, taking the title from the name given to him by his guru Sri Chinmoy. The high-energy electric music created by McLaughlin, keyboard player Jan Hammer, violinist Jerry Goodman, bassist Rick Laird, and drummer Billy Cobham, made the 1973 album *Birds of Fire* a Top 20 U.S. hit.

Spyro Gyra was the most commercially successful of the second wave of fusion groups that emerged in the late 1970s. The band was founded in Buffalo, New York, by Jay Beckenstein (saxophone) and Jeremy Wall (keyboards) in 1977. The title track of *Morning Dance* (1978) became a hit, and through the following decade, they were bill-toppers at a number of major international jazz festivals. In the 1990s, saxophonists such as Grover Washington, Dave Sanborn, and Kenny G

played a similar style of heavily-pop and R&B-infused jazz rock with soaring sax solos. This style is usually referred to as "contemporary jazz," although "instrumental pop" may be a more appropriate term.

ITS IMPACT ON JAZZ

Jazz rock has had a hugely positive impact on jazz. It revived the commercial viability of jazz by bringing composition and structure back into focus after the avant-garde period, during which improvisation was often emphasised above all else. Electronic keyboards, synthesizers, electric bass, and the amplification of acoustic instruments were new additions. These innovations have expanded the palette of sounds, textures, and tone colours available to jazz musicians. Jazz rock also provided some radical structural and rhythmic innovations, such as playing in odd meters and using a highly syncopated bass line. Many of these techniques have been incorporated into the jazz mainstream. However, much of the dynamism that was characteristic of the rhythm and front line of 1960s jazz, and the jazz rock of Miles Davis, was lost.

By the 1980s, Dizzy GILLESPIE, Buddy Rich, Stan GETZ, Freddie HUBBARD, and others had recorded in the jazz rock style, exposing a whole new audience to jazz rock and to other mainstream styles of jazz. Jazz rock and fusion continue to exist in the late 1990s, with groups such as Chick Corea's Elektric Band leading the field.

Thomas Betts

SEE ALSO:

AMPLIFICATION; BEBOP; BLUES; COOL JAZZ; GOSPEL; HARD BOP; JAZZ; ROCK MUSIC.

FURTHER READING

Coryell, Julie, and Laura Friedman. *Jazz Rock Fusion: The People, the Music* (London: Marion Boyars, 1978);
Nicholson, Stuart. *Jazz Rock: A History*
(New York: Schirmer Books, 1998).

SUGGESTED LISTENING

Chick Corea: *Return to Forever*; *The Elektric Band*;
Miles Davis: *Bitches Brew*; Herbie Hancock:
Headhunters; Mahavishnu Orchestra: *Inner*
Mounting Flame; *Birds of Fire*;
Spyro Gyra: *Dreams Beyond Control*;
Weather Report: *I Sing the Body Electric*; *Heavy Weather*.

BLIND LEMON JEFFERSON

Blind Lemon Jefferson left quite a legacy for a man whose recording career lasted just four short years. He was the first commercially successful country-blues musician, and his popularity inspired other like-minded male artists at a time when the blues was largely dominated by female singers. Jefferson's influence has been wide-ranging—his singing style, although difficult to imitate, included many of the mannerisms that came to define the blues, and his intricate guitar playing had even greater impact. Performers such as B. B. KING and LEADBELLY owe him an artistic debt, and his songs, too, have found their way into many very different performers' repertoires—Bob DYLAN's first album featured one of his compositions. The colossus of blues guitar, T-Bone WALKER, used to hang around with Jefferson during his early career and took elements of his style into electric blues in the late 1930s and 1940s. Lightnin' HOPKINS was another disciple.

LIFE ON THE STREETS

The details of Jefferson's life are shrouded in mystery. He was probably blind from the time he was born—in July 1897, in Couchman, Texas—and embarked on the life of a travelling street musician during his teenage years, playing in small Texas towns like Groesbeck, mentioned in his song "Penitentiary Blues." In 1917, Jefferson moved to the Deep Ellum section of Dallas and played on street corners for spare change, earning just enough money through tin-cup donations to support his wife and child. It was in Dallas, if not before, that he met Leadbelly, a giant of American folk music who was almost ten years older than Jefferson and who later wrote and recorded "Blind Lemon's Blues."

By the time his first blues records were released, in 1926, Jefferson was a well-known figure and his travels had taken him across vast tracts of the southern U.S. There are accounts of him performing in Oklahoma, the Mississippi Delta, Atlanta, and the Carolinas. Recommended to Paramount Records by a Dallas music store employee, he recorded both blues

and spirituals, the latter under the pseudonym Deacon L. J. Bates. Thanks to his success, Paramount started to search for other blues singer-guitarists—Blind Blake was one of their signings around this time.

HEARTFELT LYRICS

Jefferson, who recorded many of his own tunes, had a rare gift for poignant lyrics. His songs offered vivid accounts of black culture in the South, and his unusual turns of phrase passed into blues lore. Among the songs he recorded for Paramount were "See That My Grave Is Kept Clean," and "Pneumonia Blues." He also recorded a few sides for the Okeh label, including "Match Box Blues" and "That Black Snake Moan." He returned to the studio every four to eight weeks to record and was probably the biggest-selling artist in the genre during his lifetime, recording more than 100 sides in less than four years.

Much of Jefferson's appeal was his inimitable voice—high and lean but with a cutting edge. He used his voice and the guitar to create a form of call-and-response, answering each line of his vocal with a fragment on the guitar, often weaving in the cries of fieldhands and the intonations of work songs. He constructed his intricate melodic structures by using irregular phrasing that went beyond standard tempo patterns, and he performed single-string arpeggios—playing the notes of a chord, one after the other—to great effect.

There are various differing accounts of Jefferson's death in December 1929. He died in Chicago, probably in a snowstorm, and possibly from exposure or a heart attack, and his body was returned to Wortham, Texas.

Stan Hieronymus

SEE ALSO:

BLUES; FOLK MUSIC.

FURTHER READING

Cohn, Lawrence, ed. *Nothing but the Blues: The Music and the Musicians* (New York: Abbeville Press, 1993);

Oliver, Paul. *The Story of the Blues* (New York: Chilton Book Co., 1969).

SUGGESTED LISTENING

Blind Lemon Jefferson;
King of the Country Blues;
Son House and Blind Lemon Jefferson.

WAYLON JENNINGS

Along with Willie Nelson, Waylon Jennings has been one of the principal figures of country music's "outlaw" movement of the 1970s, an uprising that challenged the authority of Nashville's corporate power structure and its bland, string-heavy pop tendencies, and redirected country music towards a rougher sound. Born Wayland Arnold Jennings in June 1937, in Littlefield, Texas, he was a DJ by the age of 12 on KDOV, a radio station, and put together his first band soon afterwards. At 17 he moved to Lubbock, where he was hired to host radio station KILL's Sunday Dance party. There, Jennings met the young Buddy Holly, and their friendship spawned a professional partnership. Jennings began playing bass for Holly in 1958, and Holly played on and produced Jennings' debut single "Jolé Blon" for Brunswick Records. They also co-wrote "You're the One," a song Holly recorded as a demo before his death. Jennings was supposed to be on the flight that killed Holly in February 1959, but gave up his seat to Holly at the last minute.

Jennings moved to Phoenix after Holly's death, formed a folk country band called the Wailors, and established himself at a nightclub called JD's. He signed with A&M Records in 1964, but the resulting recordings were far slicker than Jennings liked, so he switched to RCA in 1965. His RCA recordings were largely mainstream country, and brought Jennings a hit with his own version of "MacArthur Park" (1969). His records sold in respectable numbers, but Jennings felt that the sterility of the Nashville corporate studio, along with the hired-hand nature of session players, robbed his music of its rough-hewn emotional content.

THE OUTLAW MAKES HIS MOVE

Weary from battling unhappily against the Nashville machine, Jennings appealed to RCA's management in New York to allow him to determine how his records would be produced. Jennings' first two albums under this deal, 1972's *Ladies Love Outlaws* and 1973's *Honky Tonk Heroes*, captured the rebellious, rock-influenced sound Jennings had always strived for, and presented him as a compelling new presence in

country music. Jennings' songs were a breath of fresh air and dared to explore such unfashionable themes as self-doubt, aging, and alienation.

A two-sided hit single in 1974, "Are You Sure Hank Done It This Way?"/"Bob Wills Is Still the King," and the 1976 smash album *Wanted: The Outlaws* (with Willie Nelson, Tompall Glaser, and Jennings' wife, Jessi Colter) turned Jennings and the other "outlaws" into media celebrities. The album was the first country album to go platinum officially and *Ol' Waylon* (1977) was the first platinum record by a solo country artist. From *Ol' Waylon* came the chart-topping single "Luckenbach, Texas." Other single successes, such as "I've Always Been Crazy" (1978), "Good Hearted Woman," and "Mamas Don't Let Your Babies Grow Up to Be Cowboys" (both 1978 with Willie Nelson), consolidated his position as one of the foremost country performers.

In 1980, Waylon asked the musical question, "Don't You Think This Outlaw Bit's Done Got Out of Hand?" Apparently it had, as it signalled the end of Jennings' greatest success. However, in 1985, he released the concept album *Highwaymen* with Nelson, Johnny Cash, and Kris Kristofferson, and despite heart surgery in 1988, he returned to recording with *The Eagle* (1990)—the title tune becoming the unofficial anthem for U.S. troops in the Gulf War's Operation Desert Storm. He released *Highwayman 2* in 1990.

Jennings wrote and performed, but to a lesser degree. There may have been many other more rebellious figures in popular music over the years, but the "outlaw" Jennings shook the foundations of country music, and ushered in a vein of gritty, honest songs connecting with the realities of daily life.

Greg Bower

SEE ALSO:

CHARTS; COUNTRY; NASHVILLE SOUND/NEW COUNTRY.

FURTHER READING

Jennings, Waylon, with Lenny Kaye. *Waylon: An Autobiography* (New York: Warner Books, 1996); Smith, John L. *The Waylon Jennings Discography* (Westport, CT: Greenwood Press, 1995).

SUGGESTED LISTENING

Only Daddy That'll Walk the Line: The RCA Years;
Waylon Jennings' Greatest Hits.

— ANTONIO CARLOS — JOBIM

No other Brazilian musician in the 20th century has had as profound an impact on popular music as Antonio Carlos Jobim. Jobim was at the vanguard of the *Música Popular Brasileira* (MPB) movement, a cultural and sociological revolution of artists—such as Gilberto Gil, Milton Nascimento, and others—who shared a preference for flouting musical convention. While Jobim's compositions contained elements of traditional Brazilian samba as well as classical and folk music, his strange, sophisticated harmonic sensibilities, adventurous approach to voice leading, and passion for tinkering with the traditional syntax and imagery of pop lyrics made him one of the most original and innovative musicians of his time.

Born Antonio Carlos Brasileiro de Almeida Jobim in 1927 to a family of French descent, Jobim, known to friends as “Tom,” grew up in Rio de Janeiro. Studying classical music as a boy, he developed a great love of STRAVINSKY, Chopin, DEBUSSY, and especially of the renowned Brazilian composer VILLA-LOBOS. He also enjoyed the big-band jazz of Duke ELLINGTON, Tommy DORSEY, and Count BASIE.

By the early 1950s, Jobim, proficient on guitar and piano, landed a job as musical director for Odeon Records, where he began to develop his craft in endless sessions of arranging, copying, and recording. In 1956 he worked with poet Vinicius de Moraes on the score for the film musical *Black Orpheus*. The *Black Orpheus* soundtrack helped spread the word of Jobim's talent outside the borders of his homeland.

In 1959, Jobim persuaded Odeon to release *Chega de saudade*, by the brilliant young guitarist/vocalist João Gilberto. The album featured Jobim as both composer and arranger, and helped establish what became known as *bossa nova* (new beat). Gilberto was to become widely regarded as the premier interpreter of the composer's repertoire.

BOSSA NOVA HITS THE U.S.

Jobim's music merged the sound of America's cool jazz movement of the 1950s with updated traditional samba. On a tour of Brazil in 1961, American jazz

guitarist Charlie Byrd heard the music of Jobim, and was moved to include “Desafinado” and “One Note Samba” on *Jazz Samba*, his 1962 release with American tenor saxophonist Stan GETZ. The overwhelming success of this album precipitated a New York concert at Carnegie Hall later that year, which included Jobim, Gilberto, Getz, Byrd, and Dizzy GILLESPIE. In the wake of the concert, bossa nova exploded across the U.S. Musicians were interested not only in the rhythms of Jobim's bossa nova, but also in the unusual and sophisticated harmonies of his tunes.

THE IMMORTAL “IPANEMA”

In 1964, Jobim's hugely successful single “The Girl from Ipanema” was released—the most popular song in the history of bossa nova. It was sung by João Gilberto's wife, Astrud, whose cool, vibrato-less voice floated over the breezy accompaniment of her husband's guitar and Stan Getz's breathy tenor sax. Other popular Jobim tunes included “Insensitive,” “Wave,” “Meditation,” and “Quiet Night of Quiet Stars.” The 1967 album *Francis Albert Sinatra and Antonio Carlos Jobim* combined SINATRA's balladeer stylings with the compositions and guitar work of Jobim.

Jobim's 1970s albums found him taking advantage of arranger Claus Ogerman's European musical orientation to bring out darker colours in his harmonies and musical settings, delving into art songs and impressionistic instrumentals. During the 1980s, Jobim created some of his most personal and challenging works. By the time of his death in New York City in December 1994, Jobim had earned the respect of several generations of musicians.

Jim Allen

SEE ALSO:

BRAZIL; COOL JAZZ; JAZZ; LATIN AMERICA; LATIN JAZZ.

FURTHER READING

McGowan, C., and R. Pessanha. *The Brazilian Sound: Samba, Bossa Nova, and the Popular Music of Brazil* (Philadelphia, PA: Temple University Press, 1997).

SUGGESTED LISTENING

Chega De Saudade; *Elis and Tom: Jobim and Elis Regina*; *Francis Albert Sinatra and Antonio Carlos Jobim*; *Stan Getz and João Gilberto*; *Terra Brasilis*; *Urubu*; *Wave*.

ELTON JOHN

Flamboyant pianist and singer Elton John wrote, with lyricist Bernie Taupin, some of the most memorable ballads of the pop era, including "Your Song," "Daniel," and "Candle in the Wind." Only Elvis PRESLEY had more Top 40 hits.

Elton John was born Reginald Kenneth Dwight on May 25, 1947, in Pinner, England. A musical prodigy, he began piano lessons at age 4 and won a scholarship to the Royal Academy of Music when he was 11. Six years later, he left his classical studies to play in pubs with his band, Bluesology—one-time backing band for rhythm-and-blues (R&B) singer "Long" John Baldry—while working by day for Dick James, the BEATLES' song publisher. He left Bluesology in the late 1960s, renaming himself Elton John after the first names of Baldry and of Bluesology sax-player, Elton Dean. In 1968, he and Bernie Taupin joined Dick James' new company as staff writers, producing routine pop for other singers.

John's debut album, *Empty Sky* (U.K., 1969; U.S., 1975), had little impact, but 1970 brought *Elton John*, an album that combined gospelly piano-playing, folk-rock lyricism, and pop string arrangements. It also featured "Your Song," a halting, vulnerable love song that reached the Top 10 in the U.S.

Over the next couple of years, John perfected the style that sealed his superstardom—a melodious, orchestrated blend of rock nostalgia, polished pop, and glitter-rock, all offset by Taupin's offbeat lyrics. From 1972 to 1974, John released four memorable albums, notched up ten Top 10 singles, and built a huge following. His show toured stadium and arena venues, with John dressing outlandishly and performing handstands on the piano. John capped this period by releasing the album *Goodbye Yellow Brick Road*, a classic collection that includes the Marilyn Monroe tribute, "Candle in the Wind," and the synthesizer-fuelled rock suite, "Funeral for a Friend"/"Love Lies Bleeding."

In 1976, John's popularity faltered when he spoke openly about his bisexuality, and around the same time Taupin went solo. Soldiering on, John became the first Western pop star to tour the Soviet Union, in 1979, and, the following year, performed for 400,000 people in



Neal Preston/Corbis

Elton John, in a typically outrageous sartorial display, performing in Los Angeles in 1974.

New York's Central Park. He went on to make the transition to elder statesman of pop, continuing to score hits with different writers, including Taupin, who returned on 1983's *Too Low for Zero*. "That's What Friends Are For"—a 1985 AIDS fund-raising collaboration with Dionne Warwick, Stevie WONDER, and Gladys Knight—won John a Grammy Award and, in 1994, he wrote five songs for the film *The Lion King*, whose soundtrack album topped the charts. His recording of a rewritten version of "Candle in the Wind," for the funeral of Diana, Princess of Wales, achieved huge sales in 1997. John was knighted in 1998 in recognition of his extraordinary success and his humanitarian acts, especially as a fundraiser in the fight against AIDS.

Matty Karas

SEE ALSO:

FOLK ROCK; POP MUSIC; ROCK MUSIC; ROCK'N'ROLL.

FURTHER READING

Bernardin, Claude, and Tom Stanton. *Rocket Man: Elton John from A–Z* (London: Praeger, 1996); Norman, Philip. *Elton John* (New York: Simon & Schuster, 1993).

SUGGESTED LISTENING

Don't Shoot Me, I'm Only the Piano Player; *Goodbye Yellow Brick Road*; *Greatest Hits*; *Honky Chateau*.

— LONNIE — JOHNSON

Lonnie Johnson, known both as a jazz innovator and a key figure in defining the genre of blues guitar, was greatly responsible for the shift in popular music's emphasis from the banjo to the acoustic guitar. He is also credited with being the first player to bring single-line guitar counter melodies to jazz. In the early days of blues recording, when most artists were from rural areas or small towns, Lonnie Johnson stood out as one of the few recorded blues musicians of urban origin. Unlike Blind Lemon JEFFERSON, who began recording about the same time, Johnson was not a street performer but a professional musician who recorded from 1925 until the mid-1960s. Blues legend Robert JOHNSON thought so much of Johnson's ability that he reportedly told people he was related to Lonnie Johnson.

Alonzo Johnson was one of about a dozen children born to a New Orleans family; while various birth dates have been reported, February 8, 1889 seems to be the most reliable. The first instrument he learned to play was the violin, but he soon also mastered the guitar, piano, mandolin, harmonica, and kazoo. Johnson dropped out of school when he was about 14 to concentrate on his music, and by 1910 he was frequently playing violin solo in the New Orleans' red-light district. In 1917, he toured the United States with a vaudeville show and then travelled in Europe, working revues in London. When he returned to New Orleans, he was devastated to learn that most of his family had been killed in the great influenza epidemic of 1918. He moved to St. Louis, where he worked on riverboats, and then toured during the early 1920s as a solo act.

In 1925 Johnson won a talent contest for blues singers that got him a seven-year contract with the Okeh recording company. He became the label's staff musician, cutting an estimated 130 sides during his seven years there. Louis ARMSTRONG sought him out to record several tunes, and the next year Johnson cut several sides with Duke ELLINGTON's band. Among his first original blues recordings were "Away Down in the Alley Blues" and "Stompin' 'Em Along Slow."

During the 1930s, he divided his time between recording sessions, radio work, and club appearances. Despite his prolific song output, Johnson had to take non-music jobs, often menial and physically demanding, to make a living. As a result, he made many "comebacks" during his career—for Decca in 1937, for King in 1947, and for Bluesville in 1960, but all were marked by the same timeless signature sound. Johnson's popularity was boosted in the mid-1940s, when he took up the amplified guitar and contemporary ballad style, which produced the hit "Tomorrow Night" (1948).

Johnson made a lengthy tour of Britain in 1952, but mostly lived and played in Chicago, then in Cincinnati, before settling in Philadelphia. By the end of the decade he had quit professional music and was working as a hotel janitor. A 1960s comeback to music included a European tour with the American Folk Blues Festival. In 1965, he settled in Toronto, where he was a popular figure on the club scene until his death after suffering a stroke in June 1970.

Johnson was at his best playing urban and country blues and often sang in hushed tones about the complexity of human relationships. He was the first to use his guitar as a "crying" counterpoint to lyrics, a technique elaborated on by T-Bone WALKER and B. B. KING. Johnson was a major transitional figure in American guitar styles. Everything that came before, such as complex patterns and ragtime blues, was brought together in his highly advanced style, and much that followed was a product of it. By his own count, Johnson recorded 572 songs during his long career, including basic blues, hokums, jazz instrumentals and rhythm and blues.

Stan Hieronymus

SEE ALSO:

AMPLIFICATION; BLUES; JAZZ.

FURTHER READING

Sallis, James. *The Guitar Players: One Instrument and Its Masters in American Music* (Lincoln, NE: University of Nebraska Press, 1982).

SUGGESTED LISTENING

Blues and Ballads; Idle Hours; Lonesome Road King; Losing Game; Playing with the Strings; Steppin' on the Blues.

ROBERT JOHNSON

The most mysterious man in the history of the blues is probably Robert Johnson, a musician who claimed to have sold his soul to the devil in exchange for his talent, and who died violently at an early age. The countless colourful rumours surrounding Johnson only contributed to his legend, and many consider him to be the most influential bluesman of all, helping in the complex process of transforming the old country-rooted blues of artists such as Charley PATTON into the more modern idiom of Muddy WATERS and B. B. KING. Major rock performers who owe an artistic debt to Johnson, or have recorded some of his numbers, include Eric Clapton, CREAM, Jimi HENDRIX, and the ROLLING STONES.

Robert Johnson was born on May 8, 1911, in Hazelhurst, Mississippi, and around 1918 moved to a plantation near the delta town of Robinsonville to live with his mother. Johnson went on to live a nomadic life, travelling widely under various names and rarely staying in any one place too long. He learned the harmonica as a teenager, and then followed blues guitarists Willie Brown and Charley Patton around, gleaning what he could from them. He met Son HOUSE when this charismatic Mississippi Delta blues master moved to Robinsonville in 1930, and House later recalled that musicians listening to Johnson around this time would laugh at his meagre guitar-playing abilities.

DEALINGS WITH THE DEVIL

Around 1931 Johnson left the Robinsonville area. When he returned, about a year later, his playing had improved to a miraculous degree, leading to extravagant rumours that he had made a "deal" with Satan. Johnson actively encouraged the legend, enhancing it further by writing songs about meeting the Devil, such as "Cross Road Blues" and "Me and the Devil Blues." In reality, Johnson probably derived much of his ability from emulating other musicians he had heard perform live during his travels and on records.

Johnson's guitar work was undoubtedly accomplished, especially on percussive "bottleneck" pieces (pressing a glass or metal tube hard against the strings

and sliding it up and down) that were updated reworkings of the older Delta blues of Son House and Charley Patton. Using techniques that brought to mind the blues guitar virtuoso, Lonnie JOHNSON, he managed to coax from his instrument the rich sound of guitar-piano duets or larger blues combos.

Johnson was one of the first guitarists to use his instrument as a "voice"—as one-time partner Johnny Shines recalled, "His guitar seemed to talk." Although many of his songs were based on those of other musicians, Johnson honed them until they became finely crafted poems, supported by haunting melodies and by his loud, high-pitched singing voice, with its distinctively anguished, passionate tone. Some of the themes of the songs were angry or obsessive; others had a potentially sexual edge.

GETTING ONTO VINYL

In 1936, Johnson attended an audition at Jackson, Mississippi, and soon found himself cutting records for the American Record Company—a total of 29 songs in all. The recordings brought him little reward. While Johnson was alive, only "Terraplane Blues" proved successful, selling in the region of 4,000 copies on its initial release.

Johnson's untimely death came on August 16, 1938, most likely from poisoning by a jealous husband—he was reputed to have a woman in every town. But his work has lived on in the many musicians he influenced and the songs he penned, including "Sweet Home Chicago," "I Believe I'll Dust My Broom," and "Love in Vain." In 1990, Columbia issued *Robert Johnson: The Complete Recordings*. This compilation was to sell 400,000 copies within just six months of its release.

Stan Hieronymus

SEE ALSO:

BLUES; CREAM; GUTHRIE, WOODY; ROCK MUSIC.

FURTHER READING

Guralnick, Peter. *Searching for Robert Johnson* (London: Secker & Warburg, 1990);
Palmer, Robert. *Deep Blues* (New York: Penguin Books, 1981).

SUGGESTED LISTENING

King of the Delta Blues Singers;
Robert Johnson: The Complete Recordings.

AL JOLSON

When he exclaimed: “You ain’t heard nothin’ yet,” in the film *The Jazz Singer* (1927), Al Jolson wasn’t exaggerating. The world had never heard—or seen—anyone quite like the star of this, the first talking picture.

The man who called himself “The World’s Greatest Entertainer” had begun making good on that claim two decades before *The Jazz Singer*. During the early 1900s, Jolson had been a minstrel-show sensation and in the following decade became America’s biggest stage and recording star. His trademark gimmicks included blackface makeup and making dramatic gestures such as getting down on one knee with outstretched arms, while booming out shamelessly sentimental songs. With his overpowering personality, this maniacally energetic performer set new standards as an all-round entertainer and inspired a host of younger performers, most notably Bing Crosby.

Jolson, was born Asa Yoelson, on May 26, 1886, in a log cabin on a dirt road in the village of Srednike, Lithuania. He was the fifth son of a local rabbi, and was deeply attached to his mother. After the family settled in New York City, his mother died—Asa was only eight. The shockwaves of this tragedy reverberated throughout his life and, shortly after her death, he took up singing and acting. He did so with such determination that by 1898 he had made his showbiz debut at age 12, belting out “You Are My Jersey Lilly” from the gallery of a burlesque house. Newly renamed Al Jolson, he toured with his brother Harry in a vaudeville act, and around 1902 the two began blackening their faces in the minstrel tradition.

Soon after this, Jolson performed solo as “The Blackface with the Grand Opera Voice” and in 1908 joined Lew Dockstader’s minstrel show. After two years of honing his unique act, he launched his solo career in earnest with a typically self-confident announcement in *Variety*: “You’ve never heard of me, but you will.” In 1911, he became a stage star in *Vera Violetta*, the first of ten Broadway hits over the next two decades. His first million-seller came in 1912, with “Ragging the Baby to Sleep.” “The Spaniard Who Blighted My Life”



UPI/Cortis-Beitmann

Al Jolson in a New York dressing room in 1930, applies his famous—or infamous—“Blackface” makeup.

was another great success. Jolson reached his peak of popularity starring in *The Jazz Singer*—singing “My Mammy”—and in the 1928 film, *The Singing Fool*—singing “Sonny Boy.”

Although his career declined from the late 1920s, Jolson continued to be a popular performer right up to his much-mourned death on October 23, 1950, appearing on radio, touring, and providing the vocals (mouthed by actor Larry Parks) for two blockbuster film biographies, *The Jolson Story* (1946) and *Jolson Sings Again* (1949). Jolson’s larger-than-life persona and style not only inspired other entertainers and spawned countless impressionists, but created some of the most notable songs on record, and his renditions of “Swanee” and “April Showers,” have become classics.

Terry Atkinson

SEE ALSO:

FILM MUSICALS; MUSICALS; POPULAR MUSIC.

FURTHER READING

Fisher, James. *Al Jolson*
(Westport, CT: Greenwood Press, 1994);
McClelland, Doug. *Blackface to Blacklist*
(Metuchen, NJ: Scarecrow Press, 1987).

SUGGESTED LISTENING

The Best of the Decca Years;
The Early Years, Steppin’ Out.

ELVIN JONES

One of the greatest jazz drummers, Elvin Jones first came to international prominence with the groundbreaking John COLTRANE Quartet in the early 1960s. He was known for his powerful playing style and also for his characteristic time feels—incredibly complex and polyrhythmic, but also completely swing-like. Along with drummer Tony WILLIAMS, who played with the Miles DAVIS group, Jones was largely responsible for creating a new school of modern jazz drumming built on the traditions of the bebop masters, and has influenced all subsequent generations of modern jazz, rock, and avant-garde players.

Jones was born in 1927 in Pontiac, Michigan, into a musical family that included brothers Hank (a well-known jazz pianist) and Thad (trumpeter, composer, arranger, and conductor best known for the Mel Lewis–Thad Jones Big Band). Elvin began showing up on the nearby Detroit jazz scene in the 1940s, performing at the famed Bluebird club, and worked with various leaders throughout the 1950s, including greats such as Sonny ROLLINS and Bud POWELL.

JOINING THE COLTRANE QUARTET

In 1960, Jones teamed up with saxophonist John Coltrane. Along with the other members of the Coltrane Quartet—McCoy TYNER on piano and Jimmy Garrison on bass—he now set about changing the concepts and musical vocabulary of jazz forever.

Jones's drum style was based on his polyrhythmic conception of time—the beat was stated, solid, and swinging, but with a highly elastic quality. He used cross-rhythms and multiple time signatures to great effect, within the solid framework of swinging, post-bop jazz. Some called his approach “circular,” in that every beat got an even amount of emphasis (either every beat got an accent, or no beat got an accent). The sound was modern in its complexity, yet primal in its use of tribal rhythms and 3 over 4 feels. Jones's use of triplets played “through the kit” (alternating between hands and feet) has been appropriated by succeeding generations of drummers of all styles. Jones's concept of solo drumming and distinctive

drum tuning is also of note. He was one of the few true “melodic” drum soloists, basing his improvisations on melodic as well as rhythmic ideas and working around the structure of a tune, similar to the method used by a jazz horn player or vocalist. The music was based on a formidable technique that he developed, the most significant in modern drumming, anchored in traditional snaredrum technique overlaid with independence playing among his four limbs.

Jones worked with many jazz artists following his days with the Coltrane Quartet, but he spent much of the time performing with groups under his own direction. In the late 1970s, his piano-less trio featured George Coleman on tenor saxophone and Wilbur Little on bass. Later, he concentrated on his own band, The Jazz Machine, which featured a revolving line-up of musicians and fluctuated in size between trio and quintet formats.

Key Elvin Jones recordings include works with the Coltrane group, particularly on live recordings from the early 1960s where he played with a liberating abandon. He also recorded material from his own groups, *Skyscrapers* (Volumes 1–4) and *Earth Jones*.

Jones proved that he was equally at home in a range of musical situations, from straight swing and bebop to cutting-edge modern jazz and experimental music. In the liner notes to *Earth Jones* (1982), Lee Jeske describes Jones's contribution to modern drumming in the following glowing terms: “The words ‘genius’ and ‘legend’ are bandied about too much when it comes to jazz. Similarly, the term ‘innovator’ is applied to nearly everyone who can dot an eighth note. Yet these adjectives all fit the percussive abilities of Elvin Jones like the proverbial glove.”

Gregg Juke

SEE ALSO:

HARD BOP; JAZZ; MODAL JAZZ; ROCK MUSIC.

FURTHER READING

Gitler, I. “Playing the Truth: Elvin Jones” (*Down Beat*, vol. xxxvi, no. 20, 1969, p.12); Taylor, Arthur, ed. *Notes and Tones: Musician-to-Musician Interviews* (London: Quartet, 1983).

SUGGESTED LISTENING

Brother John; John Coltrane: *The Paris Concert*; Art Pepper: *The Trip*.

QUINCY JONES

Quincy Jones was one of the greatest producers and arrangers in 20th-century music. With impeccable jazz credentials, he moved easily across gospel, jazz, pop, soul, funk, rhythm and blues, rap, and hip-hop, establishing himself as a major force in inspired fusion and crossover music, and bringing it to a wide pop audience. Also a skilled composer and trumpet player, he worked with artists from Dizzy Gillespie to Michael Jackson and Ice T, and rose steadily between the 1950s and 1980s to become one of the most commercially successful—and powerful—people in the recording industry.

CHILD PRODIGY AND CLASSICAL MUSIC STUDENT

Born in Chicago, on March 14, 1933, Jones and his family moved to Seattle when he was ten. At 12, he was in a gospel group, and two years later formed his first band with a young Ray Charles. School trumpet lessons were followed briefly by studies with the famous jazz trumpeter, Clark Terry.

A child prodigy, Jones was awarded a scholarship to what became the prestigious Berklee School of Music, beginning his studies there in 1951, and later studied arranging in Paris under the hugely influential teacher, Nadia Boulanger.

During the 1950s Jones moved to New York, where his reputation as an arranger blossomed almost immediately. He freelanced on recording sessions for Epic, Mercury, and other labels, working with artists such as Clifford Brown, Tommy Dorsey, Count Basie, and Sarah Vaughan. Jones joined Lionel Hampton's Orchestra in 1953, and became musical director of an orchestra that toured internationally with Dizzy Gillespie in 1956. He returned to New York long enough to become musical director of Harold Arlen's "blues opera," *Free and Easy* (the show's band members included Clark Terry, Phil Woods, and Budd Johnson), which involved tours of Europe in 1959 and 1960. Jones arranged songs for performers including Peggy Lee and Billy Eckstine, and conducted the Count Basie Orchestra during many joint engagements with Frank Sinatra. For much of

the 1960s, he was artistic and repertoire man for the Mercury label, where he presided over a string of chart pop hits by a range of artists.

For decades, Jones also continued to work as a bandleader, often fronting large ensembles. His own compositions were rarely exploratory, being well rooted within the framework of big band jazz, but his arrangements of jazz and popular standards were consistently exciting and inventive.

Jones' success continued into the 1970s and 1980s. He produced singers such as George Benson and Chaka Khan, and began a legendary partnership with Michael Jackson—Jones was largely responsible for Jackson's first three platinum solo albums (*Off the Wall* in 1979, *Thriller* in 1982, and *Bad* in 1987). In 1985, Jones was selected to produce "We Are the World," the benefit record for Ethiopian famine victims that became one of the biggest-selling singles of all time.

With his album, *Back on the Block* (1989), Jones was one of the first to explore the common ground between bebop and hip-hop. He brought together Dizzy Gillespie, Sarah Vaughan, Miles Davis, and Ella Fitzgerald along with Ice T, Melle Mel, and Big Daddy Kane—and was rewarded with a Grammy Award for album of the year. 1995's *Q's Jook Joint* featured star cameos from dozens of guests, including Ray Charles, Herbie Hancock, Toots Thielemans, and Joshua Redman, and Jones received another Grammy for *Miles and Quincy Live at Montreux* (1993).

Jones is also renowned for his scores for TV and film, winning an Oscar in 1967 for scoring the film *In Cold Blood*, and became co-producer of the Montreux Jazz and World Music Festival.

Chris Slawecki

SEE ALSO:

ARRANGERS; FUNK; JAZZ; POP MUSIC; PRODUCERS; SOUL.

FURTHER READING

Kavanaugh, Lee Hill. *Quincy Jones: Musician, Composer, Producer* (Springfield, NJ: Enslow, 1997);
Ross, Courtney. *Back on the Block: A Portrait of Quincy Jones* (New York: Warner Books, 1990).

SUGGESTED LISTENING

The Dude; *Miles and Quincy Live at Montreux*;
Walkin' in Space;
Michael Jackson: *Thriller*.

TOM JONES

Tom Jones's career in pop music defies categorisation. The swarthy Welsh singer with the powerful delivery continued to attract a wide variety of admirers in the music world well into the late 1990s.

Jones was born on June 7, 1940, as Thomas Jones Woodward in Pontypridd, Wales, the son of a coal miner. By 17, already a husband and father, Woodward was working odd jobs by day and singing in the pubs by night. In 1963, Gordon Mills, a musical entrepreneur, discovered Woodward performing as the leader of Tommy Scott and the Senators. Mills signed him under the name Tom Jones, and took him to London.

Jones's first single flopped, but the second, "It's Not Unusual," became a No. 1 hit in Britain and reached the U.S. Top 10. This success and the sexy image he projected, which resulted in extraordinary scenes with women throwing underwear at him during performances, assured him media attention. Jones followed the success of "It's Not Unusual" with the theme from the film *What's New Pussycat*, another huge hit that firmly established him in the U.S. But by 1966, his star was fading and even the title track of a James Bond movie, *Thunderball*, failed to make the British Top 30.

Jones's career seemed to be over, but Mills revamped his image, casting aside the tight trousers in favour of a tuxedo in order to play for a more mature, prosperous audience. The strategy worked; Jones's recording of "Green Green Grass of Home" was an enormous success and topped the charts at the end of 1966. More hits followed, including the dramatic song "Delilah," "I'll Never Fall in Love Again," "Detroit City," and "I'm Coming Home." In 1969, Mills took Jones to the U.S. to host his own television variety show, *This Is Tom Jones*. The programme featured a variety of musical guests, from Tony BENNETT and Sammy Davis, Jr., to The WHO, Joe Cocker, and Janis Joplin. The show had top ratings, and when it ended, Jones took his act to the lucrative Las Vegas circuit and other prestige nightspots. The venture proved so successful that he had no financial incentive to continue recording. Jones's story could have ended there. After Mills died in 1986, Jones's son, Mark Woodward, took over managing his father's



Neal Preston/Corbis

One of the strongest voices in pop, Tom Jones rose from humble beginnings in a poor mining town in Wales to become an enduring international performer.

career and Jones returned to recording. Soon there was a remarkable resurrection of Jones's image. First, Art of Noise, an art-house pop group, backed Jones on a recording of PRINCE's "Kiss." A collaboration with Van MORRISON that followed was received with critical acclaim. Jones hosted a television series for the British independent ITV network, and he stole the show during benefit concerts. He also appeared as himself on an episode of *The Simpsons*. In 1994 the critically acclaimed album, *The Lead and How to Swing It*, was released. Jones proved that his talent was no fluke.

In the kitsch revival of the late 1990s, Jones fitted in perfectly. His seemingly ageless sex appeal remained popular with his traditional audience and with his younger, post-funk following.

Greg Bower

SEE ALSO:

CHARTS; FILM MUSIC; POP MUSIC.

FURTHER READING

MacFarlane, Colin. *Tom Jones: The Boy from Nowhere* (New York: St. Martin's Press, 1988);
St. Pierre, Robert. *Tom Jones* (Bristol: Parragon, 1996).

SUGGESTED LISTENING

The Best of Tom Jones; *Close Up*,
Move Closer; *What a Night*.

SCOTT JOPLIN

Pianist and composer Scott Joplin is the most important single figure in classic ragtime music—a syncopated style with a “ragged,” or irregular rhythm, developed by African-Americans in the late 1800s and a major precursor of jazz. At the turn of the century, lively piano “rags” became a major craze that was effectively sparked by Joplin’s famous “Maple Leaf Rag.” Joplin helped ragtime to find greater acceptance as a musical style, and to pave the way for the birth of jazz, influencing masters such as Jelly Roll MORTON.

The “King of Ragtime” was born on November 24, 1868, in Texarkana, Texas. His mother played banjo and sang, and his railroad-worker father, a former plantation slave, was a gifted violinist. The young Scott studied piano before beginning his musical career at 14, crisscrossing the Mississippi Valley as an itinerant piano player. After staying briefly in St. Louis, Joplin settled in Sedalia, Missouri, where his rags were soon heard in brothels and piano bars all over town.

SEEKING ACCEPTANCE

In 1896 Joplin published his first work for piano, “Great Crush Collision March.” His first ragtime piece, “Original Rags,” was published three years later. Joplin also studied at George Smith College, where he committed to paper a large number of his ragtime pieces. It was highly unusual at the time for popular “roots” music such as this to be written down or formally composed, rather than simply improvised, and Joplin worked hard to widen its acceptance, as bluesy, honky-tonk, or improvised piano of the sort played by itinerant musicians was very much looked down upon by the musical establishment.

Joplin sought wider possibilities for ragtime, beyond works for solo piano, but this met with little public acceptance. His “Ragtime Dance,” first performed in 1899, was a series of staged dance pieces set to ragtime music (ragtime started its life as music for social dancing). Sadly, it was a commercial failure.

Joplin’s most important professional association was with publisher John Stark. After unsuccessfully approaching several publishers, he finally signed a

contract with Stark to publish his masterpiece, “The Maple Leaf Rag” (1899), which sold 75,000 copies of sheet music in just six months. Joplin would eventually have 50 ragtime pieces published, most between 1899 and 1913. Success prompted a newly married Joplin to settle in St. Louis, but the marriage failed and the couple separated in 1906. Joplin moved to Chicago, and then to New York, remarrying in 1909.

Joplin also composed two operas, *The Guest of Honor* (1903), which was performed only once in his lifetime, and his last great work, *Treemonisha*, which was published at his own expense in 1911.

A scaled-down version of *Treemonisha* was presented in New York in 1915, but was not well received. His disappointment at this failure, combined with declining health brought on by syphilis, led to his death in New York in 1917.

Ragtime and Joplin enjoyed a resurgence in the 1970s, due largely to the popular and successful 1973 movie, *The Sting*, which relied heavily on the composer’s work on its soundtrack.

Joplin’s ragtime pieces for piano form a remarkable body of work, sometimes compared to collections works such as Chopin’s polkas and mazurkas, or Brahms’s waltzes and intermezzi. They generally follow the classic ragtime format of one or two statements of four themes, in slightly varying sequences. Joplin’s gift is that he managed to evoke a range of different characters and moods within this potentially limiting structure. His music does not swing, and it isn’t influenced by the blues, but it retains much of the essential vitality that he learned as a teenage itinerant pianist. This syncopated liveliness was a major influence on later budding jazz players.

Paul Rinzler

SEE ALSO:

JAZZ; NEW ORLEANS JAZZ/DIXIELAND.

FURTHER READING

Berlin, Edward. *A King of Ragtime: Scott Joplin and His Era* (Oxford: Oxford University Press, 1995);
Frew, Timothy. *Scott Joplin and the Age of Ragtime* (New York: Friedman/Fairfax Publishers, 1996).

SUGGESTED LISTENING

The Elite Syncopations; Piano Music, Selections; Piano Rags by Scott Joplin; Scott Joplin.

JUNGLE

The 1990s saw countless genres and sub-genres of electronic dance music evolve, each one subtly different from the others, and each one with its own audience. Arguably the most innovative and extreme, however, was jungle.

For novices to the techno music scene, the distinction between jungle—the origins of the term are obscure—and other 1990s electronic dance styles may be hard to decipher. Generally, however, jungle is identified by its use of speeded-up hip-hop beats, irregular rhythms, and frenetic pace. Very much a British phenomenon, jungle evolved in the early 1990s when DJs began to mix breakbeats (snatches of rap rhythms) and ragga (an extreme hybrid of hip-hop and reggae) in with the hardcore house tracks that formed the basis of their sets. Gradually these DJs began to record their own songs, and a new music was born.

Initially jungle was very much an underground movement. The music mainly flourished in the illegal “raves” (parties in unlicensed venues) of London and, to a lesser extent, Bristol, and was largely ignored by both the mainstream music press and radio. However, the music found plenty of champions in the illegal “pirate” radio stations that were springing up in the inner cities. With this support, jungle quickly built up a sizeable and loyal following.

MOVING INTO THE MAINSTREAM

Jungle was growing so rapidly that it was inevitable that the music would cross over and achieve mainstream success. This happened in September 1994, when General Levy and M-Beat scored a U.K. Top 30 hit with their single “Incredible.” This was rapidly followed by the record that would cement the jungle sound in the popular consciousness. “Inner City Life,” by Metalheadz, not only proved to be a Top 10 hit, it also made a star out of Goldie, the photogenic DJ behind the project.

Goldie quickly became the public face of jungle, and could soon be found staring down from the covers of countless youth-oriented magazines. As jungle grew in popularity it also started to diversify.

Moving away from jungle’s aggressive, hard-edged sound, performers such as LTJ Bukem and Blame began to produce gentler and more atmospheric music, taking inspiration from various jazz sources. With this new style of jungle came a new name—“drum ‘n’ bass”—and a new audience. Jungle was now no longer purely the preserve of the inner-city working classes. Suddenly, jungle could be found everywhere, and was just as likely to provide the backdrop to an upmarket fashion show as to be found blasting out from an illegal “rave.” Some of jungle’s original fans were alienated by the fact that their music had been hijacked, and yet another sub-genre sprang up to cater for them: “hardstep,” a fast and uncompromising form of the music that tried to take jungle back to its roots.

Not surprisingly, artists from other genres began to experiment with jungle rhythms. The most successful group to do so was guitar band Everything But The Girl, who rejuvenated their career with the surprise hit “Waiting” (1995). Less well received were David Bowie’s dabblings in the genre: his album *Earthling* (1997) was ridiculed by both the critics and the public.

Meanwhile, real jungle artists were also having commercial success. The genre’s most visible triumph came when Bristol DJ and producer Roni Size won the prestigious 1997 Mercury Music Prize for his album *New Forms*. The award, for the best new album of the year from any musical area, cemented jungle’s new-found status. Jungle was now very much part of the mainstream.

Nick Grish

SEE ALSO:

RAGGA; RAP; REGGAE.

FURTHER READING

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Pride, Dominic. “Jungle: The Beat Goes On” (*Billboard*, April 15, 1995).

SUGGESTED LISTENING

Goldie: *Timeless*;
Logical Progression;
Roni Size and Reprezent: *New Forms*;
Routes from the Jungle;
Various artists: *Platinum Beatz*.

GUS KAHN

Gus Kahn is among America's most prolific popular song lyricists. In a career of some 35 years, his lyrical output was more than 800 songs and he wrote an average of about five hit songs each year. However, although Kahn was highly regarded in the music business, he was not particularly well known by the public.

Kahn was born on November 6, 1886, in Koblenz, Germany. His parents emigrated to Chicago in 1891, and he started writing songs in high school. After collaborating with his future wife, composer Grace LeBoy, he had some success with "I Wish I Had a Girl," in 1908.

Kahn was called "The King of Sheet Music" for a succession of popular songs circulating prior to the advent and widespread adoption of radio. He began his career by writing speciality music for vaudeville, most of his very early songs being written with the assistance of LeBoy. Although he had a light, playful way with words, Kahn was not oblivious to social issues of the day, as evidenced by his 1910 song "It's Tough When Izzy Rosenstein Loves Genevieve Malone," about Jewish-Catholic relations. His first big hit came in 1915 with "Memories," written with composer Egbert van Alstyne and he also worked with other composers including Harry Warren, Isham Jones, George GERSHWIN, and Sigmund Romberg.

PROLIFIC PARTNERSHIP

Kahn was lured to New York by Florenz Ziegfeld with promises of writing for Broadway productions. It was there that he met composer Donaldson. Kahn is best known for his collaborations with Walter Donaldson, whose glamorous, playboy lifestyle was the exact opposite of Kahn's quiet, sober family background.

Ellen Donaldson, Walter Donaldson's daughter, said in programme notes for Houston's Theater Under the Stars 1997 production "Makin' Whoopee," that the collaboration was "a lifelong friendship," which included as many golf games as songs. The lyric for "Makin' Whoopee" was considered to be one of Kahn's best.

It was Al JOLSON and Eddie CANTOR, vaudevillians turned film actors, who introduced Kahn's music to audiences beyond Chicago and New York. Cantor, star of the Ziegfeld production "Whoopee," made the transition to film with an adaptation of that musical, which was Cantor and Kahn's first film collaboration.

Movie producer Sam Goldwyn insisted on a new song for the film. Kahn and Donaldson wrote "My Baby Just Cares for Me." Legend has it that Goldwyn called the pair into his office and demanded to have a "danceable" song. Kahn is said to have simultaneously started humming the tune, grabbed Goldwyn and danced around the office. The tune was used.

It was 1933 when Kahn's career in film accelerated upon the wings of a Ginger Rogers-Fred Astaire musical, *Flying Down to Rio*. Kahn's song "The Carioca" was nominated for an Academy Award. More than 50 films, primarily MGM productions, included Kahn lyrics over a span of eight years.

The 1940s "Spring Parade" featured a second Academy Award-nominated song: "Waltzing in the Clouds," as sung by teen sensation Deanna Durbin.

Among the most enduring of his more than 800 songs are "It Had to Be You," "Makin' Whoopee," "Pretty Baby," "My Buddy," "Carolina in the Morning," "Love Me or Leave Me," "Toot, Toot, Tootsie," and "Yes Sir, That's My Baby."

"Ziegfeld Girl" would feature the last work by Kahn. In 1951, a biographical film, *I'll See You in My Dreams*, starred Danny Thomas as Kahn, and Doris DAY as his wife, Grace LeBoy. Gus Kahn died a decade earlier on October 8, 1941, in Beverley Hills, California, age 54.

Linda Dailey Paulson

SEE ALSO:

FILM MUSICALS; TIN PAN ALLEY.

FURTHER READING

Craig, Warren. *Sweet and Lowdown: America's Popular Song Writers* (Metuchen, NJ: Scarecrow Press, 1978).

SUGGESTED LISTENING

"All God's Chillun Got Rhythm";
"Someone to Care for Me";
"Toot Toot Tootsie, Goodbye"; "Ukelele Lady";
"Waiting at the Gate for Katy."

KANDER & EBB

One of the few Broadway songwriting teams to have survived from the 1960s into the 1990s, John Kander and Fred Ebb have had numerous hits on stage and screen, including *Cabaret*, *New York, New York*, and *Chicago*.

Lyricist Fred Ebb was born in 1932 in New York City. His parents' household held little in the way of music, but he fell in love with Broadway after seeing an Al Jolson musical comedy. He worked a variety of odd jobs, including bronzing baby shoes, while writing humorous verse in his spare time. A lady trumpeter friend introduced him to songwriter Phil Springer, who helped train the budding lyricist. Springer, in turn, introduced Ebb to the Brill Building, which functioned as New York's song factory in the 1950s and 1960s. One of Ebb's first assignments was writing a song for actress Judy Garland, the mother of one of the most valuable future stars of Kander and Ebb's output, Liza Minnelli.

Composer John Kander was born in 1927 in Kansas City, Missouri, to a family fond of singing. He began to study the piano at the age of six. His teacher also instilled in him a love of opera. As a young man, he moved to the East Coast. He got work subbing for the pianist in a Philadelphia preview of *West Side Story*, and was asked by choreographer Jerome Robbins to develop dance arrangements for the new Jule Styne-Stephen Sondheim musical, *Gypsy*.

A HIT PARTNERSHIP

Music publisher Tommy Valando, who published both Kander and Ebb, suggested they team up. Their first song, "My Coloring Book," became a hit for Barbra Streisand and a feature of the repertoire of other pop singers in the early 1960s. The pair's 1965 Broadway debut, *Flora the Red Menace*, featured characteristically off-beat characters and situations. The title role was sung and danced by Liza Minnelli.

The follow-up, which came a year later, was the darker *Cabaret*. It was far more successful and moved from Broadway to become Kander and Ebb's

first hit movie, starring Minnelli and Joel Gray, in 1972. Kander and Ebb had already made their Hollywood debut in 1970 with the soundtrack music for *Something for Everyone*.

MIXED FORTUNES

There followed several less successful Broadway shows and a couple of showcases for their best-known and most devoted performers. These included Liza Minnelli's *Liza with a Z* on television in 1972, and Barbra Streisand's movie *Funny Lady* in 1975. Their 1977 movie *New York, New York* starred Minnelli and Robert De Niro, and gave Frank Sinatra one of his biggest hits. Kander also provided the soundtrack for the movies *Kramer vs. Kramer* (1979) and *Places in the Heart* (1984), among others.

After a long period without a solid success, Kander and Ebb scored another hit on Broadway with the Latin American flavoured musical adaptation of *Kiss of the Spider Woman* in 1993. A few years earlier, an off-Broadway review called *And the World Goes 'Round* provided indelible and, to some, surprising proof of the breadth, passion, and talent of the low profile songwriters, drawing on their hits and on choice numbers from lesser known shows.

In 1996, a revival of *Chicago*, the pair's 1975 tale of murder and jury tampering, proved a hit, far surpassing the popularity of the original. The show toured internationally, thrusting the reticent pair back into the limelight and introducing their music to a whole new audience. In the late 1990s, Kander and Ebb continued to work together on new projects, most notably a musical entitled *Now and Then*.

Jeff Kaliss

SEE ALSO:

FILM MUSICALS; MUSICALS.

FURTHER READING

Kislan, Richard. *The Musical: A Look at the American Musical Theater* (New York: Applause Theater Books, 1995).

SUGGESTED LISTENING

And the World Goes 'Round;
Cabaret; *Chicago*; *Funny Lady*;
Liza with a Z; *New York, New York*;
Now and Then.

HERBERT VON KARAJAN

The world-renowned Austrian conductor Herbert von Karajan directed the Berlin Philharmonic Orchestra for over 30 years, making it one of the finest orchestras in the world. In addition to his tremendous schedule of concerts and opera productions during his last 50 years, Karajan made nearly a thousand recordings, both audio and video. Today, he is best known for his numerous recordings of the standard 18th- and 19th-century repertoire.

Born in Salzburg on April 5, 1908, Karajan's musical training began with piano lessons at the age of five and continued during his teenage years at the Salzburg Mozarteum, where his piano teacher encouraged him to study conducting. After graduating from Salzburg, Karajan left for Vienna, in 1926, to study both engineering at the Technical Academy of the University of Vienna and conducting at Vienna's Music Academy.

While in Vienna, the 21-year-old conductor was offered a position as principal director of a small opera house in Ulm, Germany—a position that he held for five years. It was here that Karajan's career as a conductor was launched, with a memorable performance of Mozart's opera *Le nozze di Figaro* on March 2, 1929. During this period, Karajan was challenged by having to work with an orchestra of only 26 players, instead of perhaps twice that number. Despite the limited resources, he later remarked on the importance of being able, as a young conductor, to produce major operas such as STRAUSS' *Salome* and Wagner's *Die Meistersinger* away from the intense scrutiny that inevitably surrounds a major orchestra or opera house.

NAZI AFFILIATIONS

In 1934, at the age of 26, Karajan was appointed general music director in Aachen, Germany. In order to be considered for the position, however, he had to join the Nazi party. His Nazi connections kept him working throughout the 1930s, and he made debuts with major organisations such as the Vienna State Opera, the Berlin Philharmonic, and the Berlin State Opera. After the war, however, he was forbidden to

hold a conducting position because of his former political connections. His restriction was lifted in 1947, and Karajan began to conduct and record with the London Philharmonia Orchestra, the Vienna Symphony Orchestra, and the Salzburg Festival. He also became conductor and opera producer at La Scala, Milan, establishing himself as a major interpreter of Italian and German opera. Karajan's fame spread throughout Europe, and in 1951, after conducting *The Ring* at Bayreuth, he became known as one of the foremost conductors of the works of Wagner.

In 1954, Karajan succeeded Wilhelm Furtwängler as principal conductor of the Berlin Philharmonic Orchestra—it was to be Karajan's main association for the rest of his life. Meanwhile, his artistic venues also included responsibilities as artistic director of the Salzburg Festival, director of the Vienna State Opera, and music director of the London Philharmonia Orchestra. Karajan also founded international music festivals and competitions for youth orchestras and young conductors.

Totally involved in the music, Karajan always conducted from memory and with his eyes closed, except when conducting vocal music. Praised by his critics for his well-prepared performances and for his musical perfection, he was at the same time criticised for lacking emotion. Karajan, a legendary figure in European music-making, died in July 1989, near Salzburg.

Kathleen Lamkin

SEE ALSO:

FESTIVALS AND EVENTS; OPERA; ORCHESTRAL MUSIC.

FURTHER READING

Chesterman, Robert, ed. *Conductors in Conversation: Herbert von Karajan* (New York: Limelight Editions, 1992);

Vaughan, Robert. *Herbert von Karajan: A Biographical Portrait* (London: Weidenfeld and Nicolson, 1990).

SUGGESTED LISTENING

Beethoven: Symphony No. 9;

Mahler: Symphony No. 9;

Schoenberg: *Verklärte Nacht* and *Variations for Orchestra*;

Richard Strauss: *Also sprach Zarathustra*;

Wagner: *Der fliegende Holländer*.

STAN KENTON

Stan Kenton may be the most controversial bandleader in the history of jazz, because as a pianist, composer, and showman, he inspired the most extreme critical reactions. He was a modern music master who always expanded his creative horizons and never pandered to fashion or the orthodox. And the trademarks of Kenton's progressive orchestral music—walls of brass and rhythmically daring, dramatic arrangements—changed the sound of jazz forever.

Born on February 19, 1912, in Wichita, Kansas, Stanley Newcomb Kenton was raised in Los Angeles. He originally wanted to be a baseball player, but after his mother taught him piano, he opted for a musical career instead. After graduating from high school, Kenton worked as a rehearsal pianist and arranger in southern California ballrooms until he assembled a 14-piece dance band in 1941. In 1943, he signed with Capitol Records, and at his first session recorded his signature song, "Artistry in Rhythm." The Kenton orchestra quickly became the hottest band in jazz, refining its style with hits such as "Tampico," "Intermission Riff," and "Peanut Vendor"—plus impressionistic works such as the extended Ravel-meets-jazz "Concerto to End All Concertos."

INNOVATION, EARLY RETIREMENT, AND COMEBACK

In the late 1940s, influenced by BARTOK, STRAVINSKY, and other concert-music composers, Kenton began to explore new sounds. However, in 1949, at the peak of his popularity, he shocked the jazz world by disbanding the "Artistry in Rhythm" band with this explanation: "We're nervous, sick, unhappy, and our music is going to become all of those things too." For a while, Kenton appeared to have abandoned music and planned to become a psychiatrist, but in 1950 he returned to the concert stage with a 43-piece ensemble called the Innovations in Modern Music Orchestra, which performed adventurous, avant-garde pieces such as Bob Graettinger's "City of Glass."

The first half of the 1950s marked Kenton's most creative and influential period. By 1956, he was so successful that his *Kenton in Hi-Fi* album reached the

Top 15 on *Billboard's* pop album chart. Shortly afterwards, in 1959, Kenton inaugurated the first of his "jazz clinics" at the universities of Indiana and Michigan, and launched himself on his parallel career as jazz educator and talent scout—a mission that he was to pursue with vigour until his death.

A man with great organisational skills and a larger-than-life mystique, Kenton attracted some of the best musicians in the business to his bands. The roster of musicians who passed through his organisation—Pete Rugolo, Art Pepper, Lee KONITZ, Stan GETZ, Maynard Ferguson, and many others—reads like a Who's Who of 1950s West Coast jazz.

Kenton's female singers—Anita O'Day, June Christy, and Chris Connor—were all legends, while the intricate vocal harmonies of the Four Freshmen were a major influence on the development of the BEACH BOYS sound.

No matter the personnel, Kenton's bands were always anchored by the charismatic man himself on piano. By the mid-1960s, Kenton's obsession with the "Innovations in Modern Music" approach was losing him many musicians and fans. It also nearly bankrupted him. "If I had remained with the old 'Artistry in Rhythm' sound, I would have been a millionaire many times over," he said. "I also would have been bored out of my skull." In pursuit of his vision, the seemingly tireless Kenton kept his various orchestras on the road well into the 1970s. Following a stroke, he died in New York on August 25, 1979.

Michael R. Ross

SEE ALSO:

ARRANGERS; BIG BAND JAZZ; FREE JAZZ; JAZZ; ORCHESTRAL MUSIC; RECORD COMPANIES.

FURTHER READING

- Arganian, Lillian. *Stan Kenton: The Man and His Music* (East Lansing, MI: Artistry Press, 1989);
Easton, Carol. *Straight Ahead: The Story of Stan Kenton* (New York: Da Capo Press, 1981);
Gabel, E. F. *Stan Kenton: The Early Years, 1941–47* (Lake Geneva, WI: Balboa Books, 1993).

SUGGESTED LISTENING

Adventures in Jazz; *City Of Glass*; *Fire, Fury, and Fun*; *Stan Kenton in Hi-Fi*; *West Side Story*.

JEROME KERN

Composer Jerome Kern is considered by many to be the father of the modern musical theatre. He was instrumental in linking the European operetta tradition with the modern American musical theatre. With the monumental musical *Show Boat*—considered the first truly American musical—he virtually invented the genre, making it a vehicle for the presentation of ideas and imagination. And with songs such as “All the Things You Are,” “Yesterdays,” and “The Folks Who Live on the Hill,” Kern created some of the most memorable and haunting melodies in popular music. As his *Show Boat* collaborator Oscar HAMMERSTEIN II wrote, “... he devoted his lifetime to giving the world something it needs and knows it needs—beauty.”

Born in Manhattan on January 27, 1885, Jerome David Kern was the youngest of seven children (one of only three sons who survived) of well-to-do German-Jewish parents. His doting mother gave Jerry his first piano lessons at age five and cultivated in him an early love of the musical stage. When his father insisted he join the family furniture business, Kern ordered 200 new pianos and nearly bankrupted the company. With that, his father gave in and agreed to support his budding musical career. Kern soon dropped out of the New York College of Music to study composition and musical comedy in London and Germany. Returning to New York, Kern worked as a Tin Pan Alley song plugger and rehearsal pianist, and moonlighted as a contributor to Broadway productions.

CHANGING THE BROADWAY MUSICAL

Starting in 1907 and continuing until the mid-1920s, Kern's music was featured in up to eight shows a season (often in collaboration with librettist Guy Bolton and lyricist P. G. Wodehouse) producing early hits such as “They Didn't Believe Me,” “Till the Clouds Roll By,” and “Look for the Silver Lining.” He teamed with lyricist Oscar Hammerstein II on the 1925 hit musical *Sunny*, but their greatest triumph came two years later. *Show Boat* (1927), based on Edna Ferber's novel, was the most important musical ever to open on Broadway, both in its social relevance and

dramatic impact. Instead of the curtain rising on a chorus line of scantily-clad showgirls, the two-and-a-half hour “musical play” opened with African-Americans hauling cotton bales and chanting a work song. It crumbled stereotypes by creating believable characters in a powerful story that exposed the racism of the time, and had a fully-integrated musical score with standards such as “Ol' Man River,” “Make Believe,” and “Can't Help Lovin' Dat Man.” (“Bill,” one of its most famous songs, had been cut from a 1917 Kern show, with lyrics by Wodehouse.)

As musical theatre archivist Miles Kreuger wrote, “The history of the American Musical theatre, quite simply, is divided into two eras: everything before *Show Boat* and everything after *Show Boat*.”

TURNING TO HOLLYWOOD

In 1934, Kern moved to Hollywood and wrote scores for several musicals, including *Roberta* and *Swing Time*, starring Fred Astaire and Ginger Rogers. He was awarded an Academy Award in 1936 for “The Way You Look Tonight,” from *Swing Time*, and again in 1941 for “The Last Time I Saw Paris,” from *Lady Be Good*. Kern was about to begin work on a new musical based on the life of Annie Oakley (which became *Annie Get Your Gun*) when he collapsed on a New York City street. He died of a cerebral haemorrhage on November 11, 1945. *Till the Clouds Roll By*, a lavish movie musical set around Kern's life and works, was produced by MGM in 1946.

Michael R. Ross

SEE ALSO:

FILM MUSICALS; MUSICALS; OPERETTA; TIN PAN ALLEY.

FURTHER READING

Bordman, Gerald. *Jerome Kern: His Life and Music* (Oxford: Oxford University Press, 1990);
Freedland, Michael. *Jerome Kern* (New York: Stein and Day, 1981);
Kreuger, Miles. *Show Boat: The Story of a Classic American Musical* (New York: Applause, 1995).

SUGGESTED LISTENING

Erroll Garner Plays Gershwin and Kern;
Kern Goes to Hollywood;
Marni Nixon Sings Classic Kern;
Peggy King Sings Jerome Kern; *Show Boat*.

ARAM KHACHATURIAN

Aram Khachaturian was a leading Soviet composer whose compositions were inspired both by the great Russian music tradition and the idioms of his native Armenian folk music. While his parents came from Armenia, he himself was born, on June 6, 1903, in Tbilisi (formerly Tiflis), the capital of neighbouring Georgia.

The young Khachaturian began his musical training by playing the tenor horn in the school band. He also taught himself to play the piano, so that when the family moved to Moscow in 1920 (in the early days of the Soviet Union), he was able to gain admittance to the Gnesin Music Academy. There he studied the cello before entering composition classes. In 1929 he enrolled in the Moscow Conservatory, where he studied composition with the composer Nicolay Myaskovsky.

INTERNATIONAL RECOGNITION

Khachaturian's first compositions included a trio for violin, clarinet, and piano, and his Symphony No. 1 (which he dedicated to the 15th anniversary of the founding of the Soviet Armenian Republic). Then, in 1936, he had his first acknowledged success with his Piano Concerto, which was played and acclaimed far beyond the borders of the Soviet Union. Soon afterward, in 1940, he wrote his Violin Concerto, which was almost equally successful and gained international recognition. From then on, Khachaturian was acknowledged to be one of the Soviet Union's most prominent musical figures, composing, teaching, and serving on various official boards and committees of the Communist Party.

In 1942, when the Soviet Union was fighting for survival against Hitler's onslaught, Khachaturian struck just the right note with his ballet *Gayane*. The story centred on a young Soviet heroine, Gayane, who lived and worked on a collective farm. The ballet was a tremendous morale booster, and it included the famous and rousing "Sabre Dance." Such timely patriotism, however, did not save Khachaturian from political trouble soon after World

War II. In 1948, at the height of Stalinist repression, he was accused, together with eminent colleagues including Dmitry SHOSTAKOVICH and Sergey PROKOFIEV, of "formalism"; that is, of writing music that was considered too advanced or difficult for the masses to enjoy.

REGAINING ARTISTIC FREEDOM

Khachaturian returned to favour in 1954 (after Stalin's death), when he wrote the score for another ballet, *Spartacus*, this time inspired by the gripping historical story of the gladiator-slave who led a revolt against the Roman Empire. It earned the composer a Lenin Prize to add to his list of official honours.

Khachaturian also wrote film scores, taught composition, and became an orchestral conductor. He toured Europe and Latin America, and in 1960 made the first of several visits to the United States, where he conducted his own music. He died in Moscow on May 1, 1978, at age 75.

As a composer, Khachaturian never forgot the folk melodies and rhythms of Armenia, with their exotic echoes of Asia and the Middle East. He combined these with his own great gift for melody and brilliant orchestration. Despite the complaints of his political foes back in the tyrannical days of Stalin, his music is seldom if ever too technically advanced for the average music-lover. His best known piece, the breathtaking "Sabre Dance," richly deserves its worldwide popularity.

Alan Blackwood

SEE ALSO:

BALLET AND MODERN DANCE MUSIC; CHAMBER MUSIC;
FILM MUSIC; ORCHESTRAL MUSIC.

FURTHER READING

Yuzefovich, Victor, with Nicholas Kournokoff,
and Vladimir Bobrov, trans.
Aram Khachaturian
(New York: Sphinx Press, 1985).

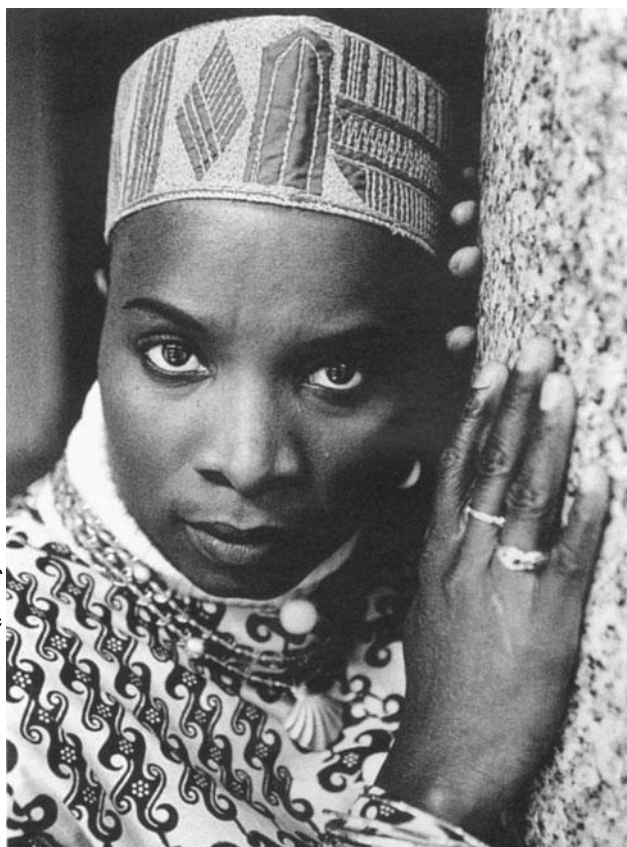
SUGGESTED LISTENING

Double Fugue for String Quartet;
Piano Concerto;
Sabre Dance,
Sonata for Solo Viola;
Sonatas for Violin and Piano;
Spartacus, Violin Concerto.

ANGÉLIQUE KIDJO

Angélique Kidjo is a West African singer and songwriter whose penchant for fusion has made her a commercially successful global crossover artist. The “African funk diva of world music” mixes traditional rhythms with Western electronic dance sounds, attracting criticism from African music “purists” and praise from dance-hall patrons worldwide.

One of nine children, Kidjo was born in 1960 in Ouidah, the voodoo centre of Benin. Her musician father owned a photography store and her mother ran a ballet troupe, in which Kidjo acted and danced from the age of six. As a child, she sang both voodoo-influenced folk music and church music, and sang along to BEATLES songs, adding her own lyrics in her native language of Fon. In her teens, she moved on to performing with her older siblings in the Kidjo Brothers Band, and later joined the group Sphinx. By the age of 20, she had become one of Benin’s few professional female vocalists, recording for Benin radio, and with several local hits to her name.



Paul Bergey Neufjens

In 1983, Kidjo left the artistic constraints of Benin’s dictatorship for the vibrant, experimental music scene of Paris. Originally studying law, she soon undertook formal studies of French song and classical music. Her two years of jazz training under singer Joy Kane are credited with cultivating her strong, low voice, and fine-tuned precision and rhythm. Within five years Kidjo climbed from backing singer to leader of her own band. In 1987, she met Jean Hebrail, her future husband and co-producer. By the end of the 1980s, she had toured West Africa with Radio France, cut several albums, and opened for her role model, Miriam Makeba, in South Africa.

Kidjo’s international stardom came in 1991, when Mango Records released *Logozo*, an album featuring her with jazz fusion artists including Ray Lema, Wall Badarou, and Branford Marsalis. Kidjo’s songs deal with love, poverty, nationhood, and oppression, melding traditional African sounds with reggae, jazz, hip-hop, and more. Apart from her own albums, Kidjo has lent her vocals and percussion to artists like King Sunny Ade and Jean-Luc Ponty. In 1996, she returned briefly to Benin to record rural drummers as backing for her album *Fifa*.

Kidjo still sings in her native dialect, *Fon*, a tonal language that necessarily influences the melody. “My art is about bringing people together,” she says. “It doesn’t matter what language you speak. The emotion is something beyond your brain.” In mid-1998, she released *Oremi*, the first album of a proposed musical trilogy exploring the African roots of New World black music.

Brett Allan King

SEE ALSO:

AFRICA; FUNK; REGGAE.

Benin’s exotic export Angélique Kidjo combines an immensely powerful voice with an uncompromising attitude that has earned her the nickname “she devil.”

FURTHER READING

Ewens, Graeme. *Africa O-Ye*
(London: Guinness Publishing, 1991).

SUGGESTED LISTENING

*Ayé; Fifa;
Logozo; Oremi.*

ALBERT KING

Albert King was a unique guitar stylist who had a strong influence on almost every blues-rock electric guitar player from the 1960s onward. He produced his distinctive sound playing left-handed—holding his Gibson “Flying V” guitar upside-down with the strings set for a right-handed player. He did not use a plectrum, a pick to pluck the strings, and often played with his thumb across the fingerboard. Guitarists such as Eric Clapton, Jimi HENDRIX, Stevie Ray Vaughan, Jimmy Page, and Mike Bloomfield all imitated King’s guitar style, particularly his single-string soloing and bending technique. Atlantic Records producer Bob Porter said, “Nobody could bend a string like Albert King.” King was unusual in becoming an overnight success among white audiences in 1968, but continued to record songs that were popular with the African-American market. He had several rhythm-and-blues hits in the late 1960s, including “Think Twice Before You Speak,” “Born Under a Bad Sign,” and “Cold Feet.”

Albert Nelson King was born April 25, 1923, in Indianola, Mississippi, one of 13 children. He grew up in the Mississippi and Arkansas deltas, singing in church and learning to play the “diddley bow” at home: “I used to put me a strand of wire up-side the wall, and put a brick at the bottom and a bottle at the top to tighten it,” he said. “I’d play and take another bottle to slide up and down the wire.”

FOLLOWING THE LEGACY OF BLUES

King claimed he had seen Blind Lemon JEFFERSON play in Forest City, Arkansas, when he could not have been more than six years old, since Jefferson died in 1929. He cited Jefferson and T-Bone WALKER, who learned directly from Jefferson, as his major influences. King moved to Gary, Indiana, in 1950, and for a short time played his other instrument, drums, behind bluesman Jimmy REED.

In 1953 he sang and played guitar on his first solo recordings, “Bad Luck Blues” and “Be on Your Merry Way” for Parrot Records, but left when it became evident he was not going to be paid for his efforts.

He then recorded for the Bobbin and King labels in St. Louis, registering a minor hit with “I’m a Lonely Man” in 1959, and reaching No. 14 on the R&B charts in 1961 with “Don’t Throw Your Love on Me So Strong.” King began recording for the Stax label in 1966, and found there a backing band to complement his style in Booker T and the MGs. While at Stax he recorded two of his best-known songs, “Born under a Bad Sign” and “The Hunter,” which became standards for blues-based rock bands, and which were popularised by the British groups CREAM and Free. The success of King’s collaboration with The MGs led to a wider audience, stepping into the rock spotlight in 1968, when he opened for John Mayall (of the British band Bluesbreakers) and Jimi Hendrix.

A FORMIDABLE CONTENDER

A large man at 6 feet 4 inches in height, and weighing 250 pounds, King sang with a confident, smoky voice. He had a dynamic stage presence that found favour with rock audiences, and he was also happy to participate in improvised performances with guitarists who wanted to trade licks. Mike Bloomfield recalled, “I remember seeing him and B. B. King jam at the Fillmore, and Albert cut B. B. to death... it sounded like bombs exploding.”

His third album, *Live Wire/Blues Power*, recorded live in 1968, became a rallying cry for new blues fans. King recorded with the St. Louis Symphony the following year and continued to be a headliner at music festivals around the world during the 1970s and 1980s. Despite never quite achieving the recognition enjoyed by B. B. King, Albert is still cited as an inspiration among established and aspiring guitarists. He died of a heart attack on December 21, 1992.

Stan Hieronymus

SEE ALSO:

BLUES; JAZZ; LED ZEPPELIN; ROCK MUSIC.

FURTHER READING

Davis, Francis. *The History of the Blues* (New York: Hyperion, 1995).

SUGGESTED LISTENING

Blues at Sunrise; Born Under a Bad Sign; Door to Door; Let's Have a Natural Ball.

B. B. KING

One of the best-known and best-loved blues musicians, B. B. King is a musical ambassador who has been spreading the blues gospel worldwide for nearly 50 years. He is also a highly respected and influential guitarist.

Riley B. King was born on September 16, 1925, near Itta Bena, Mississippi. He bought his first guitar at age 12, and sang spirituals with gospel groups as a teenager. After a period in the military, King moved to Memphis, where he lived with and learned from his cousin, country blues singer and guitarist Bukka White. King was particularly taken with White's slide-guitar playing, but found he was unable to emulate it with the usual steel or glass device, so he learned to create the slide sound by using his fingers. "I was looking for ways to let my guitar sing," King said, explaining his technique. "I wanted to sustain a note like a singer. I wanted to phrase a note like a saxist. By bending the strings, by trilling my hand ... I could achieve something that approached a vocal vibrato." The technique that King developed as a consequence contributes to the fluid quality of his playing. He has a warm, deep, singing voice, and the jazz influence is apparent in both his guitar work and his use of brass instruments and saxophones in his band.

RADIO BLUES BOY

In 1948, King got a job singing and playing in a commercial on Memphis's WDIA radio station. He moved up to DJ, calling himself "Riley King, the Beale Street Blues Boy," later shortened to "Blues Boy King," then simply "B. B."

King played the club scene at night, and on one such night in an Arkansas club in 1949, an event occurred that has remained significant for King. Two men fighting over a woman named Lucille knocked over a kerosene heater, setting the club on fire. King fled, then ran back inside to rescue his guitar. He has named his guitars Lucille ever since.

King scored his first rhythm-and-blues (R&B) chart hit with "Three O'Clock in the Morning." When it reached No. 1 early in 1952, he embarked on a tour

that has effectively never ended. Between 1951 and 1968 King had 31 R&B hits—but success did not come without a great deal of hard work. He averaged more than 300 performances a year for many years, mostly playing clubs, roadhouses, and large urban theatres that catered to African-Americans.

BLUES MEGASTAR

King then became a regular at rock concerts and festivals during the blues revival of the late 1960s, when white guitarists, such as Eric Clapton and Mike Bloomfield, began promoting him. Several rock bands started to include King songs in their repertoires, finding that he and other blues artists such as Willie Dixon and namesake Albert King, had a treasure-trove of material. King's most famous song, "The Thrill Is Gone," was a pop hit in 1969. Since then he has become world famous, appearing on television numerous times, playing on six continents and receiving dozens of awards and honours, including seven Grammy Awards.

King has released more than 70 albums throughout his career and still performs about 250 nights a year. He owns a string of nightclubs, and a line of products bears his name. Despite achieving fame and fortune, King is known for his warm and generous personality, both on and off stage. He remains a consummate entertainer who projects dignity and showmanship in his performances. More than most musicians, he deserves to be called "the king of blues."

Stan Hieronymus

SEE ALSO:

BLUES; CREAM; HOOKER, JOHN LEE; ROCK MUSIC; SOUL.

FURTHER READING

Danchin, Sebastian. *Blues Boy*

(Jackson, MS: University Press of Mississippi, 1998);
King, B. B., and David Ritz. *Blues All Around Me: The Autobiography of B. B. King* (New York: Avon, 1996);
Sawyer, Charles. *B. B. King: The Authorised Biography* (Poole: Blandford, 1981).

SUGGESTED LISTENING

Best of B. B. King Vols. 1 and 2;
Live at the Apollo ... with the Philip Morris Superband;
Live at the Regal; *There Must Be a Better World Somewhere*.

CAROLE KING

Carole King has been one of the most prodigious talents among the singer-songwriters of the early 1970s. Her 1971 album, *Tapestry*, stayed at No. 1 on the pop charts for 15 weeks, and remained on the Top 100 until 1977, spending longer in the charts than any other album ever recorded by a female artist. The success of *Tapestry* is a fair reflection of the lasting richness of its 12 songs, several of which are considered rock classics.

Born Carole Klein on February 9, 1942, in New York, King was able to play the piano by the age of four. She began songwriting in the late 1950s and while at Queen's College in New York, she met another songwriter, Gerry Goffin, who would become her first husband. She first achieved public prominence in 1959, when her former boyfriend Neil Sedaka had a Top 10 hit with "Oh! Carol," a song penned in tribute to her. Her reply, "Oh! Neil," was less successful, but in 1961 she teamed up with Goffin and together they wrote "Will You Still Love Me Tomorrow?"—a clever distillation of the romantic insecurity that the two felt for each other. The song was the first of many hits for the King/Goffin songwriting partnership during the 1960s and reached No. 1 on the pop charts when performed by the Shirelles. During this period, King also produced several solo singles: in 1962, "It Might As Well Rain Until September" proved that she could write successfully on her own.

Although King and Goffin proved to be very successful as a songwriting duo, sadly their marriage failed. In 1967 King and Goffin split up, and King chronicled the end of their relationship in the hit song, "The Road to Nowhere."

SUCCESS ON HER OWN

It was only in 1970, however, that King began to effect the major transition from being a successful songwriter to becoming a successful performer. Following her divorce from Goffin, she moved to Los Angeles and in 1970 she recorded her debut album, *Writer: Carole King*. Later that same year, she

recorded the album *Tapestry*, which featured outstanding songs such as "I Feel the Earth Move," and "(You Make Me Feel) Like a Natural Woman."

King's voice was plain, almost flat, especially when compared with other female vocalists' interpretations of her songs—for example, Aretha Franklin's magnificent 1967 recording of "Like a Natural Woman." Yet King compensated with a rare depth of feeling and earthiness. And unlike many other singer-songwriters, she combined the introspection of the period with the liveliness of funky arrangements—as on "I Feel the Earth Move"—or true soulfulness, as on "Home Again."

POP MUSIC WITH MEANING

King's piano-playing gave her music a light, ethereal feel, while her background in writing hits in the 1960s had made her less wary of commercialism and catchiness than were her contemporaries. Her evocative, vivid portrayals of coming to terms with the new fluidity of relationships in the "permissive" society of the early 1970s also struck a deep chord with listeners. King's *Tapestry* album sold 15 million copies around the world. *Music* (1971), its follow-up, and *Wrap Around Joy* (1974) also topped the album chart. *Wrap Around Joy* featured backing vocals by King's daughter, Louise Goffin, who in 1981 released an album under her own name.

King made an important contribution towards ensuring that women would be treated seriously as top-grade songwriters. *Tapestry*, in particular, marked a watershed in the evolution of songwriting, and defined a new kind of female sensibility in rock.

Graham McColl

SEE ALSO:

MOTOWN; SINGER-SONGWRITERS; SOUL.

FURTHER READING

Schutz, Susan Polis, ed. *You've Got a Friend: Poetic Selections from the Songs of Carole King* (Boulder, CO: Blue Mountain Press, 1978);
Taylor, Paula. *Carole King* (Mankato, MN: Creative Education, 1976).

SUGGESTED LISTENING

Her Greatest Hits;
Music; *Tapestry*;
Wrap Around Joy.

FREDDIE KING

Freddie King, nicknamed “the Texas Cannonball,” was a pioneering blues guitarist who became a major influence on rock guitarists, especially in the British blues boom of the 1960s. His muscular, gut-level playing style breathed modern life into blues standards and rhythm-and-blues (R&B) singles alike.

King was born Billy Myles on September 30, 1934, in Gilmer, Texas. Family legend holds that he picked cotton in order to earn money to buy a guitar at the age of six. His mother, Ella Mae King, and an uncle, Leon King, taught him the rudiments of the instrument, and he grew up listening to blues guitarists and to blues saxophonist, Louis Jordan.

CHICAGO INFLUENCES

In 1950, Myles (as King was then known) arrived with his family in Chicago, where he would sneak into the blues clubs to hear Muddy Waters’ band. Eventually, he found work in a steel mill and was jamming in blues clubs at night. At the age of 17, he bought an electric guitar and began to learn pointers from other guitarists, developing a style that was a blend of country and urban blues. “I picked up the style between Sam Lightnin’ Hopkins and Muddy Waters, and B. B. King and T-Bone Walker,” he said. “That’s in-between style; that’s the way I play, see. So I plays country and city.” From Jimmy Rogers, the second guitarist in Waters’ band, Myles learned to play with two picks—a steel fingerpick on his index finger and a plastic thumbpick.

During the next few years, Myles was to play with Memphis Slim, La Vern Baker, and Willie Dixon as well as Muddy Waters. When El-Bee released Myles’s first single, “Country Boy,” in 1957, backed with “That’s What You Think,” he had taken his mother’s maiden name as his surname. The newly named King signed with Cincinnati’s King-Federal Records in 1960, and in August of that year, he recorded “Hideaway,” a blazing instrumental that crossed over to the national pop charts in 1961. In all, King recorded 77 sides for King-Federal, including around 30 instrumentals and several big R&B hits such as “Have You Ever Loved a Woman?” which was later covered by one of King’s

greatest long-term admirers, Eric Clapton. In 1961, King made the R&B charts six times and the pop charts three times. He toured extensively from 1960 to 1963, playing colleges and parties. His danceable instrumentals appealed to white teenagers, while blues and R&B fans favoured songs like his “She Put the Whammy on Me.” King’s popularity began to fade in the mid-1960s, however, with the result that the King-Federal label dropped him. He then moved to Dallas, but with the blues revival in the late 1960s in the U.K., King’s star was once again on the ascendant. His music was covered by bands such as Chicken Shack, while John Mayall featured one of his songs on each of his first three albums with the Bluesbreakers. King took advantage of this Blues revival to tour Britain, which he did to much acclaim in 1969.

In 1970, Leon Russell signed King to Shelter Records, which led to regular concert dates and renewed interest in his skill as a vocalist as well as an instrumentalist. During this time, he managed to build up a more mainstream white rock audience, which was to be the largest following of his career. He played the Fillmore in New York in 1971, and his performance was one of the highlights of the 1972 Ann Arbor Blues Festival. In 1974, he signed to the RSO label and cut an album called *Burglar* in England with the help of Eric Clapton, followed by *Larger Than Life* in the following year.

Suffering from ulcers and heart trouble, King died at age 42 on December 28, 1976, in Dallas, having played his last concert just three days before. To the end, his 1970s performances were intense, loud, and aggressive. “He would hit these high notes and just wail on ‘em, and it was like, ‘Whoa, man, I’m gonna fall off my stool any minute now!’” recalled Mike Kennedy, his drummer in the mid-1970s.

Stan Hieronymus

SEE ALSO:

BLUES; RECORD COMPANIES.

FURTHER READING

Davis, Francis. *The History of the Blues* (New York: Hyperion, 1995).

SUGGESTED LISTENING

Best of Freddie King; Just Pickin’; The Texas Cannonball 1934–76.

THE KINKS

The British rock group the Kinks created some of the most memorable singles in the rock idiom, and two of the definitive rock albums of the 1960s, *Something Else* (1967) and *The Kinks Are the Village Green Preservation Society* (1968).

The Kinks were formed in 1963, and included vocalist Ray Davies (b. June 1944), his brother, guitarist Dave Davies (b. February 1947), bassist Pete Quaife (b. December 1943), and drummer Mick Avory (b. February 1944). Ray and Dave remained with the band right into the 1990s, while the other members of the group changed during the intervening decades.

The strength of the Kinks was in the songwriting skill of Ray Davies, lead singer and guitarist. His cameos of swinging London stripped away much of the shallow glamour of the era. Songs such as "Dedicated Follower of Fashion" focused on the flimsy values of the narcissistic followers of "the scene," while others, such as "Waterloo Sunset," celebrated ordinary urban life. Davies's clearly enunciated lyrics, and his wistful wonder at the simple pleasures of life, proved irresistible. While many of his contemporaries embraced late 1960s trends, Davies sang nostalgically of "morning dew, fresh air, and Sunday school."

CHART SUCCESS

The band first hit the pop charts in 1964 with their third single, "You Really Got Me," a spiky burst of rhythm and blues (R&B) that many see as a precursor to heavy metal. The record made the U.S. Top 10 and was a British No. 1. The follow-up, "All Day and All of the Night," also made the Top 10 in both countries. Between 1965 and 1967, the band began to move away from straightforward R&B toward a more reflective, melodic style. Nevertheless, they remained one of the biggest pop acts in Britain, where ten Kinks' singles made the Top 10, among them "Everybody's Going to be Happy," "Set Me Free," and "Till the End of the Day." In America, however, "Tired of Waiting for You" was the band's only other Top 10 hit during the decade.

HARD TIMES

Toward the end of the decade, the Kinks' commercial fortunes started to wane. With the rock audience increasingly demanding extravagant showmanship, the band's understated music was beginning to appear unfashionable. Despite great critical acclaim, the album *The Kinks Are the Village Green Preservation Society* (1968) failed to sell, while its successor, *Arthur or The Decline and Fall of The British Empire* (1969), also proved to be a commercial flop. Although they are now afforded classic status, these two albums marked the beginning of a fallow period in the group's career.

It was not until the late 1970s that the band's fortunes began to pick up. The albums *Sleepwalker* (1977) and *Misfits* (1978) were both critical and commercial successes. Meanwhile, many new wave and punk bands openly cited the Kinks as an influence, and both the Jam and the Pretenders recorded new versions of Kinks songs.

The revival in the group's fortunes continued, and in 1982 they scored a hit on both sides of the Atlantic with the single "Come Dancing." The band remained popular on the concert circuit throughout the rest of the decade, and in 1990 were inducted into the Rock and Roll Hall of Fame. They were only the fourth British group to be afforded the honour, after the BEATLES, the ROLLING STONES, and THE WHO.

Always known for his talent as a wordsmith, Ray Davies underlined this reputation in August 1998 with the publication of *Waterloo Sunset*, a collection of short stories based on his songs.

Graham McColl

SEE ALSO:

BRITISH BEAT MUSIC; BRITPOP; HEAVY METAL; ROCK; SINGER-SONGWRITERS.

FURTHER READING

Marten, N., and J. Hudson. *The Kinks: Well Respected Men* (Chessington: Castle Communications, 1996);
Savage, Jon. *The Kinks: The Official Biography* (London: Faber, 1984).

SUGGESTED LISTENING

Kinda Kinks; *The Kinks Are the Village Green Preservation Society*; *Misfits*; *Sleepwalker*; *Something Else*; *The Ultimate Collection*.

OTTO KLEMPERER

The conductor Otto Klemperer is best remembered today for his intellectual interpretations of the classical and romantic repertory, which includes works of Beethoven. His first interest, however, was the music of the 20th century, and he rose to fame as a conductor of contemporary opera.

Klemperer was born in Breslau, Germany, on May 14, 1885. By the age of five he was taking piano lessons from his mother, a professional pianist and composer, and at age 16 went to study at the Frankfurt Conservatory. When his teacher, James Kwast, took up a new post in Berlin, Klemperer followed him. It was here in 1905 that he first met Gustav MAHLER, an encounter that was to have an important influence on his career. Mahler became Klemperer's mentor, employing him as a choral conductor and recommending him to the Prague Opera Company, where Klemperer led works from the Italian and German repertory.

In 1910, Klemperer moved to Hamburg, where he conducted the city's premiere of Mahler's Symphony No. 4 to critical acclaim. Scandal erupted in 1912 when Klemperer embarked on an affair with the singer Elisabeth Schumann; her husband responded by slashing the conductor with a whip one night when he appeared on the podium. The lovers eloped, though they were soon to separate, and Klemperer had to find new work. He became deputy to Hans Pfitzner, his first composition teacher, at the Strasbourg Opera. Full directorships followed at Cologne (1917–24) and Wiesbaden (1924–27).

By this time Klemperer had become firmly established as one of the leading German conductors of his generation. In 1927, he was given charge of the Kroll Opera in Berlin, a new government-sponsored venture dedicated to the performance of recent and contemporary music. In the four short years of the Kroll's existence, a plethora of new works was produced, including Kurt WEILL's *Rise and Fall of the City of Mahagonny*, Igor STRAVINSKY's *Oedipus Rex*, Paul HINDEMITH's *Cardillac*, and LEOS JANÁČEK's *House of the Dead*. It was an impressive achievement, and

of great significance both to Klemperer's career and to the development of 20th-century opera. The Kroll Opera was forced to close in July 1931, because of the combination of economic difficulties and pressure from right-wing extremists.

TAKING REFUGE IN THE U.S.

The Nazi rise to power made it imprudent for Klemperer, born a Jew (although as an adult converted to Catholicism), to remain in Germany. He emigrated in 1933, going first to Switzerland and then to the United States, where he became director of the Los Angeles Philharmonic. During this period he also studied composition with Arnold SCHOENBERG, another European refugee, whose operas he had conducted at the Kroll.

An operation for a brain tumour in 1939, although successful, forced Klemperer into semi-retirement, and he did little conducting for several years. In 1947, he returned to Europe to conduct the Budapest Opera. Budapest could not give him the artistic freedom he had enjoyed in Berlin and Los Angeles, however. He resigned after three years, appearing internationally as a guest artist until the London Philharmonia Orchestra hired him in 1955 as principal conductor.

Klemperer retired in 1972 and died in Zurich, Switzerland, on July 6, 1973. His recordings remain textbook examples for conductors, emphasising the form and structure of the work, rather than exploiting the music's virtuoso and programmatic elements.

Jane Prendergast

SEE ALSO:

FURTWÄNGLER, WILHELM; OPERA; ORCHESTRAL MUSIC; TOSCANINI, ARTURO.

FURTHER READING

Heyworth, Peter. *Otto Klemperer: His Life and Times* (Cambridge: Cambridge University Press, 1996).

SUGGESTED LISTENING

Beethoven: *Complete Symphonies*; *Fidelio*;
Brahms: Symphony No. 3;
Mahler: *Das Lied von der Erde*;
Symphony No. 2; Symphony No. 4;
Mozart: *Don Giovanni*;
Schoenberg: *Verklärte Nacht*.

ZOLTAN KODÁLY

Zoltan Kodály was one of the two most important figures in Hungarian music during the 20th century (the other was his friend and colleague, Béla BARTÓK). Kodály was born on December 16, 1882, in the town of Kecskemét, about 50 miles south of Budapest. His father was a country stationmaster, and so Kodály grew up in the Hungarian countryside. He also grew up in a musical household—his father was a keen amateur violinist and his mother played the piano and sang. Young Zoltán learned to play both the piano and the violin, plus the cello and viola. He was soon playing in the school orchestra, singing in the church choir, and beginning to compose.

In 1898, when Kodály was 15, his Overture in D Minor was played at a local school. In 1900, he went to Budapest to study at the university, but he also enrolled in the Academy of Music. There he studied composition with the German composer Hans Koessler, who was head of the composition department. Kodály was soon devoting all his time to music, graduating from the Academy five years later. He then joined up with his friend and contemporary, Béla Bartók, to travel around Hungary and neighbouring Romania to record and preserve the folk songs and dances, so that this rich musical heritage would not be lost.

THE FOLK TRADITION

These collecting tours were to continue for decades, and all Kodály's music is steeped in this folk idiom. In 1907, at the age of 24, he was awarded a professorship at the Academy of Music, which gave him the time and opportunity to compose. The first work to earn him recognition at home and abroad was the *Psalmus hungaricus*, written to celebrate the 50th anniversary, in 1923, of the creation of Budapest as the nation's capital. For this work he set to music a 16th-century religious and patriotic poem, relating to Hungary's plight under Ottoman Turkish rule.

In 1926, Kodály wrote an opera, *Háry János*, based on the adventures of the legendary folk hero of the title. Some of the music from *Háry János* is best

known as a very popular orchestral suite. The orchestral suite opens with a famous "sneeze," which means, according to Hungarian folklore, that the tale must be true (although, in fact, it is all complete fantasy). Kodály's score also includes a part for the cimbalon, a traditional Hungarian type of stringed dulcimer played with small hammers. Three other orchestral pieces—the *Dances of Marosszék* (1930), the *Dances of Galánta* (1933), and the *Peacock Variations* (1939)—typify Kodály's folk-inspired style.

CEASELESS ACTIVITY

Kodály was extremely active in other ways. His professorship entailed many teaching commitments, and he also worked tirelessly to raise the level of music awareness throughout Hungary, organising music festivals, visiting schools, and conducting choirs. He travelled widely, too, visiting the United States, among other countries. In 1946, he attended an international conference of writers and composers in Washington, D.C., and at a later date gave lessons and concerts at Dartmouth College. His own country honoured him with a seat in the National Assembly. Foreign honours included the gold medal of the London Philharmonic Society, and an honorary degree from Oxford University.

Throughout his long life (he died in 1967, age 85) Kodály continued to compose. His works are all richly melodic, and always rooted in the folk music of Hungary. In the words of Béla Bartók, they are "the most perfect embodiment of the Hungarian spirit."

Alan Blackwood

SEE ALSO:

FOLK MUSIC; OPERA; ORCHESTRAL MUSIC.

FURTHER READING

Lendvai, Erno. *The Workshop of Bartók and Kodály* (London: Kahn & Averill, 1983);
Young, Percy M. *Zoltán Kodály: A Hungarian Musician* (Westport, CT: Greenwood Press, 1976).

SUGGESTED LISTENING

Duo for Violin and Violoncello; *Dances of Galánta*; *Háry János*; *Minuetto Serio*; *Peacock Variations*; Sonata for Violoncello Op. 8.

LEE KONITZ

Jazz saxophonist Lee Konitz was among the art form's most inspirational practitioners, and is considered one of the foremost saxophonists of the so-called "cool" school of jazz in the 1950s.

Konitz was born in Chicago on October 13, 1927. His first instrument was the clarinet, but he was pre-eminently an alto saxophone player. He met Lennie Tristano, a blind jazz pianist, in Chicago in the 1940s and first studied with him at age 15. Under Tristano's tutelage, Konitz developed a unique solo style.

It was with Tristano that Konitz matured musically. His distinctive playing was characterised by very long, smooth lines with vibrato-less sound, and a thin, uninflected tone. His style has been compared to Lester YOUNG, but was seemingly untouched by the overpowering influence of Charlie PARKER, the dominant saxophonist and jazz musician of the bebop era. That is not to say that Konitz did not respect Parker. Konitz reportedly said of their wholly different styles, "I tried to play bebop, but it was too hard."

Associated with numerous "cool jazz" artists, he was noted for his work with Warne Marsh, tenor sax player and another student of Tristano, Gerry MULLIGAN and Claude Thornhill. Konitz worked on Miles DAVIS's exemplary *Birth of the Cool* project. He appeared on many other Davis recordings from 1948 to 1951.

Davis, in a 1955 *Down Beat* interview, said of Konitz, "I like the way he plays. With a different rhythm section, he swings—in his way. Sure, there are different ways of swinging. You can break phrases and you can play 7- or 11-note phrases like Lee does, and they swing, but you can't do it all the time."

Pianist Bill EVANS, also in a *Down Beat* interview, said he was impressed by Tristano, but more with the trio of Konitz, Marsh, and Tristano. Evans acknowledged this tie by recording with the saxophonists.

EUROPEAN JAZZ

From 1951 onward, Konitz recorded prolifically, primarily in Europe, and continued working in an orchestral setting. He joined Stan KENTON in 1952, then, in 1954, he worked with Tristano yet again. His

sax artistry came to maturity in the late 1950s, and this is considered by some critics to be the period of his best work. His later work shows a variety of emotions expressed by the sound quality alone.

Konitz moved to California in 1962, then returned to New York in 1964, ready to resume his career. He taught and recorded sparingly. Konitz emerged in the mid-1960s experimental jazz scene, working with Paul and Carla Bley, but soon rejected the avant-garde and began teaching private lessons by tape. His obscurity continued, thanks to the emergence of jazz rock in the 1970s. A resurgence of interest in Konitz began in the late 1970s, and in the 1980s, he began teaching master classes at Temple University. He also recorded in small groups, usually quartets and duets, with musicians including Harold Danko, Fred Hersch, and the pianist Michel Petrucciani, who began touring with Konitz in Europe at age 18. He continued performing throughout the 1990s with musicians including the guitarist Bill Frisell. Konitz recorded, but even more importantly he reissued and re-recorded music he had created with Thornhill, Davis, and other artists in the 1950s, now to be enjoyed by a new generation of jazz aficionados.

Linda Dailey Paulson

SEE ALSO:

BEBOP; COOL JAZZ; EUROPEAN JAZZ; HARD BOP; JAZZ.

FURTHER READING

Enstice, Wayne and Paul Rubin. *Jazz Spoken Here: Conversations with Twenty-two Musicians* (Baton Rouge, LA: Louisiana State University Press, 1992);
Giddins, Gary. *Riding on a Blue Note: Jazz and American Pop* (Oxford: Oxford University Press, 1981);
Nicholson, Stuart. *Jazz: The 1980s Resurgence* (New York: Da Capo Press, 1995).

SUGGESTED LISTENING

Jazz Nocturne; *Lee Konitz Duets*; *Lee Konitz Nonet*; *Live at the Half Note*; *Subconscious-Lee*; *Yes Yes Nonet*;
Miles Davis: *Birth of the Cool*;
Charlie Haden, and Brad Meldau: *Alone Together*;
Lennie Tristano: *The New Tristano*;
Wheeler, Holland & Frisell: *Angel Song*.

SERGEY KOUSSEVITZKY

Conductor of the Boston Symphony Orchestra for 25 years, Russian-born Sergey Alexandrovich Koussevitzky was a vital, flamboyant figure in 20th-century music. His influence on American concert music is difficult to overestimate.

Koussevitzky was born in Vishny-Volochok, Tver, Russia, on July 26, 1874. His father and three brothers were all musicians, and the young Sergey learned to play several instruments. He entered the Moscow Philharmonic Music School at age 17, and began to study the double bass under Joseph Rambusek.

Koussevitzky first won fame in Europe as a soloist on the bass in the early 1900s. Since the bass was rarely heard as a solo instrument, he often performed transcriptions of pieces written for other instruments, as well as some short pieces of his own. In collaboration with Russian composer Reinhold Moritsevich Glière, he wrote a concerto for double bass, which he premiered in Moscow in 1905.

In the same year, Koussevitzky married heiress Natalie Ushkov. With her money he launched his career as a conductor in 1908 by hiring the Berlin Philharmonic to make his debut. The following year he founded a publishing house (Editions Russes de Musique) and his own orchestra, both of which vigorously promoted the works of Russian composers.

After the Russian Revolution of 1917, Koussevitzky conducted the State Symphony Orchestra for a few years. He then lived briefly in Berlin, Rome, and Paris, where he was active as a promoter of new music. With a recruited orchestra, he gave the first performance of Mussorgsky's *Pictures at an Exhibition*, for which he commissioned RAVEL's orchestration, and a performance of Honegger's *Pacific 231*.

In 1924, he moved to the United States and began his 25-year career as conductor of the Boston Symphony Orchestra (BSO). In his new post he continued to promote new compositions. His first season in Boston included the premiere of the Organ Symphony by 24-year-old American composer, Aaron COPLAND, and for the 50th anniversary of the BSO in 1931 he commissioned works by STRAVINSKY, HINDEMITH, PROKOFIEV,



Hulton-Deutsch Collection/Corbis

The flamboyant conductor Sergey Koussevitzky, shown in a relaxed mood studying a musical score.

Copland, GERSHWIN, and ROUSSEL. During the 1930s, Koussevitzky expanded the BSO's season to include summer concerts in the Berkshire mountains, in western Massachusetts. Here in 1940 he founded the Berkshire Music Center (also known as Tanglewood), which was used both for BSO concerts, and as a summer music school for talented students.

During his time with the BSO, Koussevitzky commissioned dozens of works, including Benjamin BRITTEN's *Peter Grimes*. Some works he commissioned directly, others through the Koussevitzky Music Foundation.

Although sometimes criticised for his non-traditional approach to the classics, Koussevitzky remained until his death in 1951 one of the most influential conductors in the world. As a tireless promoter of new works, he had a profound effect on the century's music.

Jim Whipple

SEE ALSO:

FESTIVALS AND EVENTS; ORCHESTRAL MUSIC.

FURTHER READING

Dickson, Harry Ellis. *Gentlemen, More Dolce Please!* (Boston, MA: Beacon Press, 1974);

Shore, Bernard. *The Orchestra Speaks* (Freeport, NY: Books for Libraries Press, 1972).

SUGGESTED LISTENING

Koussevitzky Conducts American Music;
Koussevitzky Conducts Stravinsky and Mussorgsky-Ravel;
Koussevitzky Vol. 1. Glinka, Scriabin, Mussorgsky.

FRITZ KREISLER

Fritz Kreisler had the distinction of being known as “king of the violin” among a generation that included eminent performers such as Mischa Elman, Efrem Zimbalist, and Jascha HEIFETZ. Kreisler’s legacy includes classic recordings of the Mendelssohn, Brahms, and Beethoven concertos, as well as sonatas performed with the pianist Sergei RACHMANINOV.

Kreisler was born in Vienna, on February 2, 1875. He began studying the violin at age four, and at age seven entered the Vienna Conservatory. He graduated two years later (the youngest person ever to do so), with a gold medal. Kreisler then moved to the Paris Conservatory where, in 1887, at age 12, he shared the *premier prix* (first prize). At age 14, Kreisler embarked on an extended tour of the U.S., with the eminent virtuoso Moriz Rosenthal as his accompanist. His Boston and New York debuts were received without fanfare, however. He returned to Vienna to complete his academic education, and for a while contemplated a career in medicine. Eventually, he decided to pursue music, and his debut with the Berlin Philharmonic in 1899 launched his international performing career.

AN ECCENTRIC ON THE VIOLIN

In 1910, Kreisler performed the premiere of Edward ELGAR’s Violin Concerto, an event that marked his growing international prominence; by 1914, he was considered the preeminent violinist of his generation. At its peak, his performing schedule encompassed 200 concerts a year, prompting his friend and colleague, Rachmaninov, to joke that “Fritz gives so many concerts he does not need to practice.” Indeed, an enduring aspect of the Kreisler legend is his open indifference toward practicing and his “divine carelessness for all matters technical,” in the words of the violin teacher Carl Flesch. Anecdotes abound about Kreisler’s tendency to warm up not prior to a concert, but during its first ten minutes.

With the onset of World War I, Kreisler was mobilised for military service with the Austrian army, and was later wounded on the Russian front. Following his discharge he moved to the U.S., the homeland of his

wife, Harriet Lies. By 1917, anti-German feeling had grown so great in the U.S. that Kreisler was forced to cease concert appearances there. After World War I, he based himself in Berlin for a number of years, but left Germany when Hitler annexed Austria in 1938. Kreisler took up permanent residence in the United States in 1939, and later became a U.S. citizen.

Kreisler’s cadenzas for the major violin concertos have become standards. He also composed a number of operettas and works for violin and a string quartet. His graceful *Liebeslied* and *Liebesfreud* embody the charm of old Vienna. He also wrote some pastiche works, such as the *Praeludium and Allegro*, *Chanson Louis XIII*, and *Pavane*, which he originally presented as newly discovered manuscripts by 18th-century composers. In 1919, he achieved success on Broadway with his operetta, *Apple Blossoms*.

TRAGIC END TO A FAMOUS CAREER

A calamitous accident occurred in New York City in 1941, when Kreisler was hit by a truck on Madison Avenue and lapsed into a prolonged coma. The resulting physical trauma damaged both his hearing and eyesight, but he courageously returned to the concert stage a year later. Kreisler performed his final Carnegie Hall concert in 1947, and spent his last 15 years in quiet retirement. He died in New York City on January 29, 1962.

Kreisler is remembered for the irresistibly personal quality of his playing, which combined power and sincerity with charm and elegance. His moving interpretations of the violin repertoire have been preserved on historic recordings between 1904 and 1946. They remain touchstones of the violinist’s art.

Rachel Vetter Huang

SEE ALSO:

CHAMBER MUSIC; MENUHIN, YEHUDI.

FURTHER READING

Lochner, Louis P. *Fritz Kreisler*
(St Clair Shores, MI: Scholarly Press, 1977);
Sachs, Harvey. *Virtuoso*
(London: Thames and Hudson, 1982).

SUGGESTED LISTENING

Fritz Kreisler Plays Kreisler, Mendelssohn and Bruch concertos; Mozart and Bach concertos.

KRIS KRISTOFFERSON

The songwriting talents of Kris Kristofferson changed the face of country music in the 1970s, at a time when most records coming out of Nashville were sterile and overproduced. His raw, street-poet sensibilities helped give birth to the "outlaw country" movement, which included innovative artists such as Willie Nelson, Billy Joe Shaver, and Waylon Jennings. He also developed a movie career, becoming an international film star.

Kristofferson was born in Brownsville, Texas, on June 22, 1936, the son of an air force general. His father's occupation meant that the young Kristofferson spent much of his life moving from one place to another. When his family lived in the south, he developed an interest in country music, particularly in the work of Hank Williams.

In 1958 Kristofferson won a Rhodes scholarship to Oxford University, where he began developing his songwriting talents. Returning to the U.S. in 1960, he initially joined the army but left five years later to pursue a songwriting career in Nashville.

SONGWRITING SUCCESS

Kristofferson's big break as a songwriter came in 1969 when Johnny Cash recorded Kristofferson's "Sunday Morning Coming Down," which became a No. 1 hit. Kristofferson recorded his first album, for Monument Records, in 1970 (*Kris Kristofferson*, later re-titled *Me and Bobby McGee*). It contained classics such as "Help Me Make It Through the Night," which also became a No. 1 country hit for Sammi Smith that same year; and "Me and Bobby McGee," a million-copy seller for Janis Joplin in 1971. "For the Good Times," another song from his debut album, earned Kristofferson a Grammy for Best Country Song in 1971, and was recorded by everyone from Frank Sinatra to Al Green.

The year 1971 also saw Kristofferson begin his movie career, when he appeared in *Cisco Pike*. He continued to appear in movies throughout the 1970s, including *Pat Garrett and Billy the Kid*, co-starring Bob Dylan (1973); *Bring Me the Head of Alfredo*

Garcia (1974); and *Alice Doesn't Live Here Anymore* (1975). In 1973, Kristofferson married singer Rita Coolidge, with whom he recorded three albums. The first, *Full Moon* (1973), won the pair a Grammy for "From the Bottle to the Bottom." The following year they recorded *Breakaway*, whose "Lover Please" earned yet another Grammy.

Kristofferson's co-starring role with Barbra Streisand in *A Star Is Born* (1976) won him international acclaim. In the wake of the movie's success he began to concentrate more intensely on his acting career, starring in highly popular productions such as *Semi-Tough* and *Convoy*. In 1979 he and Coolidge divorced, and Kristofferson released *Shake Hands with the Devil*. This album and its follow-up, *To the Bone* (1980), were his last for Columbia, who had bought out Monument some years before.

While Kristofferson scored minor chart hits throughout the 1980s, his popularity had largely ebbed. His material took on a more radical political bent: he spoke out against U.S. policies in Latin America and dealt with other issues on *Repossessed* (1986) and *Third World Warrior* (1990). The 1980s also saw the birth of the Highwaymen, a country supergroup that included Kristofferson, Willie Nelson, Johnny Cash, and Waylon Jennings. The Highwaymen went on to record three albums.

While Kristofferson's star burned most brightly in the early years of his recording career, he continued to be an influential figure in country music. His impact was felt in the work of artists such as Lyle Lovett and k. d. lang, singers who buck tradition in the quest for new horizons in country.

Jim Allen

SEE ALSO:

COUNTRY; FOLK MUSIC; NASHVILLE SOUND/NEW COUNTRY; SINGER-SONGWRITERS.

FURTHER READING

Kalet, Beth. *Kris Kristofferson* (New York: Quick Fox, 1979).

SUGGESTED LISTENING

Jesus Was a Capricorn; *Me and Bobby McGee*; *A Moment of Forever*; *Shake Hands with the Devil*; *The Silver Tongued Devil and I*; *Surreal Thing*.

FELA KUTI

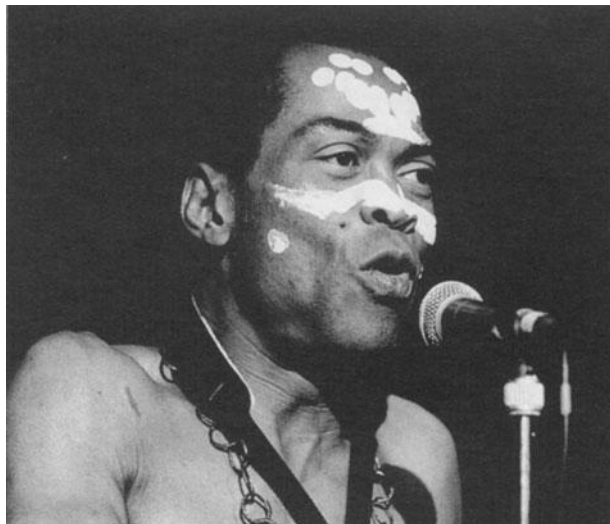
Fela Anikolapu Kuti was as much a political figure in Africa as he was a musical one. His talents as a singer, composer, songwriter, and musician earned him worldwide acclaim. With his politically charged music, however, Kuti also pointed a finger at oppressive governments and fought for basic civil rights.

Fela Anikolapu Kuti was born on October 15, 1938, in Nigeria. Kuti's father was a Protestant missionary, while his mother was politically active in the Nigerian nationalist movement. The young Fela was thus exposed to a variety of influences. However, there was no ambiguity in the fact that he loved to sing, and music became his passion. Kuti's first experience in performance was under the direction of Victor Olaiya, a singer whose special style of music—highlife jazz—was becoming extremely popular across Africa. Fela joined Olaiya's Cool Cats as a singer, but continued with his studies. In 1958, Kuti moved to London to attend medical school, but quickly changed tack and enrolled at London's Trinity College of Music instead. There, he studied theory and the trumpet for four years, and formed his first band, Koola Lobitos.

Kuti returned to Nigeria in 1962, briefly working for Nigerian Broadcasting before dedicating himself full-time to music. Mixing Afro-beat styles with reworked standards and his own politically oriented music, he began to attract the attention of fans, as well as that of government officials who objected to Kuti's highly politicised lyrics.

In 1969, Kuti ventured to America where he became strongly influenced by the U.S. civil rights movement. On returning to Nigeria, he formed a cooperative called the Kalakuta Republic. He also opened a club called the Shrine and recorded numerous albums, including the Afro-beat classic *Shakara* (1972).

Kuti's constant attacks on government abuse and corruption made him a hero throughout West Africa, but brought him major trouble. The military set fire to Kuti's Kalakuta Republic compound in 1977 and everything was destroyed. Undeterred, Kuti continued to immerse himself in political activities and started the



Tim Hall/Redferns

Fela Kuti performing at the Brixton Academy, London, on his return to England from Nigeria, in 1988.

Movement of the People (M.O.P.), his own political party, in 1979. While working on his music and M.O.P. simultaneously, Kuti hoped to expose the corruption and greed of Nigeria's government to the world.

Kuti was arrested in 1984, just as he was about to embark on his first proper tour of the U.S. A kangaroo court sentenced him to five years behind bars for currency violations. Fortunately, Kuti's plight attracted the attentions of human rights organisations. The publicity made officials nervous, and Kuti was eventually granted probation after 27 months.

Kuti continued to sing throughout the late 1980s and early 1990s, and died on August 2, 1997, from AIDS-related heart failure. To the Pan-African world, Kuti was a giant figure who combined musical talent with politics to great effect.

James Twerson

SEE ALSO:

AFRICA; HIGHLIFE.

FURTHER READING

Moore, Carlos. *Fela, Fela: This Bitch of a Life* (London: Allison and Busby, 1982).

SUGGESTED LISTENING

Algabon Close; Beasts of No Nation; Black Man's Cry; Gentlemen; Original Sufferhead; Shakara.

FRANKIE LAINE

Between 1949 and 1957, Frankie Laine had a series of Top 10 hits with his booming, almost operatic, baritone. Although mainly remembered for his somewhat melodramatic delivery, Laine was also capable of toning down his passionate style to invest a love ballad with a cooing tenderness. His records also testify to the growing importance of the record producer in popular music.

The son of Sicilian immigrants, Laine was born Frank Paul LoVecchio in Chicago, Illinois, on March 30, 1913. An early love of music drove him to sing in a church choir in childhood, and later to aspire to a career in show business. By his late teens he had become a dance instructor, and in 1932 he set a dance-marathon record. In his early 20s he switched his focus to singing, fronting several jazz-pop bands and eventually replacing Perry Como in Freddie Carlone's touring band in 1937.

GOING SOLO

Laine left Carlone's band to go solo in the early 1940s, and was initially employed as house vocalist with a New York radio station. In 1944 he teamed up with pianist Carl Fischer, who was to become a close musical associate over the next decade. (Together they wrote several songs, including the hit "We'll Be Together Again.")

In 1946 the legendary songwriter Hoagy CARMICHAEL spotted Laine singing in a Hollywood club and helped him get signed for a recording contract with Mercury Records.

Laine went on to score several huge hits for that label and later for Columbia Records. The first was the million-copy selling hit "That's My Desire" (1947), a song from the 1930s, produced by Mitch Miller. This was followed by another million-copy seller, "Shine," where his booming voice was matched by a big-band sound. "Mule Train," from 1949, was the first of many lusty, Western-theme successes produced by Miller, who added the cracking whip and enhanced the "clippety-clop" rhythm of the music. Miller left Mercury to join Columbia Records in 1951, and Laine

promptly followed. Many of the pair's subsequent hits, such as "That Lucky Old Sun" (1949), "Jalousie" (1951), and "I Believe" (1953), might seem excessively passionate or anguished. But the best of them, such as "Jezebel" (1951), remain greatly impressive for the singer's astounding breath control, rich vocal timbre, and dynamic delivery.

The Laine/Miller sound was not limited to such big-voiced ballads; they also released some quieter numbers with relatively sparse backings. These included "Music, Maestro, Please" (a 1950 hit in which Laine is accompanied only by Fischer's piano), "Rose, Rose, I Love You" (1951), and duets with popular singers Jo Stafford ("Hey, Good Lookin'," 1951) and Doris Day ("Sugarbush," 1952).

"COME ON LITTLE DOGGIES"

Laine also pursued a screen career in the 1950s, playing both musical and dramatic leads in several movies. These included *When You're Smiling* (1950), *Sunny Side of the Street* (1951), and *He Laughed Last* (1956). His performances as a screen actor may be fairly forgettable, but he made a lasting mark on film by singing the title songs for several popular pictures, notably Westerns such as *High Noon* (1952) and *Gunfight at the O.K. Corral* (1957).

Laine also recorded the theme song for the 1959 television series *Rawhide*, and later parodied his own robust style in the title song to Mel Brooks's spoof Western, *Blazing Saddles* (1975).

Laine enjoyed his final Top 40 hit with a 1969 version of Marty Robbins' "You Gave Me a Mountain." His career continued through the 1990s, however, with international appearances in cabarets and on television.

Terry Atkinson

SEE ALSO:

COUNTRY; POPULAR MUSIC; RECORD PRODUCTION.

FURTHER READING

Laine, Frankie. *That Lucky Old Son: The Autobiography of Frankie Laine* (Ventura, CA: Pathfinder, 1993).

SUGGESTED LISTENING

The Essence of Frankie Laine;
The Frankie Laine Collection.

MARIO LANZA

The career of tenor Mario Lanza straddled two very different camps. While singing popular music for Hollywood in wildly successful motion pictures, he also recorded and performed serious works on the concert stage. Many respected artists have made cameo appearances or cut soundtracks for Hollywood films, but Mario Lanza was the only one whose dramatic ability enabled him to become a cinema luminary, worshiped by hordes of devoted fans who would never see the inside of an opera house.

Lanza was born Alfredo Arnold Cocozza in south Philadelphia on January 31, 1921. His father had fought in World War I and was living on a disability pension, and his mother supplemented their income with a variety of poorly-paid jobs. The young Lanza had two passions: baseball and music. He studied voice with Irene Williams, who arranged an audition for him with the conductor Sergey Koussevitzky of the Boston Symphony and the prestigious Berkshire Music Center at Tanglewood, Massachusetts. Lanza was accepted and studied there in the summer of 1942, along with Leonard BERNSTEIN.

THE WAR INTERVENES

Following his stage debut in August 1942, Lanza was awarded a contract with Columbia Concerts. But, just as his performing career was about to begin, World War II intervened. He was drafted in 1943, and it was soon decided that he would be more useful entertaining the troops than firing a gun. He joined a 50-soldier choral group, the Chorus of Winged Victory, which toured in a review called *On the Beam*. The review's conductor had Hollywood connections and secured Lanza a movie audition. But with his substantial girth—at this time he weighed 250 pounds—he was not obvious movie star material. It was suggested to him that he pursue a recording contract, and he went on to sign one with RCA.

After the war, Lanza got married and slimmed down. He toured throughout the U.S. and Canada with the Bel Canto Trio, and made frequent radio appearances. In 1947, he was offered a seven-year

contract by the film studio MGM; the contract was designed so that he would be making movies only six months of each year. The remainder of his time would be spent making records and giving concerts, at which he continued to popularise arias and *lieder* (German art songs) from the serious repertoire.

HEAVYWEIGHT MOVIE STAR

His first two films, *That Midnight Kiss*, with Kathryn Grayson, and *The Toast of New Orleans* (1950), were a success at the box office; the latter's soundtrack single, "Be My Love," also became a No. 1 hit. Lanza was having difficulties controlling his appetite for food and liquor, however. He soon regained his lost weight, and his diet had to be medically supervised. When he was sufficiently slender, MGM starred him in *The Great Caruso* (1951) and *Because You're Mine* (1952).

In addition to his problems with weight and alcohol, Lanza was having attacks of stage fright that led to the cancellation of many of his concerts and subsequent legal problems. Nevertheless, he continued his involvement in movies: in 1954, his singing voice was used to dub actor Edmund Purdom in *The Student Prince* (whose soundtrack album reached No. 1 that same year), and in 1956 he appeared in *Serenade*. All was not going smoothly for the singer, however: an Italian production of *The Seven Hills of Rome* had to be cancelled because of Lanza's difficulties during filming, and a scandal erupted when he appeared on television mouthing the words to an earlier recording. By 1958, Lanza's health had deteriorated to the point where he had to be hospitalisation, and on October 7, 1959, at the age of 38, he died of a pulmonary embolism.

Jane Prendergast

SEE ALSO:

CARUSO, ENRICO; FILM MUSIC; FILM MUSICALS; OPERA.

FURTHER READING

Mannering, Derek. *Mario Lanza*
(London: Hale, 1993);

Strait, R., and T. Robinson. *Lanza: His Tragic Life*
(Englewood Cliff, NJ: Prentice-Hall, 1980).

SUGGESTED LISTENING

Mario Lanza: His Legendary Performances;
Music for the 12 Days of Christmas.

LATE ROMANTICISM

Romanticism in music can be said to have arisen at the end of the 18th century and lasted through to World War I, although Romantic characteristics can be found in later composers right down to the present day. In the 20th century, these last manifestations of Romanticism range from mystical extremes, as in Alexander Scriabin's pursuit of his "mystic chord," to more nationalistic music, as in the Scandinavian school of Carl Nielsen and Jean Sibelius.

In its beginnings, Romanticism sprang from the rejection of the classical idiom of music based on internal and tonal logic, replacing it with a music that derived its form from a personal emotional imperative. Composers also extended their means of expression and the classical orchestra was enlarged—vastly enlarged in the case of Mahler's symphonies, where upward of 120 players were required. More types of instruments were also introduced—harps, saxophones, many different percussion instruments—and tonality was stretched to its farthest limits, with richer chords and modulation to ever remoter keys.

Gustav Mahler and Richard Strauss were the central figures of Late Romanticism. Mahler's immensely long symphonies and his song cycles explore a gamut of intense emotions, whereas Strauss was more concerned with creating luscious sensuousness in his operas, from *Salome* in 1905 to *Capriccio* in 1941. At the same time, the last strains of Romanticism were being nourished from another source, the revival of nationalism that gradually spread throughout Europe. This was not only the literal rediscovery of nationhood, as in the final break-up of the Austro-Hungarian Empire after World War I when Hungary, Czechoslovakia, Poland, and Romania acquired national status, but also in a more general appreciation of national character in music. So Rachmaninov and Scriabin in Russia, and Suk, Dohnanyi, and Szymanowski in Czechoslovakia, Hungary, and Poland were underpinning Romanticism with a particularly national flavour. This can be also said of characteristically "English" composers such as Elgar

and, later, Vaughan Williams who was a leading figure in the rediscovery of folk music and dances which he used in his work. Perhaps the most intense of these nationalist Romantics were found in Scandinavia—Carl Nielsen in Denmark and Jean Sibelius in Finland. The music of Sibelius in particular reflected profound nationalistic yearnings.

American composers in the early part of the 20th century tended to study abroad and brought back the idiom they had absorbed there. Edward MacDowell studied and taught in Germany before returning to the U.S. to write his piano concertos and symphonic poems. Also, many European musicians emigrated to America, bringing with them their native tradition but also absorbing what America had to offer.

One of these was Erich Wolfgang Korngold. Born in Austria in 1897, he composed operas in the late Romantic style in Vienna before bringing this idiom to Hollywood in 1934, where his score for the film *Robin Hood* won an Oscar. Samuel Barber is typical of the next generation of American composers who trained in their own country and absorbed the last vestiges of the romantic idiom. Barber's *Dover Beach* (1931) and the *Adagio for Strings* (1936) both belong to this style—Barber later moved on to a more experimental mode. It was this need to experiment that drew composers away from Romanticism. Composers began to crave a sterner spirit and a more disciplined approach, giving rise, among other things, to the so-called neoclassicism of Stravinsky and Bartók.

Sue Harper

SEE ALSO:

CHAMBER MUSIC; OPERA; ORCHESTRAL MUSIC.

FURTHER READING

Morgan, Robert P. *Twentieth Century Music* (New York: W. W. Norton, 1991);
Whittall, Arnold. *Romantic Music: A Concise History from Schubert to Sibelius* (London: Thames and Hudson, 1987).

SUGGESTED LISTENING

Barber: *Adagio*; Bruch: Violin Concerto in G Minor;
Korngold: Piano Sonatas;
Mahler: Symphony No. 9;
Sibelius: Symphony No. 2;
Richard Strauss: *Der Rosenkavalier*.

LATIN AMERICA

The sounds of Latin America cover an enormous range, reflecting the history and size of the region (here taken to be all Portuguese- and Spanish-speaking countries from Mexico southwards through Central and South America and including Cuba). In many parts of the South American continent, such as the Amazon and the Andes, the indigenous peoples have had limited contact with the rest of the population, and so some very primitive forms of music survive. But the region has been invaded in many ways over the centuries: by the Spanish and the Portuguese in the 16th century; by slaves imported from West Africa; and by influxes of immigrants from Europe in the 19th and 20th centuries.

Western classical music was first brought to the region by the Spanish and Portuguese, often Jesuit priests who came with the earliest European settlers, and the music of the Catholic Church still uses texts and sounds from that era. In the early part of the 20th century, Latin America remained somewhat isolated from Western cultural influences, but later some musicians arrived fleeing from persecution by communist or fascist regimes. Pop and rock music has similarly been relatively slow to develop, but is now to be heard almost throughout Latin America.

On the other hand, various popular forms from South America have spread to Europe and the U.S. These include the samba and *bossa nova* from Brazil, and the tango from Argentina. And, in the later years of the 20th century, Andean music and Colombia's infectious cumbia have been heard around the world. (The music of Cuba, Mexico, Venezuela, the Andes, and Brazil is covered in greater detail in their respective entries elsewhere in this encyclopedia.)

CUBA

The indigenous Indian population of Cuba was virtually wiped out by the arrival of the Spanish *conquistadores* in the 16th century. Once settled, the Spanish imported slaves from West Africa, who in turn have

had the greatest influence on modern Cuban music. Today, song and dance are inseparable in Cuba and feature in all aspects of the island's life. The musical instruments are also allied to African instruments, with the addition of variants on the ubiquitous Spanish guitar. These instruments include the *güiro*, which is a gourd with raised frets that are rubbed with a stick; the *claves*, which are hard polished sticks that are tapped together; and the many different types of drum, including the bongos and the larger *tumbadora*.

The popular dances of the island—including the *danzon*, the rumba, the *conga*, the *mambo*, and the *son*—tend to be dramatic, often acted out with a story sung with improvised topical additions. There is also some surviving ritual music using drums that accompany religious ceremonies.

There has also been a strong tradition of European-influenced classical music since the 18th century, when Havana Cathedral became the centre for opera and symphonic music as well as church music. The Cuban novelist, poet, and musicologist Alejo Carpentier discovered and revived some of this Baroque musical treasure, and the composer Alejandro Caturla (1906–40) set to music some of Carpentier's poetry and used other folk elements in his "Afrocubanismo" orchestral works.

Perhaps the best-known Cuban composer of concert music is Leo Brouwer (b. 1939). His works for guitar are part of the classical repertoire, including the famous *El decameron negro*, but he has also experimented with the avant-garde techniques of serialism, electronic tapes, and prepared piano (wedging objects between a piano's strings to produce an unusual array of sounds).

MEXICO

Mexico, the only Latin American country sharing a border with the United States, also shares a genre of music known as *norteño* ("Tex-Mex" in America). *Norteño* is accompanied by accordion, and is popular for its topical ballads called *corridos*. But the most famous style of Mexican music is the *mariachi*, with its bands sporting highly decorated uniforms and huge sombreros. These *mariachi* bands perform romantic or regionally nostalgic songs sung with theatrical exaggeration and supported by the blare of trumpets and the thump of a huge handheld acoustic guitar called the *guitarrón*. A far more delicate musical genre based around the harp and called *huapango* is found further south, in central Mexico and close to the Gulf Coast.

CENTRAL AMERICA

The nations of Central America borrow heavily from the music of Mexico to the north, Colombia to the south, and the Caribbean Islands to the east, and, in the case of Nicaragua, from the politically motivated *nueva canción* (new song) movement. In addition, some traces of the ancient Mayan culture can still be found in Nicaragua and Belize, and more strongly in Guatemala. Indians of Mayan origin form about half of the population of Guatemala. Their cultural heritage has been preserved to an extraordinary extent because of their great reverence for their mythology and rituals. Their instruments include various slit-drums, gongs, and rattles, and cane flutes that sometimes have the rattles of rattlesnakes enclosed in a hollow above the embouchure. This is then closed off with a thin membrane, and the resulting menacing buzz is heard in the *baile de venada* (dance of the deer).

Side by side with the Indian tradition in Guatemala is the equally thriving music of the Ladino population, which is Hispanic in origin and is found mostly in urban centres. But the instrument that is central to Ladino music, the *marimba de tecomates*—which has a keyboard of wooden bars with gourds suspended underneath—is thought to be of African origin. Although Ladino groups have now adopted more modern *marimbas*, there is still a great variety among them. The largest, the *marimba grande*, has a range similar to a piano and is played by four players.

The *son guatemalteco* is the national dance of Guatemala, and dancers bring out the *son* rhythm with *zapateadas* or foot stamping. These indigenous rhythms and themes have also been incorporated into classical music. The brothers Jesús and Ricardo Castillo were Guatemalan classical composers of the first half of the 20th century. Jesús wrote a treatise on the Mayan music of the country, and both brothers wrote pieces using Indian themes (*Suites indígenas*) and even operas (*Quiché Vinak*). In Nicaragua, Luis Delgadillo (1887–1962) also included Inca themes as well as other indigenous Nicaraguan music in his work. His suite *Teotihuacán*, on the other hand, explores themes from Mexico to the north.

The furthest south of the Central American countries, Panama, was formerly part of Colombia until 1903, and is said by some to be the source of that country's *cumbia*. Its musical traditions are a mix of Spanish, Indian, and African, but as one of the



David Redfern/Redferns

Panpipes are found in many parts of the world, but the most familiar are those from the Andes. They are made of graduated pipes, and played by blowing across the top.

most cosmopolitan countries of the region, folk music is now mainly the preserve of schools and folklore societies.

There are many traces of Spanish influence in Panama's music, including the beautifully costumed *tamborito* dance, which features a female singer and drums, and is considered a national trademark. The black population along the northern coast, of Caribbean origin, has the *congo*, its own version of the *tamborito*, in which the dance movements are more obviously erotic. The *punto* is by contrast stately and slow, accompanied by violin, guitar, flute, and drums.

The most well-known musician Panama has produced is undoubtedly Rubén BLADES, whose blend of politically committed *nueva canción* and salsa has won him a worldwide audience.

COLOMBIA, VENEZUELA, AND THE NORTH

Well inland from the Atlantic coast of Colombia—home of the country's predominant dance form, *cumbia*—are remote rainforests where melodies of the "old country"

(Spain) are preserved. The Colombian *alabaos* and *salves*, for example, are of Spanish religious origin and are still used during funerals and wakes. European dance forms preserved by blacks in rural Colombia include the *contradanza*, polka, and jota. The village fiesta bands called *porros*, found in the provinces between the coast and the capital, Bogotá, are modelled on European military bands and are often as roughshod as they are competitive and loud.

The stringed instruments in northern South America are derived from Spanish models, including a variety of guitars, like the *cuatro* (four), named for their varying number of strings, and the mandolin-like *bandola*. There are also varieties of folk harp throughout Colombia and Venezuela, and in the rest of South America.

The harp predominates in the music of the *llaneros* (cowboys) from Colombia's Atlantic littoral and the plains regions of Venezuela. The music, called *llanera*, also features the *cuatro* and *bandola* along with *capachos* (maracas), accompanying swinging but relaxed and sentimental songs. Subgenres of *llanera* include *coplas*, which are based on Spanish couplet forms and are sung to quiet or to herd the cattle; *joropo*, which displays the *zapateo* footwork associated with Spanish dance; and *contrapunteos* or *porfias*, sung as musical duels reminiscent of Spanish *desafíos*.

Other instruments and song forms are derived from West Africa, including the wooden benches, which are played with beaters, the beautifully carved cylinder drums of Surinam, east of Venezuela, and the call-and-response religious and festival music of Venezuela's blacks. Marimbas on the Pacific littoral of Colombia are played by two players and accompany, with drums and percussion, a courting dance of African origin. The *currulao* from this area is characterised by interlocking rhythms and layered vocals remarkably evocative of West Africa.

An interesting and unique form of syncretism—the blending of different belief systems—can be found in the Guinea Highlands of Venezuela and Guyana. A religious cult there known as Hallelujah uses vintage Irish and Scottish songs for its liturgical music. However, it arranges them in descending modes typical of indigenous Amerindian music. The songs and dances are coordinated by a shaman-like leader. In more remote mountainous pockets, Ika Indians, the original cultivators of coca, still play their indigenous flutes and rattles.

Equally fascinating is *vallenato*, which supposedly took its name from the town of Valledupar near the heart of the activity on the Atlantic coast, and was first developed by an accordionist called Francisco el Hombre. The basic *conjunto* includes accordion, a *caja vallenata* drum, and a *guacharaca* scraper, but more modern groups have added extra percussion and electric bass. The bass player may develop idiosyncratic lines (as in reggae) under the accordion's loud, decorative solos and riffs (the accordionist also serves as leader and singer).

PERU, BOLIVIA, AND THE NORTHERN ANDES

The music and peoples of the northern Andean countries can be roughly divided into highland and lowland regions. The Indian communities tend to be in the mountains, and the creole and mestizo (mixed race) population in the valleys. The Indian peoples can be further divided into the aboriginal tribes and the Quechua, who are descended from the Incas. In the forests of the Peruvian mountains, there are over 30 tribes of Indians, still hunter-gatherers, some of whom are little known outside the region. Their music is used for tribal rites, for fertility, for initiation ceremonies, and to hand down the mythology of their people.

The Quechua are a more settled people with a highly developed agriculture of terraces and irrigation channels on the steep mountainsides. It is their music that has given Peru its national dance and song form, the *huayno*, a lively scarf dance accompanied by foot stamping.

The folk instruments of the northern Andes, including the panpipes, the notched flute (the *quena*), harp, and various rattles and drums, are common to the Amerindians of Peru, Bolivia, and northern Chile. The indigenous Indians of Peru also play various forms of ocarina and musical bow.

During the 20th century, however, there have been increasing migrations of Andeans to the cities, and their music has inevitably merged with other genres. The *marinera*, as its name suggests, has its origin on the coast, though it is sometimes recorded and performed in combination with Andean *huaynos*. It is a flirtatious dance popular at festivals and in middle-class clubs in Lima. *Muliza* bears traces of Andean melody, and may be performed by musical ensembles of harp, fiddle, clarinets, and saxophones, but the arrangements and attitude of the singers

suggest a theatricality imported from Europe; Spanish influence is specifically evident in the footwork. *Chicha* music may be said to have fermented in the early 1960s—its name comes from a popular beer brewed from maize—as a mixture of *huayno* with the imported sounds of Colombia *cumbia* and American rock. Its creation, like several other Peruvian forms, followed the migration of mountain peoples to the cities nearer the coast.

Of much older origin is the *vals criolla*, which echoes upperclass Spanish operatic and theatrical tastes of the 19th century. Descendants of African slaves brought in during the 17th and 18th centuries contributed the syncopated *festejo* and *alcatraz*, and their *zamacueca* was exported as far south as Argentina and Uruguay, and as far north as California in the days of the Gold Rush.

BRAZIL

Brazil stands apart from the rest of Latin America in its Portuguese language and political history, but not entirely in its music. There are enclaves, for example, in isolated pockets of Brazil's northeastern *sertão*, where remnants of the Iberian Renaissance can be found in romances and ballads. Also shared with the rest of the continent is the competitive *cantoria* song form (found as *porfias* in Venezuela and the *contrapunto* in Argentina), and variations on certain instruments, including the small guitar-like *cavaquinho*, of Iberian origin, and the drums introduced from Africa, found in the eastern Brazilian state of Bahia.

Brazil had the largest influx of African slaves of any South American country and many musical forms have their roots in West Africa. African percussion such as the *agogo* (cowbells) and *cuica* (talking drum) enliven the several forms of samba, including the topical shouts prepared by the *escolas de samba* for the giant annual *Carnaval* parade in Rio de Janeiro. Other musical forms reflect different aspects of its history, however. Melancholy or nostalgia, which has its own word in Portuguese (*saudade*), is heard in 20th-century song forms such as the *choros* and some *pagodes*, which hark back to the sad ballad style from old Portugal, known as *fado*.

A regional music that has only recently been heard abroad is the *forro*, led by a chugging accordion with roots in the *sertão*. Connections with the Caribbean further north gave way to the reggae-influenced *lambada*. Following the wistful and melodic form of

samba called *bossa nova*, which spread to the U.S. and Europe in the 1960s, came the *música popular brasileira* (MPB) and *tropicalismo* movements. These drew on regional styles and American rock as well as on *bossa*, and gave a voice to a new generation of Brazilian activists and artists. Indeed, political activism has become a central strand in Brazilian popular music. Caetano VELOSO, Chico Buarque, and Milton Nascimento have all been deeply involved in political issues, from combatting corruption to championing Indian rights.

The most important figure in Brazilian classical music is Heitor VILLA-LOBOS (1887–1959) whose enthusiasm for folk music led to the composition of many pieces using local forms and sounds (heard for example in the *Bachianas Brasileiras*). Another eminent Brazilian composer whose music has reached a wider audience is Ernesto Nazareth (1863–1934). Nazareth was a pianist and composer for the piano and his tangos and polkas, reminiscent of Chopin but redolent with Brazilian style, have remained popular with pianists.

CHILE

Chile's geographical position made it relatively isolated until the 20th century. But, because the country does not have the large tracts of relatively undeveloped land that ensure the survival of native tribes, Amerindian music has survived only in small pockets dotted around Chile. Nor was there any significant influx of African slave labour, so the Hispanic tradition remained the chief musical genre until well into the 19th century.

The richest vein of Amerindian music is found in the northern part of the country, where it is contiguous with Peru and Bolivia. The people share the same types of instruments, predominantly woodwind—panpipes and flutes, accompanied by double-headed drums. In addition, the Indians developed their own stringed instruments in imitation of the Spanish invaders—thus, the *charango* is a small guitar-like instrument made from an armadillo shell. The music uses pentatonic scales, like so much folk music, and is played at festivals and ceremonies.

An even less well-known tradition survives in the far south among the Mapuche and the Fuegian tribes. This music is used for shamanist rites, for fertility or medical purposes, and consists of sung invocations accompanied by rattles and primitive trumpets.



Neal Preston/Corbis

World-famous Brazilian singer Milton Nascimento performing at the Human Rights Now! concert for Amnesty International in Brazil in 1988. Nascimento is known for his support of the Indian land-rights movement in Brazil.

Hispanic music in Chile has retained some archaic characteristics, probably explained by its relative geographical isolation. Some of the music is based on modes, and drones are commonly used as the sustaining element. The ballad form has remained virtually unchanged since it arrived from Spain, but the most characteristic use of this music is in the many folk dance forms that still provide a lively ambience in Chilean festivals. The *cueca* is considered the national dance and imitates the courtship ritual of a hen and rooster. It is accompanied with clapping and guitar music. The *tonada* (tune) is the most characteristic folk song, and is sung by women in rural central Chile to the accompaniment of guitar or accordion.

In the latter half of the 20th century, a new music arose as an underground comment on political affairs. This *nueva canción* movement helped cheer resistance to the dictatorship during the 1960s. One of the best-known figures was Violeta Parra, whose songs took up the cause of the poor and landless. She also joined cause with the poor Amerindians and introduced their music, with its panpipes and *charango*, to the cities. Although Parra committed suicide in 1967, Victor Jara continued to carry the banner of *nueva canción* until he was murdered by the military in 1973. One of his

songs was banned for naming the minister responsible for a massacre of landless peasants. In 1991, after elections were held, many musicians and dancers gathered in the stadium where Jara was murdered to celebrate the end of the dictatorship with a festival.

ARGENTINA AND URUGUAY

In Argentina, the native music shares similarities with that of Chile. The Fuegian Indians survive in the south. In the north, many Indians are immigrant workers from Bolivia and have brought their music and instruments with them. There is also a lively, and largely unadulterated tradition of creole or mestizo music. Argentina is still a largely rural country, and the *gauchos* and farm workers often only gather for festivals or *Carnaval*. *Carnaval* songs include the *vidala* and the *vidalita* accompanied by guitar and drums, and the dances are accompanied by the accordion or sometimes the violin. The *gauchos*, who are the cowboys of Argentina's interior pampas, have their own music, *milonga*, played for their wild, stamping dances in a display of *machismo*.

The *gauchos* were also celebrated in an early Argentinean opera. The Teatro Colón in Buenos Aires was founded in 1908 and opera has been a strong

tradition in the country ever since. Argentinean opera composers include Felipe Boero whose opera *El Matrero* uses gaucho dances and songs.

Probably the most important Argentinean composer of the 20th century is Alberto Ginastera (1916–83), whose early work included many pieces of a nationalist orientation, including the *Pampeanas*. He also went on to write several operas.

Argentina is one of the few South American countries to have gained worldwide attention for one of its musical forms, the tango. The tango is the urban equivalent of the creole folk dances, the *zamba* and the *gato*, and was developed from them and from the melting-pot of immigrants in the slums of Buenos Aires. Its insistent, propulsive rhythms, first played on guitar, violin, and flute—and later led by the large accordion called *bandoneón*—helped to evolve a stylishly erotic dance that first gained popularity in Buenos Aires clubs and brothels. Beginning in the 1920s, the tango spread to the middle class and eventually into the international dance community in the 1930s. It was rescued from celluloid banality by the recognition, among jazz fans and others, of the considerable composing and playing talent of *bandoneón* master Astor Piazzolla.

Protest music had a place in Argentina, too. One of the country's chief popular stars is the dynamic singer Mercedes Sosa, who helped coin the term *nueva canción* in 1962. Sixteen years later, she was expelled from her country during its period of military repression, but not before she and others had helped to repopularise several indigenous song forms, including the *chacarera*, *zamba*, and *chamame*.

Uruguay has adopted some musical traditions from Argentina and Brazil, and thus includes Spanish and Portuguese idioms. There is no surviving Amerindian music as the last native Uruguayan Indians were exterminated in the 19th century. But there are dance forms that derive from the African slave population, called the *comparsas de Carnaval*. One such, the *candombe*, is a lively pantomime acted out in procession during *Carnaval*. The cast includes eccentric characters who have become caricatures—a poor old man with a top hat and a cane, an old fat mother figure, and a broom-maker, who is a sort of demon figure. The performance is accompanied by drumming and songs.

Other Uruguayan folk music of the creole or mestizo population includes dances and songs accompanied by guitar and drums, and mostly performed by men.

Classical composers in Uruguay during the first half of the 20th century were concerned with the expression of nationalist sentiments. Although many of these composers spent time studying in Europe, their music was not much heard outside Uruguay. The best-known were Eduardo Fabini (1882–1950), whose symphonic tone-poem *Campo* was a celebration of the Uruguayan landscape, and Luis Cluzeau-Mortet (1889–1957).

Jeff Kaliss

SEE ALSO:

ANDEAN MUSIC; BRAZIL; CARIBBEAN; COLOMBIAN CUMBIA; CUBA; LATIN JAZZ; MEXICO; SALSA; TANGO; VENEZUELA.

FURTHER READING

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Bergman, Billy, and Andy Schwarz. *Hot Sauces: Latin and Caribbean Pop* (Poole: Blandford, 1985).

SUGGESTED LISTENING

Argentina and Uruguay

Argentine Folk Songs
Mercedes Sosa: *Gracias a la vida*.

Brazil

Chico Buarque: *Vida*;
Milton Nascimento: *A Arte de Milton Nascimento*.

Chile

Antología de Folklore Musical Chileno;
Chile Vencerá! An Anthology of Chilean New Song;
Violeta Para: *Canto a mi America*.

Colombia, Venezuela, and the North

Afro-Hispanic Music from Colombia and Ecuador;
Harps of Venezuela; Maria Rodriguez: *Songs from Venezuela*; *Songs of the Guiana Jungle*.

Cuba, Central America, and Mexico

Afro-Cuba: *A Musical Anthology*; Rubén Blades:
Siembra; *Les Celebrations Marimba*;
Musica Folklorica Panamena.

Peru and Bolivia

Flutes and Strings of the Andes;
Mountain Music of Peru.

LATIN JAZZ

Latin jazz is a catch-all term describing any type of jazz music influenced or informed by Latin sounds, instrumentation, and, most importantly, rhythms.

Latin American influences have played a part in jazz since its formative years. As early as 1923, the pianist Jelly Roll MORTON was incorporating South American rhythms into his pieces, claiming that the "Latin tinge" these rhythms lent his music were essential to jazz. In the following two decades, the music of Latin America gradually began to seep into the American consciousness, with dances such as the rumba capturing the popular imagination. It was inevitable, therefore, that jazz bands would begin to include Latin numbers in their repertoire, with Duke ELLINGTON among the most prominent musicians to do so.

THE AGE OF MACHITO

One of the most influential figures in the development of Latin jazz was the Cuban band leader Raúl Grillo, better known as MACHITO. Machito emigrated to New York in 1937 with his friend and fellow musician Mario BAUZÁ, and by 1940, the pair had formed the Afro-Cubans. The band employed Latin personnel and rhythms, yet also included three saxophones and two trumpets in their line-up, an obvious nod to the big band sound prevalent at the time. The Afro-Cubans' blend of jazz arrangements and melodies with traditional Cuban rhythms proved to be highly successful, and they went on to become one of the most popular bands of their era. Over the next 30 years, Machito's orchestra recorded with some of the most prominent jazz musicians of the time, including Charlie PARKER, Cannonball ADDERLEY and Johnny Griffin.

One of Bauzá's earliest acquaintances in New York was the jazz trumpeter Dizzy GILLESPIE. The pair had worked together in the late 1930s in Cab Calloway's orchestra, and it was during this period that Gillespie was first alerted to the possibilities of combining Cuban rhythms with jazz. Gillespie put his ideas into effect when he joined forces with the Cuban percussionist Chano Pozo in 1947. The pair's partnership was short-lived—Pozo was murdered the following year—but

Gillespie's experiments with the new style continued. He is now seen, with Machito, as one of the key figures in the development of Latin jazz.

Cross-fertilisation continued in the 1950s as dances such as the merengue and the mambo gained widespread popularity. However, the influence could be seen as much in small groups as in big bands, with bop musicians such as Sonny ROLLINS and Horace SILVER incorporating Latin sounds into their work.

THE BOYS FROM BRAZIL

Until the late 1950s, the Latin American influences on jazz were primarily Cuban in origin. However, in the 1960s, Brazilian musicians started to come to the fore. The trend could be traced back to collaborations in the late 1950s between João Gilberto and Antonio Carlos JOBIM (who wrote "The Girl from Ipanema"), in which they combined jazz and traditional Brazilian samba music. This music, which became known as bossa nova (new wave), was imported into the U.S. by the guitarist Charlie Byrd, who went on to record the successful album *Jazz Samba* (1962) with Stan GETZ. This style continued to be hugely popular throughout the 1960s. In the early 1970s, the baton was taken up by percussionist Airtó Moreira, who not only recorded extensively under his own name, but also worked with artists as diverse as Miles DAVIS and Weather Report.

Latin jazz, in its myriad forms, continued to enjoy huge success during the 1980s and 1990s, with evergreen musicians such as Paquito D'RIVERA and Celia CRUZ keeping the genre firmly in the limelight.

Gregg Juke

SEE ALSO:

CARIBBEAN; CUBA; PUENTE, TITO; SALSA.

FURTHER READING

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(New York: Simon & Schuster, 1990);

Werner, Otto. *The Latin Influence on Jazz*

(Dubuque, IA: Kendall/Hunt Publishing Co., 1992).

SUGGESTED LISTENING

Charlie Byrd and Stan Getz: *Jazz Samba*; Stan Getz and João Gilberto: *Getz/Gilberto*; Dizzy Gillespie:

Playel '48; Airtó Moreira: *The Colors of Life*;

Various artists: *The Original Mambo Kings*.

LEADBELLY

The folk and blues guitar player Leadbelly was a solid link between folk's traditional music and its revival of the 1940s. He introduced the blues to many in the North and his repertoire covered a broad range. Some of his best-known songs included "Midnight Special," "Rock Island Line," and "Good Night, Irene" which straddle folk and blues.

Huddie William Ledbetter was born on January 15, 1888, on a plantation in Mooringsport, Louisiana, but grew up in Harrison County, Texas, exposed not only to gospel and blues but to ballads, string band music, and old African-American field hollers. According to family stories, he picked up a twig when he was two years old and whittled himself a primitive flute. He learned to play the Cajun accordion and mandolin at home, and was playing dance music in a school band by the time he was 12.

By 14, Ledbetter was in demand to play at both black and white gatherings. He quit school to work in the cotton fields, and at 16 he headed off for two years in the free-wheeling Fannin Street district of Shreveport, Louisiana, playing music and chasing woman. Before he was 20, he had been to New Orleans and toured large portions of Texas. He fathered a child when he was 16 and married his first wife at 20. They moved to Dallas, where Ledbetter taught himself to play the 12-string guitar that became one of his trademarks.

DOING TIME

He also met Blind Lemon JEFFERSON and played music with him on and off for five years. Ledbetter was a proud man, and his unwillingness to back down from a fight cost him dearly. Twice he was imprisoned, once for a murder in Texas that he claimed was in self-defence, the second time for assaulting a white man in Louisiana. Legend has it that he twice sang his way out of prison. But the first time, he was pardoned by the governor of Texas only a few months before he was eligible for parole, and the second time, he was paroled rather than pardoned, although folklorists John and Alan LOMAX did deliver a request for pardon to the governor of Louisiana after they met Ledbetter at a Louisiana prison.

He acquired the nickname "Leadbelly" in prison, and that eventually became the name he was best known by. He said another prisoner gave him the name because he worked so hard it seemed he had "lead in his belly." However, the name also suited his massive physical presence and toughness.

Time magazine characterised Leadbelly as a "badman minstrel" when he first visited New York in 1935, in a dual role as chauffeur for John Lomax and as a musical performer. Lomax made him perform in prison garb, but then was instrumental in having Leadbelly recorded for the Library of Congress. The partnership was short-lived, and Leadbelly returned alone in 1936 as an immaculately dressed artist performing a wide range of traditional music.

Huddie and Martha Ledbetter's apartment was a gathering place for an astonishing collection of musicians who came together in New York in the 1940s. Woody GUTHRIE lived with them briefly, Pete Seeger visited, as did Burl Ives, Brownie McGhee, and others. Most of these admirers were young and looked to Leadbelly, in his early 50s, as a role model. At this time, he made recordings with the harmonica player, Sonny TERRY, and made many records of traditional songs, sometimes unaccompanied. He also made a short film in Hollywood, *Three Songs by Leadbelly '45*.

His singing style was full and emotionally charged, and his 12-string guitar accompaniments were noted for their driving rhythmic force. Leadbelly died in New York on December 6, 1949, from Lou Gehrig's disease. Earlier in the year he had toured France, becoming the first black man to make such a tour and sparking European interest in the blues.

Stan Hieronymus

SEE ALSO:

BLUES; FOLK MUSIC.

FURTHER READING

Garvin, R. M., and E. G. Addeo. *The Midnight Special: The Legend of Leadbelly* (New York: B. Geis Associates, 1971); Wolfe, C., and K. Lornell. *The Life and Legend of Leadbelly* (London: Secker and Warburg, 1993).

SUGGESTED LISTENING

Gwine Dig a Hole to Put the Devil In; *Let It Shine on Me*; *Rounder: Midnight Special*.

LED ZEPPELIN

Led Zeppelin derived their name from a quip made by the Who's drummer Keith Moon, who allegedly predicted that the group would sink like a "lead Zeppelin." He was wrong: Led Zeppelin achieved almost instant success when they toured the U.S. in 1969, prior to the release of their explosive debut album, *Led Zeppelin*. Presenting a new sound, heavier than that of other 1960s bands, Led Zeppelin's instrumental excellence brought them to the fore at a time when well-crafted albums, rather than singles, were becoming the measure of a band's worth.

The pivotal figure of Led Zeppelin was the British guitarist Jimmy Page (b. January 1944). Page was already a well-respected guitarist in Britain, having been a member of the influential group, the Yardbirds. To join him in Led Zeppelin, Page recruited blues singer Robert Plant (b. August 1947), bass guitarist and keyboardist John Paul Jones (b. John Baldwin, January 1946), and drummer John Bonham (1947–80).

The band was powered by Page's outstanding guitar work, particularly his use of memorable riffs such as those on the track "Whole Lotta Love." Plant's high, plaintive vocals became a much-copied, essential requirement for other frontmen of the time, while Jones's bass and Bonham's thunderous drumming were always turned up high in the mix.

In 1969 *Led Zeppelin* made the Top 10 in the U.S. album charts and, later in the same year, *Led Zeppelin II* made No. 1 in both the U.S. and Britain. The 1970s saw the band achieve phenomenal success. Six studio albums went to No. 1 on both sides of the Atlantic. *Led Zeppelin IV* only reached No. 2 in the U.S., but by the 1990s it had become the fourth best-selling album of all time.

After touring exhaustively during the early 1970s—a period when their backstage excesses became legendary—the band began to take more time out. Injuries sustained in a car crash in 1975 put Plant out of action for a lengthy period, and the blow was compounded by the death of his six-year-old son. When *In Through the Out Door* was released in 1979, it was the band's first studio album for three years,



Richie Aaron/Redferns

Robert Plant, frontman for Led Zeppelin. Wild hair and wild behaviour became a heavy metal trademark.

and it found them in mellow mood. After the death of Bonham in 1980, Led Zeppelin was disbanded.

During the 1980s and 1990s, both Plant and Page achieved further success with solo work, and in 1994 the pair reunited producing two well-received albums of new material.

Led Zeppelin's influence on rock was immense. The band created the blueprint for how a heavy rock band should look, sound, and present themselves. They not only provided inspiration for many of the glam-rockers of the 1970s such as T.Rex, but also for practically every heavy metal band afterwards.

Graham McColl

SEE ALSO:

BLUES; HEAVY METAL; ROCK MUSIC; WHO, THE.

FURTHER READING

Davis, Stephen. *The Hammer of the Gods* (New York: Boulevard Books, 1997);

McSquare, Eddie. *Good Times Bad Times* (New York: Bobcat Books, 1991).

SUGGESTED LISTENING

Houses of the Holy; *Led Zeppelin*; *Led Zeppelin II*; *Led Zeppelin III*; *Led Zeppelin IV*; *Physical Graffiti*; *Presence*.

PEGGY LEE

The song “Is That All There Is?” is closely associated with Peggy Lee, but a far better comment on her extraordinary life and talent would be “Who Could Ask for Anything More?” One of America’s most popular and capable singers from the 1940s to the 1960s, Lee continued performing into the 1990s, blending satiny sexiness with subtle sass. And she capped this combination with a rare intelligence that also found an outlet in her Academy Award-nominated acting and her writing of several pop standards, as well as the 1995 autobiography *Miss Peggy Lee*—a title referring to the deservedly respectful way she is always introduced.

Raised on a farm near Jamestown, North Dakota, where she was born on May 26, 1920, as Norma Dolores Engstrom, Lee knew by the time she was a teenager that she had a knack for singing. She also knew that she wanted to see California, described as paradise in letters from a girlfriend. To her surprise, in 1936 her father, a railroad employee, gave her not only permission but a train pass as well. “He wasn’t trying to get rid of me,” the singer explained in a 1984 interview, “he just had faith in me.” Eventually, Lee joined the Jack Wardlow band, but her big break came in 1941, when Benny GOODMAN hired her to replace Helen Forrest in his orchestra. In 1942, Lee was successful with “I Got It Bad and That Ain’t Good” and the No. 4 hit “Why Don’t You Do Right?” Despite this success, she retired the next year after marrying Goodman’s guitarist, Dave Barbour.

A SHORT RETIREMENT

She was soon lured back into the music world by Dave Dexter of Capitol Records, and a string of hits followed her return to recording in 1945, among them “It’s a Good Day” (1947) and the No. 1 1948 hit “Mañana,” one of many songs she co-wrote with Barbour. When Capitol refused to let her record her own, dramatically driving arrangement of “Lover,” she switched to Decca. In 1952, that song became the first of many hits for that label, where she honed her skills as a jazz singer with superb numbers like

“Black Coffee” (1953), and as a master of melancholy in recordings such as “Where Can I Go Without You?” She also sang in rhythm-and-blues style (R&B) in “Fever” (1958) and “Hallelujah I Love Him So” (1959).

Her ability to get inside the character of a song subject also found expression in the tragic character she etched in the 1955 film *Pete Kelly’s Blues*, for which she was nominated for an Oscar. Other film appearances were in *The Jazz Singer* (1953), a remake of the 1927 Al Jolson film and in *Mr. Music* (1950) with Bing CROSBY. The same year, she contributed two songs, “He’s a Tramp” and “The Siamese Cat Song” to Disney’s animated classic *Lady and the Tramp*.

Lee’s songwriting abilities covered a variety of styles, from blues to showtime, and she collaborated with, among others, Quincy JONES, Cy COLEMAN, and Duke ELLINGTON. Lee’s way with a wistful mood, at its finest in her last big hit, “Is That All There Is?” (1969), must have been largely shaped by events in her own life—especially health problems and a 1952 divorce from the alcoholic Barbour. Though plagued by diabetes, heart disease, and other problems (including the failure of her Broadway show *Peg*), Lee emerged triumphant with a well-received 1989 autobiography, the winning of more than a million dollars in a 1990s lawsuit against Disney over revenue from *Lady and the Tramp*, the homage of singers ranging from Julie London to MADONNA, and a high place in the history of popular music. Calling Peggy Lee “one of the greatest singers in the English language” in a 1987 appraisal, music critic Gene Lees wrote that her singing has “a deep sense of the life behind it and emotion within it, creating the illusion of intimate, unpremeditated self-revelment.”

Terry Atkinson

SEE ALSO:

JAZZ; POPULAR MUSIC.

FURTHER READING

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Towe, Ronald. *Here’s to You: The Complete Bio-discography of Miss Peggy Lee* (San Francisco, CA: R. Towe Music, 1986).

SUGGESTED LISTENING

Black Coffee;
Peggy Lee, Vol. 1—The Early Years.

MICHEL LEGRAND

During a successful five-decade career, composer and arranger Michel Legrand made his brand of lush French romanticism into a highly marketable commodity, and Legrand's film writing remains his major contribution to popular music. Best known as the composer of quality scores for several French and Hollywood movies, such as *The Umbrellas of Cherbourg* and *The Thomas Crown Affair*, the many-faceted Legrand was also a talented classical pianist, jazz performer, and even on occasion, a whispery crooner. An international recording and concert favourite, Legrand wrote hit songs and emotive ballads such as "What Are You Doing the Rest of Your Life?" and "The Windmills of Your Mind." The latter was commissioned for the soundtrack of *The Thomas Crown Affair*, and Legrand won an Academy Award in 1968. The song later became a huge hit for pop singer Dusty Springfield.

The son of French film composer and bandleader Raymond Legrand, Michel was born in Paris on February 24, 1931. After studying at the Paris Conservatory with Nadia BOULANGER, he launched a career as a bandleader and sometime singer. He was composer/arranger for his father and popular French performers including Juliette Greco, as well as for the visiting jazz icon Dizzy GILLESPIE. From 1954 to 1955, he conducted for Maurice CHEVALIER's shows in Paris and New York. In the late 1950s, he began composing musical scores for several key French New Wave directors, such as *A Woman Is A Woman* for Jean-Luc Godard, *My Life to Live* for Agnes Varda, *Cleo from 5 to 7* for Claude Lelouch, and most prominently, *Lola* for Jacques Demi.

FILM FAME

Legrand's crowning achievement as a film composer was his memorable heart-on-the-sleeve score for the classic 1964 musical *The Umbrellas of Cherbourg*. According to one French critic, in this beloved international valentine to lost love, Legrand and director Demi invented "a new genre: neither a musical comedy, nor an opera—simply, a movie that is just

sung." The unapologetically romantic score yielded the hit song "I Will Wait for You." In 1967, Legrand and Demi collaborated on a less-successful sequel, *The Young Girls of Rochefort*.

COMPOSING IN AMERICA

In the mid-1950s, Legrand crossed the Atlantic to New York City and applied his lush Gallic flavour to American popular music. *I Love Paris*, his 1954 album debut, featured the haunting trumpet of Miles DAVIS. For the 1958 album *Legrand Jazz*, he arranged and conducted classic jazz tunes for three different all-star ensembles, including a memorable collaboration between Miles Davis, John COLTRANE, and pianist Bill EVANS. During his infrequent forays into mainstream jazz in the 1980s and 1990s, Legrand played (and sometimes sang) with small combos.

Legrand experienced no language barrier during his transition to Hollywood, composing occasionally haunting scores for movies such as *Summer of '42* (1971), *Atlantic City* (1980), *Lady Sings the Blues* (1972), and the TV movie *Brian's Song* (1970). He won a second Oscar for his music in 1983 for Barbra STREISAND's *Yentl*. Other well-known film music included *Never Say Never Again*, in which Sean Connery once again played James Bond.

In 1991, Legrand once more collaborated with Miles Davis to produce the jazz-based score of *Dingo*, in which Davis performed shortly before his death. In all, Legrand composed the music for more than a hundred motion pictures. In 1988, he directed, co-wrote, and composed the score for the semi-autobiographical film *Five Days in June*. Legrand also contributed music to many television productions.

Michael R. Ross

SEE ALSO:

FILM MUSIC; FILM MUSICALS; POPULAR MUSIC.

FURTHER READING

Legrand, Michel, with George Mendoza.
Michel's Mixed-up Musical Bird
(Indianapolis, IN: Bobbs-Merrill, 1978).

SUGGESTED LISTENING

After the Rain; *At Shelly's Manne Hole*;
Legrand Jazz; *Michel Legrand*
Recorded Live at Jimmy's.

LEIBER & STOLLER

As early rock'n'roll's most successful and influential songwriters and first true producers, Jerry Leiber and Mike Stoller had an impact on the development of the genre that has been immeasurable. Through a partnership of over 40 years, they brought to the world a stream of classic songs in various styles—including rhythm and blues (R&B), jazz, cabaret and, most notably, rock'n'roll.

Leiber and Stoller were both born in 1933. Leiber grew up in Baltimore, delivering groceries from his mother's store to the local black patrons. Stoller was raised in New York City and received piano lessons from the great master stride piano playing James P. Johnson. Their families eventually moved to Los Angeles, the Leibers in 1945 and the Stollers in 1949.

As a teenager in L.A., Leiber worked at a record store and began writing blues lyrics. In search of a collaborator, a friend recommended Stoller, and they began their songwriting partnership in 1950. From the start, the two young, white Jewish boys got along well, both sharing a passion for boogie-woogie and the blues. A key element of their style was the use of melody that, while remaining grounded in the blues, gave their songs a pop-like appeal.

IT ALL BEGAN WITH "HOUND DOG"

While at the record store, Leiber met the sales manager of the prominent R&B label Modern Records, Lester Sill, whom he greatly impressed by singing some of his and Stoller's compositions on the spot. Sill let Leiber and Stoller audition material for a young R&B group called the Robins, and their career as songwriters was under way. Sill introduced them around Los Angeles so they could pitch songs to other groups in the R&B scene, but they weren't always happy with the results. "We didn't write songs, we wrote records. We became producers in self-defence," explains Leiber. They began overseeing their songs in the studio, starting with "Hound Dog," sung by "Big Mama" Thornton, and launched their own label, Spark Records, in 1954.

However, Atlantic Records was impressed with Leiber and Stoller's work with the Robins (especially the socially authentic "black" elements in Leiber's lyrics), and convinced the pair to sign a contract and move the group, renamed the Coasters, to New York in 1955. Their exuberant novelty numbers, "Smokey Joe's Cafe," "Yakety Yak," "Poison Ivy," "Along Came Jones," "Charlie Brown," and "Young Blood," sold millions and helped popularise Leiber and Stoller's innovative production style. Elvis PRESLEY, having recorded "Hound Dog" and "Love Me," requested Leiber and Stoller for his movie soundtracks, which resulted in classic cuts such as "Jailhouse Rock" and "(You're So Square) Baby I Don't Care." At this time, they began pursuing a sweeter pop-oriented sound with the Drifters, as on "There Goes My Baby," and "On Broadway," and with the Drifters' lead singer Ben E. King, on "Spanish Harlem" and "Stand by Me."

In 1963, they formed Blue Cat/Red Bird Records, which, despite quality recordings by the Shangri-Las and the Dixie Cups, was not a great success. In 1966, the duo sold their interest in the record company. But 1966 was also the year they wrote the wonderfully bizarre "Is That All There Is?" So central was the duo's role to the development of rock'n'roll that music critic Robert Palmer believed that the marked change of direction evident in this song showed that "the Golden Age of rock'n'roll had come to an end."

Leiber and Stoller's contributions as songwriters and producers were so vast that envisaging popular music today without them is impossible. Even if they had written only "Hound Dog," their names would have been immortalised, but the fact that they continued to churn out hit after hit proved that their partnership possessed a creative vitality that was truly unique.

Greg Bower

SEE ALSO:

BOOGIE-WOOGIE; RECORD COMPANIES; ROCK'N'ROLL.

FURTHER READING

Palmer, Robert. *Baby, That Was Rock and Roll: The Legendary Leiber and Stoller* (New York: Harcourt Brace Jovanovich, 1978).

SUGGESTED LISTENING

The Coasters: *Young Blood*;
Elvis Presley: *Presley Sings Leiber*.

JAMES LEVINE

Since the late 1970s, James Levine dominated the Metropolitan Opera in New York with powers far exceeding those of any other music director in the history of that institution. He is credited with the total rejuvenation of the chorus and orchestra, and raising the Met's standard of artistic performance to unprecedentedly high levels.

Levine was born on June 23, 1943, in Cincinnati, Ohio, the son of a dance band conductor and an actress. He was a child prodigy on the piano, and at the age of ten, played Mendelssohn's Piano Concerto No. 2 with the Cincinnati Symphony during a youth concert. Levine commuted to the Juilliard School of Music in New York from Cincinnati every other week for piano lessons with the famed teacher, Rosina Lhévinne, and eventually enrolled there. At age 13, a summer spent at Rudolf Serkin's Marlboro School for musicians in Vermont changed Levine's aspirations from solo piano to conducting. He studied chamber music at Juilliard under Walter Levin (as a classmate of Pinchas Zukerman and Itzhak Perlman), and became a full-time conducting student of Jean Morel. He spent summers at the Aspen Music Festival, where he accompanied the class of the operatic soprano, Jennie Tourel.

METROPOLITAN LIFE

After graduation from the Juilliard School, Levine became Georg Szell's assistant at the Cleveland Orchestra and continued in that post for six years, while at the same time conducting the student orchestra at the Cleveland Institute of Music. He was then invited to conduct a single performance of PUCCINI's *Tosca* at the Metropolitan Opera, New York, on June 5, 1971, during the post-season period. In 1972, Levine conducted a performance of Verdi's *Luisa Miller* at the Met, replacing Fausto Cleva, who had died unexpectedly. Goren Gentele, the Met's general manager, was so impressed by the 29-year old Levine that he offered him a position as principal conductor. Five years later, after Gentele was killed in an automobile accident, Levine was appointed music

director. In 1986, he was given the first Artistic Directorship of the Metropolitan, with broad powers over artistic decisions and musical responsibilities.

In 1972, Levine temporarily returned to his home town of Cincinnati when the choral conductor Robert Shaw invited him to perform at the May Festival. Levine conducted a performance of Mahler's Symphony No. 8 (the "Symphony of a Thousand" with vastly augmented choir), and was subsequently made director of the festival from 1974–78. He had earlier become music director of the Ravinia Festival in Chicago, in 1972.

At the Met, Levine's clear respect for his musicians had a beneficial effect on their performances, and the improvement was noticed by critics. Levine was responsible for introducing FRANCIS POULENC's *Dialogues of the Carmelites* and ALBAN BERG's *Lulu* into the repertoire, as well as operas by Benjamin BRITTEN, Kurt WEILL, and Richard STRAUSS. In 1996, Levine commissioned John Corigliano's *The Ghosts of Versailles* to celebrate the Met's 100th anniversary.

Levine has been a guest conductor throughout the world, with a special relationship with the Vienna Philharmonic Orchestra. He has been piano accompanist for many of the Met's singers in recital, and in 1997 completed a popular 14-country tour, conducting with the "Three Tenors," Luciano PAVAROTTI, Plácido DOMINGO, and Jose Carreras.

Jane Prendergast

SEE ALSO:

OPERA; ORCHESTRAL MUSIC.

FURTHER READING

- Chesterman, Robert, ed. *Conductors in Conversation* (London: Robson, 1990);
Hart, Philip. *Conductors: A New Generation* (New York: C. Scribner's Sons, 1983);
March, Robert C. *Dialogues and Discoveries* (New York: C. Scribner's Sons, 1998).

SUGGESTED LISTENING

- Beethoven: Piano Concertos Nos. 1–5;
Bellini: *Norma*; Brahms: Piano Concerto No. 1;
Mahler: Symphony No. 7;
Mozart: *Die Zauberflöte*;
Violin Concertos Nos. 3 and 5; Puccini: *Tosca*;
Schumann: Symphonies Nos. 1–4;
Verdi: *La Traviata*.

JERRY LEE LEWIS

Known as “The Killer,” Jerry Lee Lewis was one of the most flamboyant, energetic, and self-assured performers of the rock’n’roll era. At his peak Lewis challenged Elvis Presley’s claim to be the “king of rock’n’roll.” Whoever wore the crown, Lewis’s manic performances, and alcohol and drug binges, certainly earned him a reputation as the most outrageous and rebellious rock’n’roller of his generation.

A piano player and vocalist, Lewis’s musical style, which he refers to as a “pumpin’ piano” style, was a blend of African-American boogie-woogie and white country honky tonk, with exuberant soloing, peppered with wide, fast glissandi, swiping up and down the keyboard. His extremely expressive vocals cover a wide range of emotions, with nuances derived equally from country, gospel, and blues singing styles. In the 1990s, Lewis and his band—Roland Janes (guitar), Jimmy Van Eaton (drums), and J. W. Brown (electric bass)—played in a Memphis country rock style.

Born in Ferriday, Louisiana, in 1935, Lewis began his career at age 15 playing country piano in bars. Influenced by the piano blues he heard as a youngster behind an African-American honky tonk dance hall, Haney’s Big House, Lewis’s style is rooted in the boogie-woogie tradition of the southwest. At age 16, Lewis enrolled in the Southwestern Bible Institute in Waxahachie, Texas; he was expelled in his first semester when he played a boogie-woogie accompaniment to a hymn during the chapel service. Lewis returned to Ferriday and played in country honky tonks. In 1956, he auditioned at Sam Phillips’s Sun Studio in Memphis. Lewis recorded the country song “Crazy Arms,” released as his first single in December 1956. There Lewis also played piano on recording sessions for Carl Perkins and Billy Lee Riley, two of Phillips’s major acts.

Though Lewis was unknown nationally when “Whole Lotta Shakin’ Goin’ On” was first released, an enthusiastic reception following his debut on *The Steve Allen Show* in July 1957 drove the song into the Top 10 on the *Billboard* charts. It topped the country and rhythm-and-blues (R&B) charts, and reached No. 3 in the pop chart. The follow-up, “Great Balls of Fire,”



UPI/Corbis-Bettmann

Jerry Lee Lewis finds a new use for a piano at his opening night at the Café de Paris, New York, 1958.

reached No. 1 on the country chart, No. 2 in pop, and No. 3 in R&B. These two songs, and his wild stage act, gained Lewis a place in rock history. Other hits followed, notably “High School Confidential” and “Breathless.” But Lewis’s last songs for Sun were “What’d I Say” and “Cold, Cold Heart” in 1961, both of which barely broke the Top 40.

In 1958 a scandal surrounding his marriage to his 13-year-old second cousin, Myra Brown, damaged Lewis’s career. He made a comeback in the 1960s, establishing a successful career in country music. Between 1968 and 1973, Lewis had 12 Top 10 hits on the country charts. In the late 1970s, his voice and piano playing deteriorated due to drug abuse, and his career was affected by publicised confrontations with the law. He continued touring and recording, playing his country and rock’n’roll hits. Though performances in the 1980s exhibited a slightly reserved Jerry Lee Lewis, his 1995 album *Young Blood* showed a return to his old form.

Stephen Valdez

SEE ALSO:

BLUES; COUNTRY; GOSPEL; ROCK MUSIC; ROCK’N’ROLL.

FURTHER READING

Lewis, M., with M. Silver. *Great Balls of Fire!* (London: Mandarin, 1989);

Tosches, Nick. *Hellfire: The Jerry Lee Lewis Story* (New York: Dell Publishing, 1982).

SUGGESTED LISTENING

Great Balls of Fire; The Sun Years; Young Blood.

GYÖRGY LIGETI

György Ligeti, who spent most of his career in Austria and Germany, with a period in Sweden, achieved international recognition when his piece *Apparitions* was performed at the 1960 International Society of Contemporary Music (ISCM) Festival in Cologne. His music reached an even wider audience when filmmaker Stanley Kubrick used three of his pieces (*Requiem*, *Lux Aeterna*, and *Atmosphères*) in the soundtrack to his movie *2001: A Space Odyssey*.

Ligeti explored many different and wide-ranging techniques, while always keeping a recognisable sound. One such technique he called “micro-polyphony.” This was actually invented in the 1960s by many composers, such as XENAKIS and PENDERECKI, but it was Ligeti who articulated it and exploited its possibilities. It enabled the composer to give internal movement to blocks of material separate from the overlying contour of the piece.

GAINING A NEW VOICE IN THE WEST

Ligeti was born in Transylvania, which was then part of Hungary, now in Romania, on May 28, 1923. As a child he studied music and composition, and graduated from Budapest Academy of Music in 1949. The following year, Ligeti joined the faculty of the Academy as a professor of counterpoint and harmony. While there he made an extensive study of Romanian folk music (influenced by Béla BARTÓK), and many of his early compositions were based on arrangements of Hungarian and Romanian folk tunes.

Living behind the Iron Curtain after World War II meant that Ligeti was cut off from most of the experimental music that was being developed in the West. Also, the Communist regime refused publication and prohibited the performance of many of his more radical pieces. In 1956, after the democratic uprising failed in Hungary, Ligeti fled the country and sought refuge in Vienna.

Once in the West, Ligeti was invited by Herbert Eimert, director of West German Radio's electronic music studios, to use their facilities. Eimert's studios was one of the early centres of exploration and

creativity in electronic music. Several important early pieces of electronic music were created at the studios, including Karlheinz STOCKHAUSEN's *Gesang der Jünglinge* (1956) and Ligeti's *Artikulation*, which was first heard there in March 1958.

Other pieces of this period based on micro-polyphony included Ligeti's orchestral works *Apparitions* (1958–59) and *Atmosphères* (1961), and the organ piece *Volumina* (1961–62). The thick texture of these pieces is the result of many layers of individual sound lines stacked one on top of the other, thus filling in each chromatic tone of the scale.

EXPLORING MICROTONES

Not satisfied with the density of sound generated by the chromatic scale, Ligeti began in 1968 to explore the potential of using microtones. In his piece, *Ramifications*, for string orchestra, Ligeti required half the players to tune their instruments a quartertone higher than the rest. In this way, the harmonic density is expanded from 12 to 24 notes per octave, although the two groups end the piece at the same pitch.

In the 1970s, Ligeti began to turn to other experiments in style. His only opera, *Le grand macabre* (1974–77), serves as the stylistic culmination of his experimentation in linear writing. But the opera also incorporates earlier musical styles, and Ligeti even used some of his own student exercises in counterpoint for quasi-Baroque music.

In the 1990s Ligeti turned back even farther to earlier musical styles, and admitted that his Trio for Horn, Violin, and Piano (1982) and his Violin Concerto were “post-modernist pieces.”

Timothy Kloth

SEE ALSO:

ELECTRONIC MUSIC.

FURTHER READING

Antokoletz, Elliott. *Twentieth-Century Music* (Englewood Cliffs, NJ: Prentice-Hall, 1992);
Richart, Robert W. *György Ligeti: A Bio-bibliography* (New York: Greenwood Press, 1990).

SUGGESTED LISTENING

Aventures; *Chamber Concerto*;
Horn Trio; *Nouvelles Aventures*;
Piano Studies; *Ramifications*.

LITTLE RICHARD

Little Richard was one of the wildest early stars of rock'n'roll. He claimed (with as much modesty as he could muster) to be "the originator and the emancipator," and "the architect of rock'n'roll." He was at least partially correct in this boast; like a force of nature, Richard's ecstatic abandon made him the first rock'n'roll performer to seem truly "possessed" by the music he created—ultimately helping to define the spirit of the genre.

Richard Wayne Penniman was born in Macon, Georgia, on December 5, 1932. He began singing locally at age eight, and when still a child assumed the name he made famous as an adult. By his early teens, he was touring with minstrel shows, singing in blues bands, performing in drag at gay clubs, and touring with B. Brown and Sugarfoot Sam. Even in the 1950s, when homosexuality was rarely acknowledged, Richard never attempted to conceal his sexual orientation. Although Richard was pointedly flamboyant in his actions and appearance, it's doubtful many in the "straight" world ever caught on.

RIPPING IT UP

In February 1955, singer Lloyd Price heard Richard and told him to send a demo to Price's label, Specialty Records. Specialty paired Richard with producer Robert "Bumps" Blackwell, and though Blackwell was actually looking out for Specialty's answer to Ray Charles, the partnership was successful. Together they recorded 12 tracks in New Orleans in September 1955. These included "Tutti Frutti," "Long Tall Sally," "Rip It Up," and "Ready Teddy." Many of these songs were based on bawdy numbers Richard had picked up from prostitutes during his travels, and some incorporated figures from African-American folklore.

Regardless of the sources for his material, it was Richard himself—the wild pompadour, the falsetto howl, the piano-pounding fury—that thrilled listeners. "Tutti Frutti" launched Richard's career, and the follow-up, "Long Tall Sally," climbed into the Top 10

on the pop charts. His successes continued over the next year and a half with "Lucille," "Keep-a-Knockin'," and "Jenny Jenny." At the peak of his popularity in 1957, Richard stunned the music world when, midway through a tour of Australia, he announced he was abandoning rock'n'roll to train for the ministry. The tour's promoters were furious, as was Specialty's owner Art Rupe, who threatened to sue Richard. In order to continue recouping from his investment, Rupe released some recorded material that had been shelved. He had considered these songs, such as "Good Golly Miss Molly," to be poorly performed or lacking in commercial potential. As for Richard, between 1958 and 1962, he only played gospel music.

RETURN OF AN ENIGMA

Richard returned to rock'n'roll in the early 1960s, touring the U.K. with the BEATLES and the ROLLING STONES. Although the music that Richard helped create was forever changed by these bands, he was still considered a dynamic live act. He continued to record and tour—a young Jimi HENDRIX played in one of his bands—but he never regained the popularity he had in the 1950s, despite upstaging both Janis Joplin in 1968, and John Lennon's Plastic Ono Band's debut in 1969. During the 1970s Richard's loyalty continued to oscillate between the church and rock'n'roll.

Richard was one of the original inductees into the Rock and Roll Hall of Fame in 1986, and remained active in show business into the late 1990s, as a musician, actor, awards presenter, and all-round colourful celebrity. Although his over-the-top personality and boastfulness often sank into caricature, Little Richard was unique, and rock'n'roll would have been very different without him.

Greg Bower

SEE ALSO:

BLUES; GOSPEL; LEWIS, JERRY LEE; ROCK'N'ROLL; SOUL.

FURTHER READING

White, Charles. *The Life and Times of Little Richard: The Quasar of Rock* (London: Pan, 1985).

SUGGESTED LISTENING

20 Classic Cuts; The Georgia Peach; Rock Legends; Rock'n'roll Resurrection.

LITTLE WALTER

Many people consider Little Walter the world's greatest blues harmonica player. In the words of author Robert Palmer, "almost everyone who picks up a harmonica ... will at some stage in his development emulate either Little Walter or a Little Walter imitator."

Little Walter was born Marion Walter Jacobs on May 1, 1930, near Marksville, Louisiana. He began playing the harmonica at age 8, and ran away from home to become a musician at age 12. By 1944 he was living in Arkansas, where he learned from harmonica player Sonny Boy WILLIAMSON and met Jimmie RODGERS. He incorporated jump blues style of saxophonist Louis Jordan into his playing after listening to his records.

Jacobs moved to Chicago in 1947 and became reacquainted with Rodgers, then came to the attention of Big Bill BROONZY. Soon Jacobs was working as a sideman accompanying Broonzy and other Chicago blues stars, including TAMPA RED and MEMPHIS SLIM. Jacobs began playing with the Chicago musician Muddy WATERS in the mid-1940s. By the end of 1948 he was a member of Waters' band, and recording for Chess Records. Jacobs' heavily amplified, evocative wail perfectly enhanced Waters' powerful singing and whining slide guitar. He brought a new approach to an old-time instrument, combining jazz-influenced phrasing with solid musicianship. In his hands the harmonica was not just a supporting instrument, it was the musical focus. He skillfully used amplification, "playing" his microphone like an accompanying instrument.

Among Waters' early hits featuring Jacobs were "Louisiana Blues," the song that brought Waters national attention; "Long Distance Call"; "She Moves Me"; and "Honey Bee." In 1952 the band recorded a harmonica-led tune titled "Juke." It reached No. 1 in the rhythm-and-blues (R&B) chart and stayed in the Top 10 for 16 weeks. Little Walter left to lead his own group but still recorded with Waters on classics such as "Hoochie Coochie Man" and "I Just Want to Make Love to You." Jacobs had eight Top 10 R&B hits. In 1954 he had a record on the R&B charts every week, and "My



Michael Ochs Archives/Redferns

Some of the most idiosyncratic and memorable blues sounds were produced from the lips of Little Walter.

Babe," reached No. 1 in 1955. Other hits included "Boogie," "Boom Boom (Out Go the Lights)," and "Mellow Down Easy." He recorded instrumentals and songs featuring his lead vocals as well as harmonica work for Chess Records in the 1960s. He performed in Europe in 1962, and toured with the ROLLING STONES in 1964. He died on February 15, 1968, in Chicago, from a heart attack after a street fight.

Stan Hieronymus

SEE ALSO:
BLUES; JAZZ.

FURTHER READING

Cohn, Lawrence. *Nothing but the Blues: The Music and the Musicians* (New York: Abbeville Press, 1993);
Davis, Francis. *The History of the Blues*.
(New York: Hyperion, 1995).

SUGGESTED LISTENING

The Best of Little Walter; The Best of Little Walter, Vol. 2; Confessin' the Blues; Hate to See You Go.

ANDREW LLOYD WEBBER

The British composer Andrew Lloyd Webber has written the music for some of the most popular musicals in modern history. These include *Cats* and *The Phantom of the Opera*. Despite his enormous popular success, Lloyd Webber has been attacked by critics for a lack of originality and a too facile invention, although this cannot detract from the fact that his lavish productions and popular themes have won the hearts of millions worldwide, and his business acumen has made him one of the wealthiest composers in music.

Lloyd Webber was born on March 22, 1948, in London. He had a thorough grounding in classical music—his father was a composer and music professor at the London College of Music and his mother was a piano teacher. He wrote his first musical, *The Likes of Us*, with lyricist Tim Rice while they were both at Oxford University.

SUCCESS AFTER SUCCESS

In 1967, Lloyd Webber and Rice first produced *Joseph and the Amazing Technicolor Dreamcoat* (originally a pop-oratorio, later revised and expanded). Their next project was the rock opera *Jesus Christ Superstar*. First released as an album in 1970, it proved hugely successful due in part to its subject matter. Once in production—it opened in Broadway in 1971—the musical enjoyed a long and lucrative run. Releasing the album before staging the musical proved so profitable that he repeated the marketing technique with his next big hit, *Evita* (again with Rice). *Evita* was loosely based on the life of Eva Peron, and some of the songs, including “Don’t Cry For Me, Argentina” reached the charts. *Cats*, which followed in 1981, was also hugely popular, and the song “Memory” has been a lasting success. The musicals *Starlight Express* (1984) and *The Phantom of the Opera* (1985) were lavish, spectacular productions that continued Lloyd Webber’s success. Lloyd Webber has won an array of awards,

including six Tonys, four Drama Desk awards, three Grammys, and one Golden Globe. He won an Academy Award for the song “You Must Love Me,” written with Tim Rice for the film adaptation of *Evita*.

SETBACKS

In the 1990s, Lloyd Webber was beset by problems. He was divorced from his wife, singer Sarah Brightman; financial losses hit *Aspects of Love* and *Sunset Boulevard*; and he had legal problems associated with casting changes in *Sunset Boulevard*. Furthermore, Lloyd Webber amassed a \$10 million debt in 1997 for *Whistle Down the Wind*, based on the 1960s British film, which ironically marked the first time a Lloyd Webber production was staged in the United States without a cast album preceding it. After failing to progress from Washington, D.C. to Broadway in 1997, Lloyd Webber hoped to revive his fortunes with a rewritten version of the show that appeared in London in 1998.

Life magazine estimated that Lloyd Webber was the highest paid composer in history. In 1988, his estimated earnings from *Cats*, not counting income from merchandising—T-shirts, mugs, albums, and other paraphernalia—was \$425 million. Even his less-than-successful shows have made millions.

Lloyd Webber was knighted in 1992 for his service to the arts and made a peer in 1997. That same year, *Cats* became the longest-running musical in history. At any given time during the 1990s, there were 12 or more Lloyd Webber productions being staged or touring throughout the world.

Linda Dailey Paulson

SEE ALSO:

FILM MUSICALS; MUSICALS; POPULAR MUSIC.

FURTHER READING

Mantle, Jonathan. *Fanfare: The Unauthorised Biography of Andrew Lloyd Webber* (London: Sphere, 1990);

Richmond, Keith. *The Musicals of Andrew Lloyd Webber* (London: Virgin, 1995).

SUGGESTED LISTENING

Aspects of Love; *Cats*; *Evita*;
Jesus Christ Superstar; *Phantom of the Opera*;
Requiem; *Starlight Express*.

FRANK LOESSER

In his career, Frank Loesser followed his own formula for success unswervingly: "Be creative; be clever; make money." He eventually became one of popular music's most successful songwriters. Best known as the creator of the hit Broadway musical *Guys and Dolls*, the workaholic Loesser also produced hundreds of standards, including "I Hear Music," "Heart and Soul," and "On a Slow Boat to China."

Loesser was born in New York, on June 29, 1910, into a musical family of German immigrants (his father taught music and his brother played the piano and worked as a music critic). By age six, Frankie was already composing, and soon taught himself to play the piano and harmonica. After dropping out of college, he eked out a living, as a waiter, process server, food tester, journalist, and salesman. "In those days," he reminisced, "I had a rendezvous with failure every day." In his late teens, Loesser began to write special material for vaudeville and radio acts. He landed a \$40-a-week songwriting job with a publishing company, but was fired when none of his lyrics were used.

FRANKIE GOES TO HOLLYWOOD

After placing some songs in a Broadway revue that flopped after five performances, the struggling lyricist landed a contract as a staff songwriter with Universal Pictures in Hollywood. Loesser subsequently moved on to Paramount, where he teamed up with the studio's most important composers, including Burton Lane and Hoagy CARMICHAEL. The songs produced during this period included "Two Sleepy People" and "See What the Boys in the Backroom Will Have," sung by Marlene Dietrich in *Destry Rides Again*.

By the late 1930s, Loesser was doing so well that the sign on his office door read "Frank Loe\$\$er." "Praise the Lord and Pass the Ammunition," written shortly after the Japanese attack on Pearl Harbor, became the first major hit of World War II and established Loesser as a composer as well as a lyricist.

During the war, Loesser was enlisted in the Army, and spent his time writing army shows to entertain the troops. After the war, he returned to Hollywood

and won the 1948 Academy Award for best song for "Baby, It's Cold Outside." During this time he also scored a hit with his first Broadway musical, *Where's Charley* (1948), which featured the show-stopping "Once in Love with Amy."

SHINING BRIGHT ON BROADWAY

In 1950, Loesser had his greatest triumph with a musical based on Damon Runyon's hard-boiled stories. *Guys and Dolls* featured a cast of lovable lowlifes and a witty, brassy score of Broadway staples, including "Luck Be a Lady," "A Bushel and a Peck," and "Sit Down, You're Rockin' the Boat." *New York Daily News* critic John Chapman dubbed it "New York's own musical comedy—as bright as a dime in a subway grating."

In 1956, Loesser wrote the book and the complete 30-song score (consisting of arias and recitatives, as well as pop hits such as "Standing on the Corner") for *The Most Happy Fella*, which received the Drama Critics Circle award as best musical. His last Broadway success was in 1961 with *How to Succeed in Business Without Really Trying*, which won a Pulitzer Prize for Loesser.

However, through the 1960s the public's musical tastes gradually changed and the demand for musicals dropped. Loesser became depressed and finally stopped writing altogether. He died of cancer in New York City on July 28, 1969.

Although he always said that he did not write for posterity, his work seems destined to live on—particularly in the classic musicals *Guys and Dolls* and *How to Succeed in Business*.

Michael R. Ross

SEE ALSO:

FILM MUSICALS; MUSICALS; POPULAR MUSIC.

FURTHER READING

Loesser, Susan. *A Most Remarkable Fella: Frank Loesser and the Guys and Dolls in His Life: A Portrait by His Daughter*
(New York: Donald I. Fine Inc., 1993).

SUGGESTED LISTENING

Greenwillow; Guys and Dolls; How to Succeed in Business Without Really Trying: Selections.

FREDERICK LOEWE

Frederick "Fritz" Loewe was an American composer best known for some of the most popular and successful hits in the musical theatre, in collaboration with Alan Jay Lerner. Each of their most successful musicals was equally beloved and eventually adapted for the silver screen.

Loewe was born on June 10, 1901, in Vienna, the son of German operetta star Edmund Loewe. From a young age he was exposed to music; initially he studied piano and began performing at age 13. His first song, composed at 15, was a hit in Germany, and in 1917 he appeared with the Berlin Symphony Orchestra. He studied both piano and composition with Ferruccio Busoni.

Loewe emigrated to the United States in 1924 but did not progress in the musical scene there. For the next seven years he subsidised his musical career with a variety of jobs, including prospecting and working as a cowboy, and during this time he played piano for some Broadway musicals. He worked with Earle T. Crooker on two musical productions in the late 1930s; but these brought little success.

FATEFUL MEETING

Loewe first met Lerner by chance at the Lambs Club in 1942. According to Lerner, Loewe had actually been looking for the men's room at the time. A simple exchange in the club grill led to a lifelong collaboration with Lerner.

Their first musicals did not meet with much acclaim. However, MGM purchased the screen rights to the 1945 musical *The Day Before Spring*, which gave them financial security. *Brigadoon* was their first hit musical, in 1947, followed by *Paint Your Wagon* in 1951. That musical was the only production of theirs set in the United States.

It was in 1956 that the pair's most exceptional musical opened on Broadway. *My Fair Lady* ran for 2,717 performances, and the score was extremely popular. But to write for Rex Harrison, who was not a singer, posed a challenge. Loewe set the lyric in a sort of tuneful speech, a technique he would later

use for Louis Jourdan in *Gigi*, and for Richard Burton in *Camelot*. The cast album for *My Fair Lady* would become the best-selling record of any such recording in history, as well as the best-selling record in the history of Columbia Records.

After the enormous success of *My Fair Lady*, the team was asked to write a musical directly for the screen. Lerner was eager; Loewe hesitant. Finally he agreed, and the resulting collaboration was *Gigi*. The 1958 film is considered one of the last of the grand, traditional Hollywood musicals. Loewe was hospitalised with heart problems after its completion.

After Loewe's recovery, Lerner and Loewe wrote *Camelot*, which was to be their last musical. *Camelot* was fraught with production problems and the relationship between the partners was tense. However, *Camelot*, for all its preproduction difficulties, was a success from its opening in 1960.

Following *Camelot*, Loewe retired. He emerged briefly to write the score for the film *The Little Prince* (1974). He divided his time among his homes in Palm Springs, California, and in the Mediterranean. He no longer enjoyed composing, and had no need to work. "There is no reason for me to work now," he reportedly told *The New York Times*. "I don't need the glory. I don't need money."

Loewe was not considered an innovator as a composer, nor did he possess a singular or unique style. He was, however, a solid craftsman, able to deliver music that suited the vocal abilities of the performers, as well as to reflect the period in which they were set. Fritz Loewe died in February 1988.

Linda Dailey Paulson

SEE ALSO:

FILM MUSICALS; MUSICALS.

FURTHER READING

Lees, Gene. *Inventing Champagne: The Worlds of Lerner and Loewe* (London: Robson, 1991);

Suskin, Steven. *Show Tunes: 1905–91: The Songs, Shows, and Careers of Broadway's Major Composers* (New York: Limelight Editions, 1992).

SUGGESTED LISTENING

Brigadoon; *Camelot*;
My Fair Lady.

ALAN LOMAX

Alan Lomax was one of the foremost musicologists of the 20th century, a man who spent his life writing about and recording folk music from around the world. "As a people live," he has said, "So do they sing." Lomax was born on January 15, 1915, in Austin, Texas. His father, John A. Lomax, was a folklorist and collector of songs, who, in 1934, became the head of the Library of Congress Archive of Folk Music.

Alan Lomax attended Harvard University (1932–33) and later studied anthropology at Columbia University. He was an assistant archivist at the Library of Congress from 1937 to 1942. He first accompanied his father on a recording trip in 1933. They travelled throughout the South with a 500-pound Edison cylinder recording machine and recorded local musicians singing and playing folk songs. Arguably their most important "find" was the folk/blues singer and guitarist LEADBELL, whom they recorded in the unlikely surroundings of a Louisiana prison. By 1941, the Lomaxes had contributed more than 10,000 songs to the Library of Congress archives.

FROM ARCHIVIST TO PRODUCER

Alan Lomax had his hand in every aspect of folk music. In 1939, he produced a folk-music series for CBS radio. Later, he worked with the Scottish folksinger and composer Ewan MacColl on a U.K. radio program, *Ballads and Blues*. He was Director of Folk Music for Decca Records from 1946 to 1949, and made many historically significant recordings. These included interviews and performances by pianist Ferdinand "Jelly Roll" MORTON, one of the creators of jazz, in 1938, and by blues musicians Son HOUSE and McKinley Morganfield, who later took the name Muddy WATERS, in 1941 and 1942. Most of the thousands of people whom he recorded, however, were true folk musicians—obscure singers and instrumentalists who had never recorded before and would never record again. "I found out that what I was really doing was giving an avenue for those people to express themselves and to tell their side of the story," Lomax said.

Lomax's work took him to the Caribbean, U.K., and European mainland, but he is best known for his work in the U.S. He returned repeatedly to the South, where he recorded spirituals, work songs, shouts and ballads, despite being humiliated, shot at, and harassed for wanting to work with African-American musicians. In 1935, Lomax and author-folklorist Zora Neale Hurston recorded the oral histories of blacks on the Georgia Sea Islands and in Florida.

HIS GREATEST DISCOVERY

In the early 1940s, Lomax discovered what he called "the main find of my whole career"—Sid Hemphill, a multi-instrumentalist playing a deeply African proto-blues with his fife-and-drum dance band in the hills of northern Mississippi. He recorded Hemphill again and discovered Mississippi Fred McDowell, among others, in the summer of 1959.

In addition to being a researcher, Lomax produced folk music broadcasts, concerts, and recitals, and was a consultant for folk festivals, including the Newport Folk Festival. Lomax also wrote several books, including *Mister Jelly Roll* and *The Folk Songs of North America*. From the 1960s, he analysed folk music from more than 600 cultures around the world in a system called "Cantometrics," which attempted to classify elements of folk music so that comparisons could be made across cultures. (The product of this analysis, which to date has not been completed, will be a multimedia database of world song and dance styles.)

In 1997 Rounder Records, in conjunction with the Lomax Archive at New York's Hunter College, released the first of what will be by the year 2001 a 100-CD set compiled from his field recordings.

Stan Hieronymus

SEE ALSO:

FESTIVALS AND EVENTS; FOLK MUSIC.

FURTHER READING

Lomax, Alan. *Folk Song Style and Culture* (Cambridge, MA: Harvard University Press, 1996);
Lomax, Alan. *The Land Where the Blues Began* (New York: Pantheon Books, 1993).

SUGGESTED LISTENING

The Lomax Collection (100-CD set, released individually from 1997–2001); *Sounds of the South*.

GUY LOMBARDO

For half a century, Guy Lombardo and His Royal Canadians played “the sweetest music this side of heaven.” At least that’s how the bandleader himself described the sound of his orchestra, which scored over 200 hits between the late 1920s and the early 1950s and sold more than 100 million records. In fact, the Canadians’ music was too sweet for most “serious” jazz devotees, who didn’t appreciate Lombardo’s “cornball” style any more than they later would accept that of Lawrence Welk, whose own sound was largely based on Lombardo’s. However, even the band’s detractors had respect for the skill and musicianship of Lombardo’s players, which was so great that Louis ARMSTRONG once named the Canadians his favourite band.

Lombardo was born on June 19, 1902, in Ontario, Canada. He formed his first band in 1920 with brothers Carmen—who led the reed section, composed, sang, and was Guy’s musical director—and lead trumpeter Lebert. Another brother, baritone sax player Victor, joined later. (Guy played violin, but never with his orchestra.) After a few relatively unsuccessful years in its native country, the band crossed the border and moved to Cleveland, Ohio. It was here that they took the name Guy Lombardo and His Royal Canadians.

RECORDING CAREER

In 1927, the Royal Canadians relocated to Chicago, where they soon began to broadcast on radio. The band quickly developed its characteristic sound: smooth, sweet, and mellow. Another of the band’s trademarks was the multisong medley—a device Lombardo originated so that he could fit into his set all the requests he received. In 1929, the band changed its base to New York’s Roosevelt Hotel, where it performed regularly—and was heard nationally on radio—until 1963.

The Canadians also began to record for RCA Victor (and, later, Columbia, Brunswick, and Decca) and, throughout the 1930s and 1940s, had one success after another. Their first major hit was “Charmaine,” which reached No. 1 on the charts in 1927. This was followed

by “Sweethearts on Parade” (1928), “Little White Lies” (1930), “Boo Hoo” (1937), “Penny Serenade” (1939), and “Easter Parade” (1947). The title most associated with Lombardo, though, was “Auld Lang Syne,” which was played on the Canadians’ New Year’s Eve radio and TV broadcasts, and became a favourite even with millions who did not otherwise follow the band.

Although Guy Lombardo and His Royal Canadians were best-known for their predominantly lilting arrangements, the band was capable of livelier work. Examples include “Winter Wonderland” with the ANDREWS SISTERS (1947), and their 1950 version of the theme from the film *The Third Man*, which was to prove the Canadians’ last big hit. Lombardo continued to work, however, and didn’t stop making music until shortly before his death on November 5, 1977.

CROSSING THE RACIAL DIVIDE

While the Canadians are now seen as unfashionably middle-of-the-road, the band, in their time, had a remarkably broad appeal. Their music crossed racial boundaries, and one of their performances set an attendance record at Harlem’s Savoy Ballroom. Guy, so staid on stage, wasn’t all he appeared to be either: in his spare time, he was a trophy-winning speedboat racer. Although Lombardo is now viewed with derision by some jazz historians, the huge popularity and commercial success he achieved in his lifetime assured his position as one of the century’s best-loved bandleaders.

Terry Atkinson

SEE ALSO:

BIG BAND JAZZ; DANCE MUSIC.

FURTHER READING

Kressley, David, and Charles Garrod. *Guy Lombardo and His Royal Canadians* (Zephyrhills, FL: Joyce Record Club Publications, 1995);
Lombardo, Guy, with Jack Altshul. *Auld Acquaintance: An Autobiography* (New York: Doubleday, 1975);
Richman, Saul. *Guy: The Life and Times of Guy Lombardo* (New York: RichGuy Publishing, 1978).

SUGGESTED LISTENING

16 Most Requested Songs; The Best of Guy Lombardo; Every Night Is New Year’s Eve; The Sweetest Music This Side of Heaven.

VICTORIA DE LOS ANGELES

The Spanish soprano Victoria de Los Angeles brought the song literature of her native country to international attention on the recital stage. In addition, she had a career as a prima donna in Italian, French, English, and German operas. At its best, critics praised her voice for its precise and evocative shading, while her abilities as an actress enabled her to convey the dramatic content of even the shortest single song.

She was born Victoria Lopez Cima on November 1, 1923, in Barcelona where her father worked as a caretaker at the university. The family was poor but musical and Los Angeles learned to play Spain's national instrument, the guitar, before entering the conservatory in Barcelona in 1941 to study piano. But she soon concentrated on her singing studies with her teacher, Dolores Frau. In 1940, when she was still only 16, her sister Carmen persuaded her to enter the Radio Barcelona singing competition which she won with an aria from PUCCINI.

In 1945, Los Angeles made her debut as the Countess in Mozart's *Le nozze di Figaro* at the Teatro Liceo in Barcelona. After graduating from the conservatory, she was sponsored by Ars Musicae, a group of amateur musicians who performed early Spanish music. Ars Musicae paid for her expenses until she won the 1947 Geneva Competition in Switzerland, which propelled her to international prominence.

Los Angeles sang the role of Salud in the BBC broadcast of Manuel DE FALLA's opera, *La vida breve*, in 1948, and during the next two years appeared at the Paris Opera, London's Royal Opera House, and La Scala in Milan. Although controversy surrounded the casting of a Spanish singer in Henry Purcell's baroque opera *Dido and Aeneas* at Covent Garden, she was a success in the role because of the richness of her lower register. She first sang at the Metropolitan Opera in New York in 1951, and was to give 103 performances there between 1951 and 1961. Her roles included Mélisande in Claude DEBUSSY's *Pelléas et Mélisande* and Desdemona in Giuseppe Verdi's *Otello*. But she was always interested in less well-known music, too, and in 1956 sang in La



Hulton Getty

Victoria de Los Angeles proved just as adept at performing traditional Spanish folk songs as operatic arias.

Piccola Scala as Laodice in a production of the forgotten opera *Mitridate Eupatore* by the 17th-century Italian composer Alessandro Scarlatti.

In 1961, she was invited to the Bayreuth Festival to perform in the German theatre dedicated to the memory of Wagner. By this time, however, she was beginning to have trouble with the higher notes in her register, and she soon concentrated on recordings and recitals of Spanish and Sephardic folk music.

Los Angeles' accompanist, Gerald Moore, wrote in his book *Am I Too Loud?* that she displayed total involvement in the emotions of the songs she sang. In 1979, she returned to the operatic stage in the title role of Bizet's *Carmen*, which displayed her still beautiful lower register to good effect. In 1991, she was awarded the Prince of Asturias Art Prize by her native Spain.

Jane Prendergast

SEE ALSO:
OPERA.

FURTHER READING

Roberts, Peter. *Victoria de Los Angeles* (London: Weidenfeld & Nicolson, 1982).

SUGGESTED LISTENING

The Art of Victoria de Los Angeles;
Spanish Songs of the Renaissance;
Victoria de Los Angeles Sings Handel and Mozart.

LOS VAN VAN

When asked to name the king of mainstream Cuban dance bands, contemporary islanders will probably give one name: Los Van Van. Showcasing a mix of charanga, son, and rock, with a strong jazz influence, the island-based dance orchestra was a major force in Afro-Cuban music. Undisputed champions at home, they were among the few Cuban bands to have recorded outside Cuba, invigorating international salsa with original versions of Cuban sounds.

Juan Formell, a bassist and songwriter, formed Los Van Van in 1969. While primarily a charanga band, with its characteristic use of violins and flutes, the band also incorporated the hard-edged trumpets and trombones of salsa music. The electric bass and drums gave them the grit of a rock'n'roll band. The orchestra broke with past conventions by countering three violins with three trombones, creating a tough but sweet sound that was unmistakably "vanvanero" (the essential spirit of Los Van Van).

The band was no small affair, and had over a dozen members. Musicians came and went, but few will forget the piano of César "Pupy" Pedrosó, or the violins of Gerardo Miró and Pedro Fajardo. The all-important percussion was carried on the congas of Manuel Labarrera, and the timbales and drum set of Samuel Fromell and "Changuito." Musicians switched instruments and several composed. Boris Luna, featured on his slap bass and synthesizers, also composed, while Hugo Morejón played trombone as well as keyboard.

Juan Formell, who composed and played bass, directed Los Van Van from the beginning. One of the premiere musicians of post-revolution Cuba, he was the creator of tunes such as "Sandunguera," "Que Palo Es Ese," "Muévete," "Que Sorpresa," and "Soy Todo." The band's Paris-recorded album, *Songo*, shows off the complexity of rhythmical structures used by modern-day Cuban salsa bands.

SOCIAL COMMENT IN THE LYRICS

Unlike most common international salsa, with facile or sexually explicit lyrics, Los Van Van reflected the mainstream Cuban tradition of producing challenging, socially conscious music with a direct relevance

to Cuban life. Formell said he was critical, but "with a humoristic and satirical tone, in direct language." Their "L'Habana No Aguanta Mas!" (Havana Can Take No More) highlighted the shortage of public housing in the capital city. It was common for song lyrics, rather than the official media, to reflect more accurately what most Cuban people were thinking about social issues.

Cuba was Formell's musical lifeblood, and for that reason he declared that, unlike so many talented Cuban musicians, he would never leave the island-nation. Formell was quoted as saying, "I like living in Cuba. It inspires me to write. I'd be unmotivated in New York. The importance of my work has been to relate or narrate what's around me (in Cuba). If I left that environment, I'd be empty."

FIRST U.S. TOUR

America's blockade of Cuba was long an impediment to Cuban bands who wanted to play in the U.S. Los Van Van, denied visas for decades, were finally allowed to tour in 1997. The band met enthusiastic crowds in New York, Los Angeles, and Chicago, but not in Miami, home of the largest Cuban exile community who shunned those who stayed behind.

The 1990s saw a renewed Cuban influence inching back into salsa. Island bands such as Ritmo Oriental and Adalberto Alvarez were making inroads with original salsa creations. But Los Van Van were the indisputable champions among Cuban bands, who strove to put the "sabor" (flavour) back into salsa.

Brett Allan King

SEE ALSO:

CARIBBEAN; CUBA; LATIN AMERICA; SALSA.

FURTHER READING

Ayala, Cristobál Diaz. *The History of Salsa* (New York: Excelsior Music Publishing, 1995);
Manuel, Peter, ed. *Essays on Cuban Music: North American and Cuban Perspectives* (Lanham, MD: University Press of America, 1991).

SUGGESTED LISTENING

The Best of Los Van Van;
Dancing Wet/Bailando Mojao;
Lo Ultimo En Vivo;
Songo.

WITOLD LUTOSLAWSKI

The most significant Polish symphonist of the Modern Age, Witold Lutoslawski was born in Warsaw, Poland, in 1913. His family were part of the *ziemianstwo*, a class of nobles who were granted land by the Polish kings. When he was a year old, his family fled their home, which was directly in the path of the advancing German military. They moved to Moscow, where Lutoslawski spent his first few years. By 1920 his family had returned to Poland, where Lutoslawski began his musical education on the piano and violin. At 15 he studied composition with the Polish composer Maliszewski, and then went on to study at the Warsaw Conservatory, graduating in piano in 1936 and composition in 1937.

After leaving the conservatory, Lutoslawski formed a piano duo with the Polish composer Panufnik, with whom he played in Warsaw cafés throughout World War II. During this time, Lutoslawski arranged and wrote many works for two pianos. Nearly all of these were lost during the Warsaw Uprising of 1944 (in which he fought). One piece that did survive was his *Variations on a Theme of Paganini* for two pianos, which has since become a standard work for this combination. After the war, in Communist Poland, composers were subject to censorship by the authorities, and Lutoslawski, among others, turned to folk music for uncontroversial material. His Concerto for Orchestra uses folk music of the region surrounding Warsaw. This work was performed by the Warsaw Philharmonic Orchestra in 1954.

CONTINUOUS EVOLUTION OF SOUND

Lutoslawski supported himself by writing for the Polish radio, and he composed a large number of songs for children as well as incidental music for radio dramas. During his long musical career, Lutoslawski's work evolved slowly but steadily. *Funeral Music* for string orchestra, written in 1958 in memory of BARTÓK, was the first work to exploit the harmonic system in which he uses 12-tone serialism combined with particularly significant chords to give the piece internal coherence.

A major turning point came when Lutoslawski heard John CAGE's piano concerto on the radio. This work uses chance procedures, and initiated Lutoslawski's development of aleatory, or controlled, chance music. The technique he developed was used to achieve complexity of rhythm without causing difficulty for the performers, while maintaining total control over pitch and harmony. This happens by giving the performer set pitches and rhythms in any given passage as usual, the only difference being that he does not have to coordinate his part with the other players for a given amount of time. At a signal from the conductor, the players come together again for the next section.

This process was first used in the composition *Venetian Games* in 1961, and was further developed in the second, third, and fourth symphonies, in the string quartet, and in many other works.

This technique is only one part of Lutoslawski's style: his growing interest in a very rich orchestration and other experimental techniques, such as the use of quartertones, set a limit on the amount of freedom he could build into his works. He has shown a particular interest in string timbre with his Cello Concerto (1970), written for the Russian Mstislav ROSTROPOVICH, and with the Preludes and Fugue for 13 strings (1972), in which he was able to explore the contrast between chamber and orchestral textures.

The composer became something of an ambassador for Polish music. He taught at Tanglewood in Massachusetts, at Dartington in the U.K., and at many other conservatories. He was also vice president of the International Society for Contemporary Music (ISCM).

Extremely generous with his time, Lutoslawski would never refuse to look at the work of a young composer to whom he could offer advice. He died in 1994.

David Braid

SEE ALSO:

ALEATORY MUSIC; ORCHESTRAL MUSIC.

FURTHER READING

Stucky, Steven. *Lutoslawski and His Music* (Cambridge: Cambridge University Press, 1981).

SUGGESTED LISTENING

Cello Concerto; *Funeral Music*;
Livre pour orchestre;
Preludes and Fugue for 13 strings.

LORETTA LYNN

Of all the female stars of country music, none embodied the plight of the impoverished Southern woman more than Loretta Lynn. She turned her background as a poor Appalachian "Coal Miner's Daughter" into a source of both her art and her personal resilience, proudly proclaiming that poverty need not equal despair, and that womanhood never equals weakness.

The elder sister of country star Crystal GAYLE, Loretta Webb was born on April 14, 1935, in Johnson County, Kentucky, where she shared a small shack with a family of ten. At age 13, she married serviceman Oliver Lynn (also known as Doolittle or Mooney) and moved to Custer, Washington, where she gave birth to four children by the age of 18. A passion for country music helped stave off homesickness, and her husband believed in her musical abilities enough to buy her a cheap guitar.

THE ROAD TO NASHVILLE

In 1959, Lynn began singing at local nightclubs and won a talent contest in Tacoma. She recorded a single, the Kitty Wells-influenced "I'm a Honky Tonk Girl," for the small record label Zero in 1960. Lynn and her husband tirelessly promoted the record, sleeping in their old car as they traversed the country, their efforts pushing the single up to No. 15 on the country charts. After moving to Nashville, Lynn befriended Patsy CLINE, who convinced Decca Records to sign her. Cline also helped the backwoods Lynn add an element of glamour to her presentation, enlightening her on previously untapped resources such as make-up and hair styling.

In 1962, Lynn joined the *Grand Ole Opry* and became a regular on the Wilburn Brothers television show. The increased exposure helped Lynn score modest hits with "Success," "Wine, Women, and Song," and "Blue Kentucky Girl," and led to a series of duets with Ernest TUBB.

In 1966, after leaving the Wilburns' show, Lynn released two singles that rang with the steely determination of a formidable woman. "You Ain't Woman

Enough" and "Don't Come Home A-Drinkin' (With Lovin' on Your Mind)" were huge successes and indicated that Lynn had tapped into a substantial contingent of like-minded female fans. Over the next decade, Lynn applied the feisty tremolo in her voice to a body of material that read like a down-home feminist manifesto: "Fist City," "You've Just Stepped In (From Stepping Out on Me)," "Your Squaw Is on the Warpath," "Coal Miner's Daughter," "You're Looking at Country," "One's on the Way," and the startlingly frank, pro-contraception number, "The Pill." During this period, Lynn also recorded a number of highly successful duets with Conway Twitty, including "After the Fire Is Gone," "Louisiana Woman, Mississippi Man," and "You're the Reason Our Kids Are Ugly." She was named the Country Music Association Entertainer of the Year in 1972—the first woman to be afforded the honour—and was elected to the Nashville Songwriters International Hall of Fame. Her autobiography, *Coal Miner's Daughter*, was made into an Oscar-winning motion picture in 1980, increasing her exposure far beyond the circle of country music.

Lynn's chart success in the 1980s and 1990s was modest, with the exception of a 1993 collaboration with Tammy WYNETTE and Dolly PARTON entitled "Honky Tonk Angels." However, she no longer needed to sing to support herself: Lynn was the first female country star to become a millionaire. One of the genre's most popular and respected performers, Lynn's place in the history of country music was secure.

Greg Bower

SEE ALSO:

COUNTRY; NASHVILLE SOUND/NEW COUNTRY.

FURTHER READING

Krisheff, Robert K. *Loretta Lynn*
(Minneapolis, MN: Lerner Publications Co., 1978);
Lynn, Loretta, with George Vecsey.
Loretta Lynn: Coal Miner's Daughter
(Bath: Chivers, 1990).

SUGGESTED LISTENING

20 Greatest Hits; Coal Miner's Daughter;
Honky Tonk Girl: The Loretta Lynn Collection;
Loretta Lynn Sings Patsy Cline's Favourites;
You Ain't Woman Enough.

LORIN MAAZEL

Lorin Maazel has conducted practically all of the major symphonic orchestras, and has been music director of the Vienna State Opera, the Orchestre National de France, the Cleveland Orchestra, and the Pittsburgh Symphony Orchestra, among many others. He has characterised himself as a "colleague" of the musicians in the orchestras he conducts, describing his work as providing a frame in which the musicians may express themselves.

Maazel was born on March 6, 1930, in Neuilly, France. His parents were American, and returned home with their son when he was six years old. Maazel was a child prodigy who was able to read musical scores from an early age. At the age of nine, the young Maazel, who was being coached in conducting by Vladimir Bakaleinikoff, conducted the New York Philharmonic Orchestra at the 1939 World's Fair. He gave a violin recital with the Pittsburgh Symphony Orchestra in 1945 and then entered the University of Pittsburgh to study languages, math, and philosophy. While still an undergraduate student, he played violin with the Pittsburgh Symphony Orchestra beginning in 1948 and became an apprentice conductor there in 1949.

ADULT CONDUCTING DEBUT

In 1951, Maazel won a Fulbright Scholarship to study Baroque music in Italy, and made his European conducting debut in Catania. This was followed by other appearances including, in 1960, a concert with the London Symphony Orchestra and an invitation to the Bayreuth Festival, where he was the first American to conduct Richard Wagner's *Lohengrin*.

In 1962, he conducted the French Orchestre National on a visit to New York and, in the same year, made his debut at the Metropolitan Opera there, conducting Mozart's *Don Giovanni*. In 1965 he became both music director of the Berlin Radio Symphony Orchestra and artistic director of the Deutsche Oper, Berlin. He returned to the U.S. in 1972 to succeed George Szell as music director of the Cleveland Orchestra, a post he held for the following ten years. During part of this

period, he was the principal guest conductor of the Philharmonia Orchestra of London, while also retaining his post with the Berlin RSO.

In 1982, Maazel went to Vienna as general manager and music director of the Vienna State Opera, the centre of cultural life of the passionately musical capital of Austria. The opera house in Vienna had been the first building to be rebuilt in the city after the devastation of World War II, but in 1982 the company was losing money. Maazel attempted to make it more efficient, but in so doing, he cut the number of operas on the schedule from 20 to seven, and increased the amount of rehearsal time. Although he put the company on a sound financial footing, the public outcry at the reduced schedule, as well as opposition from the musicians, was so great that Maazel resigned after three years.

A period of guest conducting followed until 1988, when he assumed the directorship of two orchestras at once, the Orchestre National de France and his old associate the Pittsburgh Symphony Orchestra. Although he resigned the French position in 1990, he continued conducting the Pittsburgh Symphony Orchestra into the 1990s. He was also appointed director of the Bavarian Radio Symphony Orchestra.

Maazel continued to play the violin during the 1990s, as well as directing both his orchestras and making several guest appearances with the Vienna Philharmonic. In addition to conducting and performing, Maazel also found time to compose large-scale works for both cello and orchestra, as well as for flute and orchestra.

Jane Prendergast

SEE ALSO:

OPERA; ORCHESTRAL MUSIC.

FURTHER READING

Lebrecht, Norman. *The Maestro Myth* (Secaucus, NJ: Carol Publishing Group, 1991).

SUGGESTED LISTENING

Beethoven: Symphony No. 5;
Berio: *Un re in Ascolto*; Bruckner: Symphony No. 8;
Mahler: Symphony No. 3;
Symphony No. 4; Symphony No. 9;
Stravinsky: *Rite of Spring*;
Verdi: *Otello*; Wagner: *Lohengrin*.

MACHITO

Machito, as bandleader, singer, and maraca player, was a key figure for Latin music in the United States. Machito and His Afro-Cubans was one of the premiere dance orchestras of the 1940s, setting the stage for Latin jazz and a lively big band scene. Machito's mambo style, especially the brass-section work, was thought to be jazz's first major influence on Latin music. The so-called "Mambo King's" collaboration with both Latin and non-Latin artists changed the direction of Latin music and jazz alike. Most importantly, Machito was the inspiration for the Latin music of Dizzy GILLESPIE.

Machito was born Frank Raúl Grillo Gutierrez on February 16, 1909, in Tampa, Florida. His family soon returned to Cuba, where his father ran a restaurant, and Machito sang and played there with many popular musicians. By the 1930s, he had become a popular *sonero* in his own right. In 1937, he followed his childhood friend and his brother-in-law to be, Mario BAUZÁ, to New York City. Bauzá was musical director for Cab Calloway and Machito worked as a sporadic vocalist for Noro Morales and Xavier Cugat's orchestra. In 1940, he and Bauzá formed the Afro-Cubans. The band was Latin, but with three saxophones and two trumpets, its American big band influence was clear. Recording with Decca, they released their signature hit "Tanga" (later "Machito's Theme Song") and "Sopa de Pichon" (Pigeon Soup). In a direct affront to the decaffeinated Cuban arrangements of Cugat and similar dance bands, the Afro-Cubans mixed raw Cuban rhythms with jazz, becoming perhaps the most popular orchestra of the decade. Machito was important in bringing about the Latin/jazz crossover of the mid- and late 1940s.

When the U.S. Army drafted Machito in 1942, his sister Graciela went to New York to sing and co-direct the band with Bauzá. With a medical discharge in 1942, Machito returned to New York and got the band a gig at La Conga Club, with weekly radio broadcasts.

The early 1940s gave birth to "Cubop," a fusion of jazz and Cuban music that, once mixed with other rhythms, gave birth to Latin jazz. The Latin sound attracted many jazzmen, and the late 1940s brought

experimentation and collaboration with a variety of progressive U.S. jazz musicians, including artists such as Stan KENTON, Stan GETZ, Charlie PARKER, and Dexter GORDON. Kenton hired Machito and his percussionists in 1947 for the hit recording, "Peanut Vendor," which was more jazz than Latin.

The definitive "Latin-jazz" link came in 1948, when record producer Norman GRANZ recorded a series of arrangements and compositions by Bauzá and Chico O'Farrill, which featured Machito, Parker (alto), and Flip Phillips (tenor). Parker also recorded with the Afro-Cubans in 1950, lending his saxophone to cuts like Okidoke and Mango Mangue.

New York saw the emergence of a lively Latin scene, featuring artists such as Tito PUENTE, Tito Rodríguez, and José Curbelo. The scene's epicentre was the legendary nightclub, the Palladium.

THE DECLINE OF THE MAMBO KING

As rock'n'roll displaced American big swing bands, the Latin dance orchestra also saw its decline. But Machito kept on playing and he attracted a new, younger audience. He employed several jazz players, including Doc Cheatham, and was receptive to stylistic trends, such as salsa. The sound was characterised by inventive percussionists, sharp arrangements, and swinging horn sections, accompanied by energetic and sometimes acrobatic dancing. In 1982, *Machito and His Salsa Big Band* won a Grammy Award for best Latin album. On April 15, 1984, while he was waiting to perform at a London nightclub, Machito suffered a fatal heart attack.

Brett Allan King

SEE ALSO:

AFRICA; CARIBBEAN; CUBA; LATIN AMERICA; MEXICO; SALSA.

FURTHER READING

Birnbaum, L. "Machito: Original Macho Man" (*Down Beat*, vol. xlvii, no. 12, 1980, p. 25).

SUGGESTED LISTENING

Guampampiro;

Machito and His Afro-Cubans: *Carambola*;

Machito and His Afro-Cubans 1941;

Machito and His Orchestra: *Mucho Mucho Machito*;

Machito and His Salsa Big Band;

Machito Plays Mambo and Cha Cha Cha.

MADONNA

Madonna has made a career as well as an art out of reinventing herself—as a rock diva, stage and screen star, video vixen, fashion icon, and cultural phenomenon. Her greatest achievement, according to Stephen Erlewine, “is how she manipulated the media and the public with her music, her videos, her publicity, and her sexuality.” Known as the “Material Girl,” Madonna parlayed her looks, talent, and business acumen into a showbiz empire that spawned a dozen No. 1 singles, best-selling albums, hit movies, and her own record label.

Born in Bay City, Michigan, on August 16, 1958, Madonna Louise Ciccone was the eldest daughter of an Italian father and French-Canadian mother (who died when Madonna was age six). Madonna took piano and ballet lessons, and studied dancing briefly at the University of Michigan. Leaving before graduating, she moved to New York in 1978, doing casual modelling jobs and working briefly with the Alvin Ailey and Martha Graham dance troupes. She then sang with small-time dance bands, until her 1982 demo single “Everybody” became a club-scene hit.

Madonna’s debut album went unnoticed outside dance clubs until some radio stations added the first single “Holiday” to their playlists. The follow-up singles “Lucky Star” and “Borderline” introduced Madonna to MTV’s audience. “Like a Virgin,” with its glamorous Marilyn Monroe-inspired video, rocketed the singer to superstardom in 1984. Her cameo appearance in the 1985 film *Vision Quest* yielded the hit “Crazy for You,” and she showed a real screen presence in *Desperately Seeking Susan*. The same year she married actor Sean Penn—a union that produced the flop 1986 film *Shanghai Express* and countless tabloid headlines, before ending in divorce in 1989.

Madonna entered the 1990s as one of pop’s best-selling artists, with hits such as “Papa Don’t Preach,” “Open Your Heart,” and “Vogue” each hitting No. 1 on the pop charts. She also inspired the wrath of the religious right with her 1989 “Like a Prayer” video, which showed the slip-clad singer dancing before a black Christ. Madonna continued to shock with the documentary film *In Bed with Madonna* (1990), and an



UPI/Corbis-Bettmann

Always ready to shock and surprise with each new venture, Madonna captivated the 1980s and 1990s.

X-rated book, *Sex*, to accompany the album *Erotica* (1992). That same year, Madonna signed a seven-year, \$60 million deal with Time Warner that included her own record label, Maverick.

After briefly slipping out of the limelight, Madonna re-emerged in the mid-1990s as a film actress and mother. She won a Golden Globe award for her performance as Eva Peron in the 1996 film musical *Evita*. Madonna’s introspective *Ray of Light* album (1998) signalled her joy in motherhood and spirituality, yet another change of image for this artist who excels at reinventing herself.

Linnie Messina

SEE ALSO:

CHARTS; DANCE MUSIC; MUSICALS; POP MUSIC.

FURTHER READING

Celsi, Theresa. *Madonna*

(London: Hale, 1994);

Rettenmund, M. *Encyclopedia Madonnica*
(New York: St. Martin’s Press, 1995).

SUGGESTED LISTENING

Like a Prayer; *Like a Virgin*; *Madonna*;
Ray of Light; *True Blue*.

GUSTAV MAHLER

Gustav Mahler died only 11 years into the 20th century, and saw none of the events that we think of as making our world modern. And yet, in many ways, his voice is very characteristic of the modern age. His symphonies are huge, complex essays on intensely personal, emotional, and spiritual journeys; his song cycles are anguished studies of death and loss.

AN UNHAPPY CHILDHOOD

Mahler was born on July 7, 1860, in Bohemia, then part of the Austrian Empire, now in the western Czech Republic. His family was Jewish, and Jews at the time suffered from legal and social prejudice in the empire. His parents were poor: the village where Gustav was born consisted only of a scattering of rough peasant huts—and his parents' marriage seems to have been an unhappy one. Gustav's father, Bernard Mahler, had some good qualities: he was energetic and ambitious, but he treated his wife brutally. Soon after Gustav was born, the family moved to a larger town, Iglau, and here they seem to have been relatively comfortable. When it was discovered that Gustav had musical talent, he was able to have piano lessons. He made such progress that he gave a public recital at the age of ten, and was accepted at the Vienna Conservatory in September 1875. Mahler spent three years at the conservatory, earning money as a part-time piano teacher. He won prizes for his own piano playing and for composition, but was perhaps overlooked in the competition for greater prizes and positions because of the director's anti-Semitism.

Probably the greatest influences on Mahler at the time were his friendship and reverence for the composer Anton Bruckner, and his discovery of the operas of Wagner, which were to play a significant role in Mahler's professional life. One of Mahler's classmates at the conservatory was the composer Hugo Wolf. The two struck up a close friendship, although they quarrelled bitterly later.

Mahler's first major composition was the cantata for solo voices, chorus and orchestra, *Das Klagende Lied* (The Song of Sorrow), written in 1880. The libretto

for this is Mahler's own, and was based on German fairy tales. The music includes many characteristics of the mature composer: the orchestral interludes that illustrate the story, the more extensive use of woodwind than was common at the time, and the broad melodic lines that became Mahler's hallmark for many listeners.

MAHLER AS CONDUCTOR

The basis of Mahler's professional life and the work he was principally known for during his lifetime was that of a conductor. He got his first job in 1880 in Hall, in Northern Austria, conducting musical comedies, and for the next few years moved from post to post gaining invaluable experience of the rough and tumble world of a working conductor's life. The orchestras and singers with whom he worked were second rate, but already Mahler's fanatically high standards were making themselves felt—he demanded more rehearsal time than performers were used to and strict attention to every detail of the music and drama.

His first important post was at the Hamburg Municipal Theatre in Germany, where he was hired in 1891 and stayed for six years. In the summer of 1892, he visited London to conduct a season of German opera, including Beethoven's *Fidelio* and Wagner's *Tristan und Isolde*. There he was heard by the young Henry Wood, later a famous conductor himself, and founder of the Promenade Concerts in London, and by a music student, Ralph VAUGHAN WILLIAMS, who was deeply affected by the performance.

Mahler's work in Hamburg established a pattern that remained for much of his life. As conductor of an opera company, he also had to oversee much of the day-to-day running of the theatre and already concerned himself with all the details of performances such as lighting and set design. His only time for composition was in the summer, usually during vacations in the country, which was for Mahler an indispensable experience. For many years, his summer retreat was at Steinbach-am-Attersee, near Salzburg, and here in 1893 he finished his Symphony No. 1, which was performed at the Weimar Festival in June 1894. It was received with a vociferous mixture of enthusiasm and dislike, but was also the trigger for one of the most important events of Mahler's life. A young Jewish musician named Bruno Schlessinger was so interested in the reviews of the symphony that he became a disciple of Mahler. Later, under the adopted

name Bruno WALTER, he conducted and disseminated Mahler's works, making some of the best loved 20th-century recordings of the composer's work.

TO VIENNA

While Mahler was at Hamburg, he composed his second and third symphonies and the song-cycle *Lieder eines Fahrenden Gesellen*, or "Wayfarer Songs." In 1897, he was offered the post of principal conductor and director of the Vienna Opera House, and stayed for the next ten years. This post was possibly the peak of the opera conductor's profession, but it was not without difficulties. Prejudice against Mahler as a Jew was becoming more pronounced, and his perfectionism aroused antagonistic responses among the orchestra and singers. Nevertheless, his productions there were justly famous, and many of his musicians realised that they were privileged in participating in music-making of a very high order.

It was while he was in Vienna in 1901 that the 41-year-old composer met his future wife, Alma Maria Schindler, then 22 years old. They married five months later, and Mahler was devoted to Alma during their ten years together. She lived on for a further 53 years after his death, marrying twice more, and died in 1964. In the years following his marriage, Mahler astonishingly wrote almost a symphony a year, completing a first draft of his eighth in just eight weeks in the summer of 1906. All of Mahler's symphonies call for large numbers of musicians, with much greater wind sections than usual, but the eighth is sometimes nicknamed the "Symphony of a Thousand" because of the great number of people involved, including the vocal soloists and chorus.

Mahler's time at Vienna was coming to an end. The Opera House was in debt, which was blamed on Mahler's lavish spending. He clashed with the royal family over his frequent absences to conduct elsewhere; and ominously, in 1907, Mahler experienced the first indications of the heart problem that was to kill him four years later.

THE LAST YEARS IN AMERICA

Ordered to rest, Mahler did nothing of the kind but went on to sign a contract with the director of the Metropolitan Opera in New York for the 1908 season. Sadly, before he and Alma set off, their elder daughter died of scarlet fever. She was only four and a half. Mahler's time in New York was destined to be brief and

not altogether successful. Opera politics soon ousted him at the Met in favour of Arturo TOSCANINI, and Mahler then took on the post of conductor with the New York Philharmonic. He worked hard to improve the standard of the orchestra, but his autocratic methods made him disliked and he clashed continually with the management. He and Alma returned to Austria for their summer breaks each year.

In 1907, after the death of their child, Mahler read some translations of Chinese poems that a friend gave him to distract him from his grief. In the summer of 1908, he used the song texts to compose what is perhaps his most loved work, *Das Lied von der Erde*, which he described as a symphony for tenor, alto and orchestra. Bruno Walter was later to record a famous performance of this piece with the English contralto Kathleen Ferrier. In 1909, Mahler wrote his Symphony No. 9, and in 1910 embarked on Symphony No. 10, but left it unfinished when he was overcome by illness in the spring of 1911 and died of bacterial endocarditis on May 18. His last two symphonies were never performed in his lifetime.

After his death, his music was kept alive by a few faithful musicians, but was not widely known until the second half of the 20th century, when it has steadily grown in popularity. The length of his symphonies (several approach one-and-a-half hours in performance) and their complexity are at last recognised as a wonderful expression of the complexities and the passion of life itself.

Sue Harper

SEE ALSO:

LATE ROMANTICISM; ORCHESTRAL MUSIC; VOCAL AND CHORAL MUSIC.

FURTHER READING

Haylock, Julian. *Gustav Mahler: An Essential Guide to His Life and Works*
(London: Pavilion, 1996);
La Grange, Henry-Louis de. *Gustav Mahler*
(Oxford: Oxford University Press, 1995).

SUGGESTED LISTENING

Das Lied von der Erde;
Kindertotenlieder;
Lieder eines fahrenden Gesellen;
Symphony No. 5; Symphony No. 8.

HENRY MANCINI

One of Hollywood's most successful composers, Henry Mancini was born in Cleveland, Ohio, on April 16, 1924. His family moved to Pennsylvania, where he was brought up, and as a youth he learned to play several instruments, including the flute, which he played in a local band. While still in his teens, he sent arrangements written for a large-scale jazz orchestra to bandleader Benny GOODMAN, who responded with encouragement and the offer of some work. In 1942, Mancini enrolled at the prestigious Juilliard School of Music in New York City, and after a stint of military service, he worked as pianist and arranger for Tex Beneke, who at the time was running the Glenn Miller Orchestra.

Mancini had begun writing for the cinema in the late 1940s, and in 1952 he was given a two-week assignment at Universal to work on an Abbot and Costello film. His employment with Universal was to last six years, during which time he had a number of early successes including *The Glenn Miller Story* (1954) and *The Benny Goodman Story* (1956). These successes opened up a series of commissions for other films, which allowed Mancini to change the course of film music by injecting jazz into what had up until then been a medium almost exclusively using traditional orchestral arrangements.

In the late 1950s, Mancini pioneered the creation of movie songs that were designed to stand alone as commercial hit singles ("Moon River" from *Breakfast at Tiffany's* is an outstanding example). It also became evident that a successful song would, in turn, help to promote the movie, and Mancini's gift for writing simple, instantly memorable melodies was ideally suited to this process.

THE DISTINCTIVE MANCINI SOUND

A typical Mancini score is orchestrated for a large-scale band featuring full string and brass sections, but it often features an unexpected instrument—for example, an electric guitar to state the theme from *Charade* (1963), and a harmonica as the dominant sound in "Moon River." Mancini frequently created a

dark, rounded effect with a French horn section, and showed a fondness for the moods of cool jazz, typically with the brass section playing in slow chordal style, staying in the middle range and at a subdued dynamic level.

In 1958, Mancini provided the theme for the TV series *Peter Gunn*, which was produced by Blake Edwards and which heralded the beginning of a long and fruitful partnership between the two. The tune became a 1959 hit for Ray Anthony, and was successfully revived a year later by guitarist Duane Eddy. With Edwards as director, the pair collaborated on films such as *Breakfast at Tiffany's* (1961), *Days of Wine and Roses* (1962), *The Great Race* (1965), and *Victor/Victoria* (1982). Above all, they worked together for nearly two decades on the *Pink Panther* series. Mancini's droll sense of musical fun is very evident in his work on these comedies, where his contribution is perhaps as telling as that of actor Peter Sellers as the hapless Inspector Clouseau.

During his career, Mancini recorded over 50 albums and had 500 works published. He received Academy Awards for best score for *Breakfast at Tiffany's* and *Victor/Victoria*, and five further nominations. He also won the best song Oscar for both *Breakfast at Tiffany's* and *Days of Wine and Roses*, and gathered nine other nominations. His work on *Victor/Victoria* was in collaboration with Leslie Bricusse, and at the time of Mancini's death on June 14, 1994, they were writing the score for a proposed stage version of the film.

Richard Trombley

SEE ALSO:

JAZZ; FILM MUSIC; FILM MUSICALS.

FURTHER READING

- Gorbman, Claudia. *Unheard Melodies* (Bloomington, IN: Indiana University Press, 1987);
Mancini, Henry, with Gene Lees.
Did They Mention the Music?
(Chicago, IL: Contemporary Books, 1989);
Prendergast, Roy. *Film Music: A Neglected Art*
(New York: W. W. Norton, 1977).

SUGGESTED LISTENING

Breakfast at Tiffany's; *Charade*;
The Night Visitor.

BARRY MANILOW

Barry Manilow—singer, pianist, songwriter, and arranger—was one of the superstars of the mid-1970s. In 1977, he had five albums in the charts at the same time. Manilow's songs are typically love ballads reminiscent of the big band era. He has often been dubbed syrupy, sugary, and even "king of schmaltz" by many music critics. Nevertheless, he has an extraordinarily large following the world over.

Barry Allen Pincus was born into a poor family in Brooklyn on June 17, 1946. He learned to play the accordion as a child because his mother couldn't afford a piano. Eventually he went on to study piano at the Juilliard School, where he developed expertise in arranging and composing.

After leaving Juilliard he started work in the postroom at CBS television, where he made several important contacts. One of them led to his first arranging job, and subsequently to the chance to write music for an off-Broadway show, *The Drunkard*. In 1967, he became musical director for the television series *Callback!* After that, he worked as a conductor and arranger for Ed Sullivan Productions. He also augmented his income by writing commercial jingles for McDonald's, Pepsi Cola, and Kentucky Fried Chicken, among others.

BACKING BETTE MIDLER

In 1972, Manilow reached a turning point in his career when he was asked to fill in as house pianist in the showroom of the Continental Baths, a gay club in New York City. One of the singers he backed was the then-unknown Bette Midler. Soon after, Manilow became her musical director, arranger, and pianist. Together they put together demo tapes and eventually she signed with Atlantic Records.

In 1973, after working on Midler's first two albums, Manilow signed his own solo recording contract with Bell Records (later Arista Records). His debut album, *Barry Manilow*, flopped, but his second album, *Barry Manilow II* (1974), included the ballad "Mandy," which reached No. 1 on the singles chart. From then through the mid-1980s, each album went gold or platinum.

Manilow followed "Mandy" with the upbeat "It's a Miracle," but for the most part his biggest hits have come from sad love ballads such as "Trying to Get the Feeling" (1975), "Weekend in New England" (1976), "Looks Like We Made It" (1976), "Even Now" (1978), and his own recording of "Memory," from Andrew Lloyd Webber's musical *Cats* (1982).

JAZZ FROM THE SWING ERA

In the 1980s, Manilow began experimenting with writing and recording songs in the style of 1930s and 1940s jazz. He got together with jazz musicians, including Gerry MULLIGAN and Sarah VAUGHAN, to record the 1984 release *2AM Paradise Cafe*, and followed this in 1987 with a similar album called *Swing Street*.

Manilow has had two one-man shows on Broadway, of which *Showstoppers* (1991) paid tribute to the great popular songwriters of an earlier era. He has also toured extensively in the U.S. and Europe, and made many television appearances.

Manilow himself has said that his greatest strength is as an arranger. Despite criticism that he has an amateurish singing style, Manilow's popularity remains undimmed. This staying power can be attributed to the fact that his brand of popular music touches a chord with his loyal audience, which hears heartfelt emotion in his unique singing style.

Judi Gerber

SEE ALSO:

ARRANGERS; BIG BAND JAZZ; MUSICALS; POPULAR MUSIC; SINGER-SONGWRITERS; SWING.

FURTHER READING

Lulow, Kalia. *Barry Manilow*
(New York: Ballantine Books, 1985);
Manilow, Barry. *Sweet Life: Adventures on
the Way to Paradise*
(London: Elm Tree, 1987).

SUGGESTED LISTENING

Barry Manilow's Greatest Hits;
Barry Manilow Live;
Even Now; *One Voice*;
Swing Street;
This One's for You;
Tryin' to Get the Feeling.

BOB MARLEY

Bob Marley almost singlehandedly made reggae an internationally popular musical style. With his magical songwriting skills, he succeeded in making its complex rhythms accessible to white listeners while retaining enormous credibility with black audiences. By the 1990s, the music was firmly absorbed into rock's rich tapestry.

Jamaican singer and guitarist Marley, who was born on February 6, 1945, began his recording career in 1964. Backed by his band, the Wailers, he quickly became the chief recording artist on his home island, securing a string of local hits in the mid-1960s with the help of legendary producer Coxsone Dodd. Marley's innate talent was eventually spotted by Chris Blackwell, owner of Britain's Island Records, who signed the singer to the label in 1972. Blackwell believed that Marley and the Wailers could perform the difficult task of introducing reggae to the world rock audience—and he was right.

Bob Marley was the first Jamaican superstar, and he propelled Jamaican reggae into the international arena.



Mike Prior/Redferns

The Wailers saw their reputation grow steadily during the decade. There were many standout albums, most notably *Catch a Fire* (1973) and the 1975 *Live!* set. Marley's Jamaican argot and the exotic twists and turns of reggae gave the Wailers' records a sound unlike anything most non-Jamaicans had heard before. On his mellow songs, tensions and anxieties were massaged away by his smooth blend of singing and playing. Other songs, however, were angry declarations of the need for black equality. Albums such as *Rastaman Vibrations* (1976), *Exodus* (1977), and *Kaya* (1978) crystallised the Bob Marley sound. A Rastafarian from the late 1960s onward, his religious beliefs permeated his music, as did his heavy use of *kaya*—marijuana.

By 1980 Marley and the Wailers were widely popular in Europe, but less so in the U.S. The time was right to attempt a breakthrough Stateside. But on the second day of a U.S. tour, beginning at Madison Square Garden, Marley collapsed while jogging in Central Park. Cancer was diagnosed. Eight months later, Marley was dead, buried with full honours in Jamaica. *Legend*, a posthumous collection of his work, became the biggest-selling reggae album ever.

As well as giving reggae music a place on the world stage, Bob Marley also helped to galvanise rock. In the 1970s, his music offered many white artists, such as Eric Clapton, a fresh outlet at a time when rock music was beginning to lumber too far away from its black roots. Without Marley, reggae might still be a minority interest in Europe and America. His charisma and imagination broke through barriers, and added a new musical dimension to millions of listeners.

Graham McColl

SEE ALSO:

BLUES; CARIBBEAN; CREAM; RECORD COMPANIES; REGGAE; ROCK MUSIC; STING.

FURTHER READING

Booker, C., and A. Winkler. *Bob Marley: An Intimate Portrait by His Mother* (London: Viking, 1996); Davis, Stephen. *Bob Marley: Conquering Lion of Reggae* (New York: Doubleday, 1985).

SUGGESTED LISTENING

Catch a Fire; *Exodus*;
Kaya; *Legend*;
Live at the Lyceum!; *Rastaman Vibrations*.

WYNTON MARSALIS

Wynton Marsalis was one of the most acclaimed jazz trumpeters of the 1980s and 1990s, and he has also made his mark on the classical world. His almost perfect technique reflects his early training in both classical and jazz music, along with his intellectual approach to playing.

Marsalis was born on October 18, 1961, in New Orleans, to a prominent musical family. His father, Ellis Marsalis, was a jazz pianist and played in a bop band. Wynton was one of four brothers, all musicians—his older brother Branford played soprano and tenor saxophone, and later toured with STING. Wynton was given his first trumpet when he was six years old by Al Hirt, a friend of the family, and he began classical lessons at age 12. At age 14, he performed Haydn's Trumpet Concerto with the New Orleans Philharmonic Orchestra, and was also playing with marching bands and jazz groups. He attended the summer music school at Tanglewood, where he was noticed by the eminent jazz critic Gunther Schuller, and then he became a student at the Juilliard School of Music in New York when he was 18.

Only a few months later, Marsalis was playing with Art BLAKEY's Jazz Messengers. This band was a well-known and invaluable nursery for young jazz players for decades. Blakey gave all his players a chance to be heard and tirelessly furthered their careers. In 1981, Marsalis toured with the Herbie HANCOCK Quartet as far afield as Japan, and made his first album as bandleader that year.

A YOUNG LION

In 1982, Marsalis formed his own quintet with his brother Branford on saxophone, Kenny Kirkland on keyboard, Charles Fambrough on bass, and Jeff Watts on drums. The band toured the U.S. and played in the New York Young Lions of Jazz concert that same year, and that name became the tag for a generation of young jazz players mostly in their 20s and 30s. The quintet then made an extensive and successful tour of Europe and Japan, and ended in the U.K., performing at the famous Ronnie Scott's Club in

London, among other venues. At this time, the quintet was playing bop and hard bop, influenced primarily by the style of Miles DAVIS.

Marsalis was also playing classical trumpet and triumphed in 1984 when he won Grammy Awards in jazz as best soloist, and in classical music as best soloist with an orchestra. He did a classical tour that year, playing with orchestras in the U.S. and the U.K. His quintet broke up in 1985, and Marsalis went through a period of rethinking his jazz roots, exploring both big band and traditional jazz, especially the styles of Duke ELLINGTON and Louis ARMSTRONG, while maturing into his own confident, clarion style of playing.

MUSICAL EDUCATOR

Marsalis's articulate and enthusiastic teaching has led to his being appointed the Artistic Director of Jazz at New York's Lincoln Center, and he has also taught workshops at the Guildhall School in London, disseminating his love of jazz and encouraging new talents. He has also toured schools and created master classes on television, notably the series, *Marsalis on Music*. Although some critics have complained that Marsalis has not moved jazz along, but rather has moved it backward with his interest in the big band era and his adherence to traditional structures, his playing has continued to develop in power and improvisatory genius. His compositions, too, evolve. One of his creations, the jazz oratorio, *Blood on the Fields* (1997), won him a Pulitzer Prize for its musically stunning and eminently dramatic study of slavery.

Jeff Kaliss

SEE ALSO:

BEBOP; HARD BOP; JAZZ.

FURTHER READING

Marsalis, Wynton. *Marsalis on Music* (London: W. W. Norton, 1995);

Marsalis, Wynton. *Sweet Swing Blues on the Road* (New York: W. W. Norton, 1994).

SUGGESTED LISTENING

Blood on the Fields (with the Lincoln Center Jazz Orchestra);

London Concert (classical);

The Majesty of the Blues;

Tune in Tomorrow (soundtrack).

BOHUSLAV MARTINU

Martinu's many ensemble compositions, with their clarity of line and appealing harmonies, have always been favourites among chamber musicians, although his more massive works are performed less frequently.

Bohuslav Martinu's father was the town fire warden and the Martinu family resided in the church belfry, which served as fire tower for the town of Policka in Bohemia, where Martinu was born (in the belfry) on December 8, 1890. By the age of six, he was studying violin with a nearby tailor and amateur musician, and at 12, he composed his first work, *The Three Riders*, for string quartet, on the burning of Jan Hus, the Czech 15th-century religious martyr.

The town's musical society raised money to send Martinu to the Prague Conservatory, from which he was expelled for "incorrigible negligence" in 1913. He was then hired as a violinist by the Czech Philharmonic, but the outbreak of World War I caused him to return to Policka, where he taught school and devoted himself to composition. In 1918, Martinu's former orchestra premiered his Czech Rhapsody, and he resumed his studies under Josef Suk at the conservatory in 1920. This attempt did not fare any better than before, and Martinu left voluntarily in 1923 to study with the composer Albert ROUSSEL in Paris. When the Czech Philharmonic toured in France in 1925, they promoted Martinu's compositions, which were already gaining recognition in France.

CAUGHT BETWEEN FOLKLORE AND JAZZ

Martinu remained in France until 1940 and began to experience increasing success. His String Quintet (1927) was awarded the Coolidge Prize; Sergey KOUSSEVITZKY programmed the jazz-influenced orchestral piece *La bagarre* in Boston. He wrote fifteen ballets and several operas, one of which, *The Miracles of Mary* (1935), won a Czech State Prize. At about this time his compositions reflected an interest in Czech folklore and history, possibly stimulated by homesickness. For example, *The Miracles of Mary* is based on a medieval Bohemian mystery play.

Although his strongest musical influence was the neoclassical work of STRAVINSKY, some of his works, including a choral piece *Le jazz* and the ballet *La revue de cuisine*, also explored jazz idioms.

MOVING TO AMERICA

Repelled by the gathering danger of Nazism and World War II, Martinu eventually managed to escape to America in 1941, where he continued to compose and was able to finish several symphonies despite impoverished and difficult conditions. Conductors such as Koussevitzky continued to programme his works, however. Although many refugee composers moved to Hollywood and found employment in the film industry, Martinu remained loyal to serious music and continued to live on the East Coast. At the end of the war, the Prague Conservatory offered to take him back as a professor, but he was unable to accept the new Communist regime. A serious fall, which left him with a fractured skull and partial deafness, also prevented him from taking up the teaching post he was offered at the Tanglewood Summer School, but eventually he was well enough to be visiting professor at Princeton University from 1949 to 1953.

Martinu alternated between Europe and America during the last six years of his life, living in France, Italy, Switzerland and the United States. He was productive until his death, composing two operas, *Mirandolina* and *The Greek Passion*, the last based on the work of the Greek writer Kazantzakis, and many other works including the cantata, *Epic of Gilgamesh*. He died of cancer in Switzerland on August 28, 1959.

Alan Blackwood

SEE ALSO:

CHAMBER MUSIC; OPERA; ORCHESTRAL MUSIC.

FURTHER READING

Large, Brian. *Martinu*
(New York: Holmes & Meier, 1976).

SUGGESTED LISTENING

The Greek Passion; Oboe Concerto;
Rhapsody Concerto for Viola and Orchestra;
Sonata No. 2 for Cello and Piano;
String Quartets Nos. 5 and 7;
Symphony No. 4.

JOHN McCORMACK

The much-loved Irish tenor John McCormack had two careers. He was both a widely popular interpreter of Irish ballads and an operatic tenor who specialised in Mozart and the Italian repertory.

McCormack was born in Athlone, Republic of Ireland, on June 14, 1884. He was one of 11 children, only five of whom survived to become adults. At the age of 12, he won a scholarship to study at Summerhill College, Sligo, a Jesuit institution, but at 18 he decided to change his vocation from the priesthood to music, and went to Dublin to join the Palestina Choir. There, the young tenor won first prize at the Feis Ceoil, the national singing competition of Ireland.

In 1904, McCormack sang briefly at the Irish Village of the St. Louis Exposition in the U.S. (he resigned because he was offended when the actor hired to amuse the audience made jokes about Irish people). His appearance gained him a recording contract, however, and he used the money earned by the Irish music to go to Italy to further his study of *bel canto*, a 17th-century Italian vocal style. McCormack made his operatic debut in Savona in *L'amico Fritz* by Pietro Mascagni. On that occasion, he faked a high note and was not well received. He was not invited to sing at La Scala, but he sang at Covent Garden in 1907 as Turridu in Mascagni's *Cavalleria rusticana*. One month later, he performed the role of Don Ottavio in Mozart's *Don Giovanni*, a role with which he would be associated throughout his professional career. The florid phrasing and serene nobility of his interpretation were exactly right for the chivalrous and genteel Don Ottavio, and thus McCormack became a star of the operatic world. He was signed by Oscar Hammerstein I for his Manhattan Opera Company, and made his debut appearance in *La Traviata* in 1909.

However, McCormack was not a great actor, and he later confessed that he was never comfortable in operatic roles. In 1912, he decided to concentrate on the recital stage, and gave 67 concerts that year. While his performances still included many pieces from his classical repertoire, McCormack became increasingly well known for his interpretations of popular ballads



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Tenor John McCormack gained recognition on the operatic stage before performing popular tunes worldwide.

and Irish folk songs. This shift in emphasis may have angered musical purists, but it earned the tenor huge popularity among the general public.

McCormack gave over 400 concerts during World War I, many of which were benefits for the Red Cross. In 1919, McCormack became an American citizen and did not sing in England again until 1924, to protest against that country's treatment of Ireland. He continued to make recordings through this period, and, despite his discomfort with acting, appeared in the film *Song of My Heart* in 1929.

McCormack's singing career was ended by emphysema in 1942, and he died in 1945. His recordings of the part of Don Ottavio remain the standard by which all others are judged.

Jane Prendergast

SEE ALSO:

OPERA; OPERETTA.

FURTHER READING

Ledbetter, Gordon T. *The Great Irish Tenor* (London: Duckworth, 1977);

Worth, Paul, and Jim Cartwright. *John McCormack: A Comprehensive Discography* (New York: Greenwood Press, 1986).

SUGGESTED LISTENING

The Art of John McCormack; John McCormack Sings Arias and Art Songs; McCormack in Irish Song; McCormack in Opera.

JOHN McLAUGHLIN

John McLaughlin is a guitarist and composer celebrated for his eclectic forays into jazz rock and Indian music. His Mahavishnu Orchestra blended Eastern and Western musical traditions, making “guitar hero” McLaughlin the father of 1970s fusion and a pioneer on the world music scene.

McLaughlin was born into a musical family on January 4, 1942, in Yorkshire, England. Encouraged by his mother, who was a violinist, he studied piano from age nine. Then, inspired by blues and swing artists, he began playing guitar at age 11. Until 1969, he played in British rock, free jazz, and blues bands such as Georgie Fame’s Blues Flames, the Graham Bond Organization, and Brian Auger’s Trinity. His prize-winning first album *Extrapolation* appeared in 1969.

McLaughlin moved to New York in 1969 and joined the influential jazz group Lifetime. That same year, he accompanied trumpeter Miles Davis on *Bitches Brew* and *In a Silent Way*, two jazz-rock albums that were credited with sparking the 1970s fusion guitar movement. *Guitar Player* magazine later called him the “de facto father of that genre ... the first jazz guitarist to play complex altered scales, stinging bent notes and odd meters on a distorting solid body (electric guitar) at ear ringing volumes.”

INDIAN INSPIRATION

Apart from the influences of blues, swing, and jazz greats like Davis, John COLTRANE, Muddy WATERS, and Django REINHARDT, McLaughlin was inspired by one of India’s foremost musicians, Ravi SHANKAR. Experimentation with rhythms from the subcontinent lead to jam sessions with Indian musicians for the 1970 album *My Goals Beyond*. This fusion evolved with the birth of the Mahavishnu Orchestra in 1971. The band wandered between jazz and rock, releasing the albums *The Inner Mounting Flame*, *Birds of Fire*, and *Between Nothingness and Eternity*, before breaking up in 1973. McLaughlin, with Jean-Luc Ponty, revived the group in 1974 only to see it disbanded in 1975; a third incarnation, with saxophonist Bill Evans in the mid-1980s, was even shorter-lived.

McLaughlin’s commitment to Indian music didn’t die with Mahavishnu, and in the mid-1970s he swapped his electric guitar for an acoustic one to form the indo-jazz group Shakti. The group lasted only three years but was an important influence on the nascent world music scene, producing albums including *Natural Elements* and *A Handful of Beauty*.

For the next two decades, McLaughlin’s activities were varied and intense, and he continued to embrace both the electric and acoustic guitar. Starting in 1988 (parallel to other activities) he toured the world for five years with the widely acclaimed John McLaughlin Trio, which fused electric bass and Indian percussion.

McLaughlin appeared on dozens of albums with Al DiMeola, Miles Davis, Chick COREA, SANTANA, and other rock and jazz musicians. Beginning in 1993, he toured and played electric guitar with Joey DeFranco (Hammond organ) and Dennis Chambers (drums) in the Free Spirits, a jazz trio. He also released a homage to jazz pianist Bill EVANS, playing his idol’s music on six acoustic guitars. The years 1995–96 brought renewed recording collaborations with Spanish flamenco guitarist Paco DeLucía. In the late 1990s he showed no sign of slowing, dedicating his energies to varied parallel efforts and collaborating with other artists on many albums.

Brett Allan King

SEE ALSO:

BLUES; JAZZ; JAZZ ROCK; SWING.

FURTHER READING

- Berg, C. “John McLaughlin: Evolution of a Master” (*Down Beat*, vol. xiv, no. 12, 1978, p. 14);
Menn, D., and C. Stern. “John McLaughlin: After Mahavishnu and Shakti, A Return to Electric Guitar” (*Guitar Player*, vol. xii, no. 8, 1978, p. 40);
Ferguson, J., ed. *The Guitar Player Book* (New York: Grove Press, 1983).

SUGGESTED LISTENING

- Extrapolation*; *My Goals Beyond*;
Miles Davis: *Bitches Brew*; *In a Silent Way*;
Mahavishnu Orchestra: *Birds of Fire*;
The Inner Mounting Flame;
Shakti: *Natural Elements*;
Shakti with John McLaughlin.

ZUBIN MEHTA

Zubin Mehta was conductor and music director of both the New York Philharmonic and the Los Angeles Philharmonic orchestras, and had a close association with the Israel Philharmonic Orchestra that lasted many years.

Mehta was born in Bombay in 1936 to a Parsi family. His father, who had studied at the Curtis Institute in the United States, was a violinist and the first conductor of the Bombay Symphony Orchestra. The young Mehta learned to play the piano and violin, and from an early age was determined to become a conductor like his father.

In the 1950s, Mehta went to Vienna and became a pupil of Hans Swarovsky at the Academy for Music. He organised orchestras from among his fellow students in order to give himself opportunities for conducting, and he also played the double bass. It was in Vienna that he met and married his first wife. He also became increasingly familiar with the works of composers such as Anton Bruckner, Gustav Mahler, Arnold Schoenberg, and Richard Strauss.

WINNING THE PRIZE

In 1958, he entered an international competition for conducting organised by the Royal Liverpool Philharmonic Orchestra; the prize, which he won, was a year's assistant conductorship with the orchestra. In the same year, Mehta studied at Tanglewood, where the composer, conductor, and pianist Lukas Foss was sufficiently impressed by his talent to introduce Mehta to his own agent, Siegfried Hearst. Once signed with Hearst, Mehta obtained many important guest appearances. After a successful concert in Montreal (standing in for another conductor) the Symphony Orchestra invited him to become its musical director.

In 1961, Mehta made a guest appearance conducting the Los Angeles Philharmonic Orchestra, then under the directorship of Georg Solti. Solti's schedule required him to travel, and Mehta was engaged by the orchestra to become assistant conductor, substituting for Solti when necessary. Impressed by Mehta's talent, the Philharmonic board promoted him to associate

conductor, but without consulting Solti, who resigned a month later. Mehta, at age 26, was offered the position of musical director. He accepted, becoming the youngest person to hold such an appointment with a leading orchestra. He remained as director until 1978.

Los Angeles had long been a centre for exiled European musicians, including Mahler's widow, Alma, Arnold Schoenberg (until his death in 1951), who had resided in Los Angeles since 1934 and had taught composition there, and Igor Stravinsky, who had settled in Hollywood in 1940. Because of this, Mehta felt artistically at home in Los Angeles. In 1965, Mehta made his New York Metropolitan Opera debut conducting Verdi's *Aida*. Despite his success as an operatic conductor in New York, it wasn't until 1977 that he made his London operatic debut with *Otello* at the Royal Opera House. But whichever genre—symphonic or operatic—Mehta conducted with rhythmic strength and flamboyance, the latter more for the benefit of the audience than for the musicians.

In 1969, Mehta became musical adviser (later musical director) of the Israel Philharmonic, which he had led in concerts for soldiers and civilians during the Six Day War. Critics praised his emotional and youthful approach to Mahler and Viennese school composers.

Mehta's work was in direct contrast to the intellectuality of Pierre Boulez, who had succeeded Leonard Bernstein as conductor of the New York Philharmonic. The audience for the Philharmonic had declined during Boulez's tenure, and Mehta was offered the directorship of the orchestra in 1975.

He remained its conductor until 1991, when he left New York to live in California with his second wife. He remains active in Israel, Europe, and the U.S.

Jane Prendergast

SEE ALSO:

OPERA; ORCHESTRAL MUSIC.

FURTHER READING

Bookspan, Martin, and Ross Yockey. *Zubin Mehta* (London: Hale, 1980).

SUGGESTED LISTENING

Beethoven: Symphony No. 9;
Brahms: Symphony No. 4; Richard Strauss: *Ein Heldenleben*; Stravinsky: Symphony No. 3;
Wagner: *Opera Selections*.

— DAME NELLIE — MELBA

The most famous soprano of her generation, Nellie Melba brought both purity of sound and compelling dramatic interpretation to her operatic roles. Although born in Australia, her operatic home was the Royal Opera House at Covent Garden in London. She also sang for several years in New York City, and toured throughout Europe and Australia. Melba's career was marked by colourful, often dramatic incidents, and she enjoyed popular adulation as well as artistic eminence.

She was born Helen Mitchell on May 19, 1861, in Richmond, Melbourne. Her father was a strict and hardworking farmer who encouraged his daughter's musical abilities. She started to play the organ at the age of 12.

As a young adult, she married Charles Nesbitt Armstrong, who took her to live in Queensland, where the heat and isolation of the outback proved too much for her. Two months after her only child, a son, was born, she returned to her father's home, determined to make her living as a singer. She studied with a local teacher with whom she quarrelled about money, and made her concert debut in Melbourne in 1884. Her success in Melbourne encouraged her to go to Europe to study.

The singer first arrived in Paris, where she studied for a year with the famous voice coach Mathilde Marchesi. It was at Marchesi's studio that the impresario Maurice Strakosch heard her singing—he signed her immediately to a ten-year contract. Before she could begin engagements with Strakosch, however, the Théâtre de la Monnaie in Brussels made her a far better offer. Strakosch refused to release her from her contract, and police barred the way to her first rehearsal at the theatre. This ugly situation was resolved by the sudden death of Strakosch the night before her first performance.

It was at this time that she changed her name to Nellie Melba, in recognition of her birthplace, Melbourne. She made her Covent Garden debut in 1888 as Lucia di Lammermoor, and sang Ophelia in *Hamlet* (by Ambrose Thomas) at the Paris Opera

House in 1889. During a performance of *Rigoletto* there, she recruited a tenor from the audience to finish the role of the Duke when the original singer lost his voice. In Paris, Melba took acting lessons from Sarah Bernhardt, who became a lifelong friend.

A FAMOUS ROLE

Her most famous role was that of Mimi in *La bohème*, which she first performed in 1896. She studied the role with its composer, PUCCINI, and was to sing it many times, often in partnership with Enrico CARUSO as Rodolfo. Verdi also coached her for Desdemona in his *Otello*, but died before he could see her perform it.

Melba made her New York Metropolitan Opera debut in New York in *La Bohème* in 1904. In 1906, Oscar Hammerstein I opened the Manhattan Opera House, a rival to the Metropolitan Opera. He recruited Melba by throwing 1,000-franc notes on the floor of her dressing room, and promising her first choice of roles. She wanted to sing Mimi, but the Metropolitan had the only available score. Finally, a small opera company in Britain provided a score, and Melba did the role for Hammerstein in 1907.

She was by now world famous. While continuing to appear in New York, she also did seasons in Australia and sang regularly at Covent Garden. In 1918 she was made a Dame of the British Empire, and in 1926, at the age of 65, Melba gave her last performance at Covent Garden. Her voice was still beautiful, but her health was deteriorating and she died in Sydney, in February 1931.

Jane Prendergast

SEE ALSO:
OPERA.

FURTHER READING

Melba, Nellie. *Melodies and Memories* (Freeport, NY: Books for Libraries Press, 1970);
Moran, William R. *Nellie Melba: A Contemporary Review* (Westport, CT: Greenwood Press, 1985);
Radic, Thérèse. *Melba: The Voice of Australia* (London: Macmillan, 1986).

SUGGESTED LISTENING

Historic Recordings of Actual Performances, Dame Nellie Melba.

LAURITZ MELCHIOR

The Danish singer Lauritz Melchior is universally acknowledged to be the greatest Wagnerian heroic tenor of all time. He received his training in the Wagnerian roles under the tutelage of Wagner's widow, Cosima—the daughter of Franz Liszt—and his performances remained faithful to this tradition until his retirement in 1950.

Melchior was born in Copenhagen, Denmark, on March 20, 1890. His father was a schoolmaster and amateur singer. His mother died when he was only one month old, and he was raised by the Melchior's housekeeper, who used the royalties from a cookbook she had written to pay for Lauritz's lessons. In 1908, the school that was the family's support was forced to close, and Melchior had to terminate his studies except for his lessons in voice, diction, and acting at the Royal Opera School. To support himself, he worked as a clerk in a music store.

At this time, Melchior was singing baritone roles. He alternated studies with periods in the Royal Danish Guard, and made his debut as Germont in *La Traviata* with a private opera company. After singing the role of Silvio in Leoncavallo's *I Pagliacci* at the Berlin Stadtische Oper, Melchior secured a three-year contract at that house in 1913, which enabled him to marry his first wife, Inger Holst-Rasmussen.

HITTING THE HIGH NOTES

Melchior studied at this time with the Danish tenor Vilhelm Herold, who gave him free lessons for a year in order to develop the upper part of his voice. He tried out his new tenor range in the title role of Wagner's *Tannhäuser*, but the performance was not well received. However, his portrayal of Faninal in Richard STRAUSS' *Der Rosenkavalier* was praised by the composer, and he was invited to London to sing in the Promenade Concerts of 1920. The novelist Hugh Walpole heard him and was so impressed that he paid for Melchior's lessons with Victor Beigel (whom he credited with his later success), supported Melchior's family while he was studying, and financed his recital debut in 1921.

Melchior returned triumphantly that year to the Royal Opera as Tannhäuser, but realised that his poor German diction would inevitably limit his career, so he spent the next year studying in Munich. He made his London debut at the Covent Garden opera house in May 1924 as Siegmund in Wagner's *Die Walküre*, and auditioned for the Bayreuth Festival, making his debut there on July 23, 1924, singing the roles of Siegmund and Parsifal.

Appearances followed in Berlin and Vienna, and he was invited to sing at the Metropolitan Opera House in New York in 1926. For the next 20 years, the Metropolitan was to be Lauritz Melchior's second home. He was ultimately to give 551 performances there, partnering the famed sopranos Frida Lieder, Lotte Lehmann, and Kirsten FLAGSTAD, as well as his American protégé, Helen Traubel.

Melchior's popularity stretched well beyond the stage. From 1949 onward, he was a frequent guest on the *Fred Allen Comedy Hour*, and also appeared in four films, *Thrill of a Romance* (1945), *Two Sisters from Boston* (1946), *This Time for Keeps* (1947), and *Luxury Liner* (1948).

Melchior retired from the Metropolitan in 1950, and sang his last Siegmund with the Danish Radio Symphony to celebrate his 70th birthday in 1960. He died on March 18, 1973, leaving a quarter of his estate to the Melchior Heldentenor Foundation for the training of young singers.

Jane Prendergast

SEE ALSO:

OPERA; OPERETTA.

FURTHER READING

Emmons, Shirlee. *Tristanissimo: The Authorized Biography of Heroic Tenor Lauritz Melchior* (New York: Schirmer Books, 1990);

Smith, Betty. *Journey to Valhalla: The Lauritz Melchior Story* (New York: Paragon House, 1992).

SUGGESTED LISTENING

Kirsten Flagstad and Lauritz Melchior:
Legendary Repertoire;

The Radio Years: Lauritz Melchior Sings America;
Wagner: *Lobengrin*;
Der Ring des Nibelungen;
Tristan und Isolde.

MEMPHIS MINNIE

Lizzie “Memphis Minnie” Douglas was one of the handful of women to gain fame in the male-dominated world of the blues musician. She could play as well as any male blues guitarist, and was a renowned composer and singer whose loud, authoritative voice could be heard over any band. She was also one of the few musicians to successfully make the transition from the rural guitar-dominated blues of the 1920s to the urban nightclub styles of the 1930s.

Douglas was born on June 3, 1897, in Algiers, Louisiana, the oldest of 13 children. Her family moved to Wall, Mississippi, just outside Memphis, when she was seven. Three years later, her father bought her a banjo, and within a few years she was accomplished on both banjo and guitar. By age 15, she was singing on the Memphis street corners using the nickname “Kid Douglas,” and in 1916 became a musician for the Ringling Brothers Circus and travelled around the South. Minnie landed back in Memphis in the 1920s, where she played juke joints (drinking establishments with dancing to a jukebox) and house parties. She usually played with a male partner on second guitar, following the Memphis guitar duo tradition, which featured two distinctive musical lines that meshed with one another.

Minnie was partnered with Mississippi bluesman Joe McCoy when a Columbia Records talent scout discovered her in 1929. Later that year she and McCoy recorded in New York as Memphis Minnie and Kansas Joe. Their first release, the sexually themed “Bumble Bee,” was a hit, and Minnie recorded four different versions of the song. Minnie and Kansas Joe cut several dozen blues songs over the next five years, with Minnie usually on vocals. Other hits included “Hoodoo Lady” and “I Want Something for You.” Her singing style, unlike that of the classic blues singers, was grounded in country blues and filled with rough-edged passion.

Minnie and McCoy married and moved to Chicago in 1930. By 1935 they had separated, and about this time Minnie made the transition to a more urban sound,



Frank Driggs/Corbis-Bettmann

Memphis Minnie was one of the first female blues musicians to leave a mark on the genre.

working with rhythm sections on music made for jukeboxes and dancing. In 1939 she married Memphis guitarist Ernest Lawlars, known as Little Son Joe, and in 1941 Minnie had an electric guitar hit with “Me and My Chauffeur.” She signed on with Chicago publisher and producer Lester Melrose, and recorded for various labels in the 1940s and early 1950s, both with Joe and with a combo. Her music also became a staple at the Grand Ole Opry when country singer Lew Childre recorded a version of Minnie’s “Fishin’ Blues” in 1936 and frequently performed it there.

In the mid-1950s, Minnie retired and moved back to Memphis. Joe died in 1961 and Minnie suffered a stroke not long afterward. She died on August 6, 1973. In 1980 she was inducted into the Blues Foundation Hall of Fame.

Stan Hieronymus

SEE ALSO:

BLUES; COUNTRY; RAINEY, MA; SMITH, BESSIE.

FURTHER READING

Cohn, Lawrence. *Nothing But the Blues* (New York: Abbeville Press, 1993);

Garon, Paul, and Beth Garon. *Woman with Guitar: Memphis Minnie's Blues* (New York: Da Capo Press, 1992).

SUGGESTED LISTENING

Hoodoo Lady 1933–37; I Ain't No Bad Gal; Memphis Minnie.

MEMPHIS SLIM

A highly influential blues pianist, Memphis Slim is considered the link between traditional and urban blues. He was a musician who practically defined the classic piano blues style.

He was born John Chatman on September 3, 1915, in Memphis, to a musical family whose members were among the Mississippi Delta's first blues musicians. His father, Peter Chatman, led a group called the Washboard Band, which featured the renowned blues piano player Roosevelt Sykes. Inspired by Sykes, Slim taught himself to play piano and was soon playing professionally, sitting in for his mentor by the age of 19. During the 1930s, he travelled through the South on freight trains and played in roadhouses and nightclubs. From these journeys, he said, he gained the experience that went into the more than 300 songs he published, and countless others he made up on the spot and never wrote down.

THE CHICAGO YEARS

While Slim worked continuously throughout the early 1930s, it was not until he moved to Chicago that his career really began to flourish. He first arrived in the city in 1937 and settled there in 1939. Slim quickly found himself supporting some of the city's best-known blues acts, most notably the harmonica player John Lee "Sonny Boy" WILLIAMSON. He also befriended guitarist Big Bill BROONZY, then the acknowledged leader of the Chicago blues scene, and Broonzy soon hired him for his band, the Memphis Five. Slim recorded for the Okeh label in 1939 under the name Peter Chatman, but when he had his first hit, "Beer Drinkin' Woman," in 1940, it was under the nickname by which he would be known for the rest of his life: Memphis Slim.

Although he could play a wide range of blues styles, from country blues to barrelhouse piano to boogie-woogie, Memphis Slim had a trademark bass-heavy technique with a driving beat. He hammered hard on the keys and sang loudly, a technique that

he picked up during the many years that he spent performing in noisy bars and roadhouses.

Slim played in blues clubs on Chicago's South Side during the 1940s and formed his own band, the House Rockers, in 1946. That year, he wrote his best-known composition, "Every Day I Have the Blues," originally titled "Nobody Loves Me." However, Slim had to wait for artists such as Count BASIE and jazz vocalist Joe Williams to record versions of the song before it gained recognition. Nevertheless, Slim did have considerable success of his own during this period: his compositions "Messin' Around," "Angel Child," and "Blue and Lonesome," all made the Top 10 of the rhythm and blues (R&B) charts in 1949.

CROSSING THE ATLANTIC

During the 1950s, Slim regularly recorded and played with Willie DIXON, and in 1959 they performed in Israel, Britain, and France. Slim found a large, receptive audience in Europe, and he settled in Paris in 1962. He performed at the 1966 Monterey Jazz Festival in California, but it would be a decade before he played again in the United States. Meanwhile, he recorded for French and German labels, toured extensively throughout Europe, Africa, and Australia, and eventually started his own booking agency and nightclubs in Paris and Tel Aviv. "I don't think anything I've done would have been possible if I had stayed here," he said, returning to the U.S. in 1976.

Before his death on February 24, 1988, Memphis Slim received numerous honours. These included the Commander of Arts and Letters from the French government, and the title Good Will Ambassador-at-Large from the U.S. Senate. In 1989, he was inducted into the Blues Foundation Hall of Fame.

Stan Hieronymus

SEE ALSO:

BLUES; BOOGIE-WOOGIE; COUNTRY; SINGER-SONGWRITERS.

FURTHER READING

Lomax, Alan. *The Land Where the Blues Began* (New York: Pantheon Books, 1993).

SUGGESTED LISTENING

At the Gate of the Horn; Blues in the Mississippi Night; Chicago Boogie; Memphis Slim; Mother Earth; Rockin' the Blues.

GIAN CARLO MENOTTI

Gian Carlo Menotti is one of the 20th century's most commercially successful composers of opera. For nearly 60 years, Menotti was responsible for a string of award-winning new works, the majority of which were greeted with great public enthusiasm. Although he was mostly known for his operas, he also wrote ballets, cantatas, and orchestral works.

Born in Cadegliano, Italy, on July 7, 1911, Menotti was a child prodigy, composing songs with the help of his mother at the tender age of seven. His first opera, *The Death of Pierrot*, was composed only four years later. For this work he wrote both the words and music, a practice he followed, with only three exceptions, throughout his professional career. Upon completing a second opera, he was accepted as a student at the Verdi Conservatory in Milan at the age of 13. After his father died, his mother took him to the United States, where in 1928 he enrolled at the Curtis Institute of Music in Philadelphia, studying composition with Rosario Scalero. There, he developed a close friendship with Samuel BARBER, another composition student.

SUCCESS IN AMERICA

After receiving his diploma in 1933, Menotti travelled to Vienna, where he began working on his one-act opera *Amelia al ballo*. It was premiered in New York in 1936 and enthusiastically received. The Metropolitan Opera agreed to produce it the following season, and the National Broadcasting Company asked him to compose another opera for radio, the first such commission ever given. The result was *The Old Maid and the Thief* (1939), one of Menotti's most enduring works.

By this time Menotti had clearly established himself as a leading composer of popular 20th-century opera. Five operas followed in quick succession. *The Medium*, the story of a person caught between the world of reality and the world of the supernatural, had an astonishing two-year run on Broadway, with 211 performances during 1947 and 1948. A contrasting work, the comedy *The Telephone*, was a clever one-act piece which is frequently paired with *The Medium* in programming.

The Consul was Menotti's first full-length opera. It was a realistic piece, dealing with a police state and the difficulty experienced by a citizen attempting to obtain a visa to leave. It premiered on March 15, 1950, and had a continuous run of performances in the same Broadway theatre for eight months. Awarded a Pulitzer Prize and Drama Critics Award for the best musical play of 1950, this work has been performed in over 20 countries, in 12 languages. Menotti won a second Pulitzer Prize for *The Saint of Bleeker Street* in 1954. In between these works was the charming, if somewhat sentimental *Amahl and the Night Visitors*, a piece commissioned by NBC-TV specifically for television broadcast in 1951.

In 1958, Menotti founded the Spoleto Festival of Two Worlds, a major summer festival devoted to the cultural collaboration between Europe and America in a programme involving all the arts. Towards the end of the century, he also established a reputation as an opera director. Meanwhile, Menotti continued to compose new works, including *Jacob's Prayer*, which was premiered on March 8, 1997, as a part of the American Choral Directors Association national conference in San Diego, California.

While Menotti's pieces enjoyed huge popular success, he did not receive the equivalent critical acclaim, and his works have been widely criticised for being too populist and old-fashioned. Nevertheless, he developed his own style and vocabulary, and in the process brought music, especially opera, to a wider audience than otherwise might have been possible.

Michael Lamkin

SEE ALSO:

OPERA; OPERETTA; ORCHESTRAL MUSIC.

FURTHER READING

Ardoyn, John. *The Stages of Menotti* (New York: Doubleday, 1985);
Gruen, John. *Menotti: A Biography* (London: Collier Macmillan, 1978).

SUGGESTED LISTENING

Amahl and the Night Visitors;
Landscapes and Remembrances;
The Medium; Missa *O Pulchritudo*;
Piano Concerto; *Songs and Chamber Pieces*;
The Telephone.

YEHUDI MENUHIN

Yehudi Menuhin began his career as a phenomenal child prodigy on the violin. Later he moved beyond the virtuosity that dazzled his first audiences, and appeared in chamber music recitals with his sister, Hepzibah. Menuhin introduced around the world new and sometimes difficult works by composers such as Béla BARTÓK, Ernest Bloch, and Edward ELGAR. His musical interests extended even to India, where he studied the traditional form of raga and tala, helping to introduce this complex and rewarding music to the West.

CHILD PRODIGY

Menuhin was born on April 22, 1916, in New York City. His parents were Russian-Jewish immigrants who had journeyed to the United States by way of Palestine. Menuhin asked for his first violin when he was four, and began lessons with Sigmund Anker, but was soon accepted as a student by Louis Persinger. Menuhin made his formal debut at age eight on February 29, 1924, playing with the San Francisco Symphony Orchestra.

At age ten, while still giving concerts, Menuhin travelled to Europe, where he studied with composer and violinist George Enescu, to whom he credited his understanding of the “shape and meaning” of music. At age 11, Menuhin first performed at Carnegie Hall, playing the Beethoven Violin Concerto conducted by Fritz Busch. He was not yet strong enough to tune his own violin!

Another triumph came in Germany in 1929, when Bruno WALTER conducted Menuhin with the Berlin Philharmonic in three concertos, by Bach, Beethoven, and Brahms. The audience was so enthusiastic that police were called to keep the peace.

At this time, Menuhin began to experience some difficulties playing, and Enescu sent him to Adolph Busch in Switzerland, who put his intuitive technique on a firm foundation. In 1932 the 16-year-old Menuhin experienced one of the highlights of his early career when he recorded Elgar’s Violin Concerto, conducted by the 75-year-old Elgar, for the

Gramophone Company in London, U.K. The following year the two of them performed the concerto again in Paris. But in 1934, he turned down Wilhelm FURTWÄNGLER’s invitation to play in Berlin because of the overt anti-Semitism of the Nazi regime.

In 1936, Menuhin returned to U.S., and the following year premiered Schumann’s “lost” violin concerto. Hollywood attempted to recruit the young violinist, but his father rejected these offers. Menuhin did later appear in the film *Hollywood Canteen*, and provided the soundtrack for *The Magic Bow*, a movie about Paganini, the early 19th-century virtuoso violinist.

MUSICIAN OF THE WORLD

Menuhin travelled to India to study and perform with the sitarist Ravi SHANKAR, whom he brought to the United States to perform. Menuhin always promoted Eastern music in the West, as he felt that the Eastern polyrhythms and modal melodies had much to offer. On Menuhin’s 80th birthday in 1996, he and Shankar made music together as Menuhin conducted the Orchestra of St. Luke at Carnegie Hall in New York.

Menuhin promoted international artistic exchange, particularly with Russia. In 1963, Menuhin opened a music boarding school for children near London, modelled on the Russian conservatories. He was active throughout his life in the cause of human rights, and was awarded the Nehru Award for international understanding. In Britain he was knighted in 1965, and made a life peer in 1993, which gave him the right to sit in the House of Lords.

Jane Prendergast

SEE ALSO:

CHAMBER MUSIC; ORCHESTRAL MUSIC.

FURTHER READING

Daniels, Robin. *Conversations with Menuhin* (London: Futura Publications, 1980);
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SUGGESTED LISTENING

Bach: Concertos; Bartók: Violin Concertos Nos. 1 and 2; Beethoven: Violin Sonatas; Elgar: Violin Sonatas; Mozart: Concertos Nos. 3 and 5; *Yehudi Menuhin Pre-War Recordings Conducted by George Enescu.*

JOHNNY MERCER

Legendary songwriter Johnny Mercer once told fellow lyricist Gene Lees: "It takes more talent to write music, but it takes more courage to write lyrics." In a prolific five-decade career, starting in 1930, the country boy from Georgia wrote words (and occasionally the music) for more than 1,500 songs; among them are some of pop music's best-crafted and best-loved—"Blues in the Night," "Laura," and "Fools Rush In."

John Herndon Mercer was born on November 18, 1909, the son of a prominent Savannah attorney and real estate speculator. He wrote his first song ("When Sister Susie Struts Her Stuff") at age 15, and after graduating from high school, stowed away on a boat and went north to New York to become an actor. When a casting director told him, "We only need girls and songs," Johnny turned his talents to music. After a stint as a singer-songwriter in Paul WHITEMAN's orchestra, he teamed up with composer Hoagy CARMICHAEL and wrote his first hit, "Lazybones" (1933).

THE ROAD TO HOLLYWOOD

Mercer moved to California in 1935 and penned some of the greatest songs of the movie musicals' golden age, including "Jeepers Creepers," "I'm an Old Cowhand," and "Something's Gotta Give." In Hollywood, he collaborated with a Who's Who of popular music composers, including Jerome KERN ("I'm Old-Fashioned"), Richard Whiting ("Too Marvelous for Words"), Rube Bloom ("Fools Rush In"), and Harry Warren ("You Must Have Been a Beautiful Baby"). Johnny also crafted lyrics for jazz instrumentals by Benny GOODMAN, Woody Herman, and Duke ELLINGTON, and his translations of French songs, such as "When the World Was Young" and "Autumn Leaves," turned them into international hits.

However, Harold ARLEN was the composer who most perfectly matched Mercer's wry, worldly-wise style, and their partnership yielded standards such as "Blues in the Night," "That Old Black Magic," and "One for My Baby (and One More for the Road)." In 1946, Mercer and Arlen wrote the "black folk drama,"

St. Louis Woman, featuring the classic songs "Come Rain or Come Shine" and "Any Place I Hang My Hat Is Home." Nicknamed "The Huckleberry Poet" (from his famous line "my huckleberry friend" in "Moon River"), Mercer followed no formal songwriting routine. The haunting lyrics to "Days of Wine and Roses" were scribbled down in a mere five minutes. Legend has it that he wrote "Ac-cent-tchu-ate the Positive," the famed duet he performed with Bing CROSBY, while driving home from his analyst. Other tunes took him as long as a year to compose. "Sometimes you get lucky," he said with typical modesty, "but not often."

Mercer was a highly prolific songwriter, but he still found time to pursue other careers. In the late 1930s he began to appear regularly on radio, and his genial personality proved so suited to the medium that he was rewarded with his own show, *Johnny Mercer's Music Shop*. In 1942, Mercer teamed up with Glen Wallich and film producer Buddy DeSylva to found Capitol Records, the label that was soon to become home to Nat King COLE. Mercer himself recorded several easy-going, jazzy hits for the label, including "Candy" and "Glow Worm." He won four Academy Awards—one of which was for "Moon River," from the soundtrack to *Breakfast at Tiffany's* (1961). In 1974, he wrote the soundtrack with André PREVIN for the London West End musical *The Good Companions*.

Johnny Mercer died on June 25, 1976, at the age of 66, in Los Angeles, California. *Dream*, a theatrical celebration of his songs, opened on Broadway in 1997.

Michael R. Ross

SEE ALSO:

FILM MUSICALS; RECORD COMPANIES; TIN PAN ALLEY.

FURTHER READING

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SUGGESTED LISTENING

Darling Lili; Hits of the Forties; Johnny Mercer.

OLIVIER MESSIAEN

Olivier Messiaen was one of the most important and individual composers of the 20th century. His works are instantly recognisable yet his output covers an extremely wide range of expression. All aspects of his music such as harmony, rhythm, and instrumentation were carefully worked out according to his own methods, incorporating techniques such as Greek and Hindu rhythms, birdsong, and SERIALISM.

Messiaen was born on December 10, 1908, in Avignon, France. His father was a teacher of English and translated the complete works of Shakespeare. His mother, Cécile Sauvage, was a poet. Messiaen began composing at the age of seven and entered the Paris Conservatory at 11. He studied there until 1930, winning first prizes in harmony, counterpoint and fugue, piano accompaniment, history of music, and composition. Upon graduation, he became the principal organist at La Trinité in Paris. He kept this post for over 40 years.

His first major works include the *Quatuor pour la fin du temps* written in a German prison camp in 1940 where he was detained during the war. In 1943, he wrote *Visions de l'amen* for two pianos and the *Vingt regards sur l'enfant Jésus* for solo piano. In 1944, he published *Technique de mon langage musical*, a theoretical explanation of his musical language at that time. Messiaen's recognition grew during the 1940s and 1950s due to his tireless teaching as much as his own compositions.

After the war, he became professor of harmony at the conservatory and later professor of analysis. In his famous analysis classes, he drew on examples as diverse as STRAVINSKY's *Rite of Spring*, Beethoven's string quartets, and Greek poetic meters. Students of this class included Pierre BOULEZ and the pianist Yvonne Loriod, who later became Messiaen's wife.

Messiaen also taught classes at Darmstadt, Germany and at the Berkshire Music Center in Tanglewood, Massachusetts. He kept in touch with a younger generation of composers through his teaching and later with the Domaine Musical series of concerts founded by Boulez in 1954 as a showcase for contemporary



Hulton Getty

Olivier Messiaen, the French composer and organist, in a convivial moment at Westminster Cathedral in London.

composition. Some of Messiaen's own works were given a first performance there, including the *Catalogue d'oiseaux* on the composer's 50th birthday.

MUSIC OF THE BIRDS

Messiaen had a strong interest in birdsong since his youth and in the early 1950s began incorporating it into his works. Examples include *Réveil des oiseaux* (1953) for piano and orchestra and the *Oiseaux exotiques* (1956) for piano, wind, and percussion. He continued using birdsong throughout his career. The *Catalogue d'oiseaux* for piano includes the songs of birds from all over France, whereas the *Et exspecto resurrectionem mortuorum* includes the exotic Amazon uirapuru. An example of a large-scale use of it is in the orchestral work *Chronochromie* of 1960, especially in the section for 18 strings entitled "Epode," where each player has a different birdsong. Most of the birdsong he used he collected himself by spending days in the countryside writing them down, without a tape recorder. He was also a member of several ornithological societies.

CATHOLICISM IN MESSIAEN'S MUSIC

Another fundamental influence on Messiaen's work was his Catholic faith. He is one of the very few modern composers to compose a large body of organ works and to be a working organist all his life. He composed many religious works, in extended meditations on the great Christian themes of the

resurrection and the Apocalypse. Three examples of these include *Et exspecto resurrectionem mortuorum*, *Eclairs sur l'au-delà* ... and *La ville d'en haut*.

HARMONIC LANGUAGE

Messiaen's originality extends to all the elements of composition, but probably the most distinctive features are his harmonic and rhythmic language. One device of his harmony is his "modes of limited transposition." These are idiosyncratic scales—one example is the "octatonic" scale that alternates the intervals of a minor and major second—which he used to give structure to his pieces. The term "limited transposition" means that, if they are transposed more than a semitone, the original pitches will reappear, only higher. This use of modes led naturally to serialism, which Messiaen also used, but unlike many other composers who abandoned all their previous techniques on discovery of this method, Messiaen incorporated it into his own language. One example of a fully integrated serial work, in which even the dynamics and rhythmic durations are serialised, is his *Quatre études de rythme* for solo piano (1949).

EXOTIC RHYTHMS

The rhythmical side of Messiaen's music is very complex and stems from four main sources: Greek meters from classical poetry, sacred Hindu rhythms used in Indian classical music, birdsong, and Western classical music, especially the rhythmic devices found in the music of DEBUSSY and Stravinsky. He was particularly interested in asymmetrical rhythms, such as using units of five beats, but in all his experiments it was the possible distortions of the original patterns that interested him. For example, much of his rhythm uses the technique of "added value," where a semiquaver may be added to or subtracted from each element of a rhythm, making very complex rhythms from a very simple basis. Other techniques included overlapping rhythmic patterns and Messiaen often left out barlines in his music altogether so that no strong "beat" is found at the beginning of each bar. However, to the listener, the effect is relieved by the use of calm cyclic repetition of particular chords or chord progressions, and by simple slow regular pulse, giving relief to sections using more complex rhythms. These techniques give a broad ritualistic sound to many of his works. This can be heard in his last work *Eclairs sur l'au-delà* ... for large orchestra (1978).

Messiaen also heard sounds inextricably linked to colours and often described pages of pieces of music in particular colours. This is perhaps not communicable to the listener except as a heightened emphasis on tone-colours. This has derived to considerable extent from his experience of playing the organ where huge shimmering blocks of sound can be built up using the pitches of the harmonic series. He also used a variety of percussion instruments, including xylophones and glockenspiels, and was one of several French composers to adopt the *ondes martenot*, invented in 1928 by Maurice Martenot, and which was effectively a precursor of the synthesizer. Messiaen used the *ondes martenot* in the *Turangalila-symphonie*, where it produces an unearthly vocal timbre, and scored the *Fête des belles eaux* for six of these instruments.

Messiaen died in 1992, leaving a body of work incomparable in individuality, depth of spirituality, and the extent of its influence on the next generation of composers. While taking technical skills from the great composers of the past, he combined these with immensely diverse influences from various sources to produce a music that in many cases does sound as if it is "from beyond," both in its complex perfection and simplicity of message.

David Braid

SEE ALSO:

CHAMBER MUSIC; DARMSTADT SCHOOL; ORCHESTRAL MUSIC.

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SUGGESTED LISTENING

L'Ascension;
Catalogue d'oiseaux;
Eclairs sur l'au-delà ...;
Quatuor pour la fin du temps;
Turangalila-symphonie;
Vingt regards sur l'enfant Jésus.

MEXICO

Mexican music may be best known to the West for *mariachi* ballads, but this is only a small part of a rich culture derived from Spanish and indigenous roots, with an eclectic mix of musical influences from Europe, South America, the United States, and Britain. The result is not just one musical style but many, including *mariachi*, *cumbia Mexicana*, *banda*, *ranchera*, *norteño*, and *huapango*. There is no doubt, however, that Mexico's musical icon is the *mariachi*. Starting in early 20th-century Jalisco, small "son jalisciense" wedding groups soon became full bands in charro suits and sombreros. Mariachis typically use a guitar, two trumpets, three violins, a *guitarrón* (huge acoustic bass guitar) and a *vibuela* (a lute-like guitar). Later, the traditional harps were replaced with trumpets. In the 1950s (their heyday), bands such as Mariachi Vargas also began playing rancheras, and recently other mariachi groups have begun playing many different styles of music—not just at weddings, but in a variety of settings.

SAD SOUND OF RANCHERA

The *ranchera* is Mexico's most typical and nostalgic sound. In it, melodramatic crooners cry passionate, pessimistic lines of love and deceit, with the final notes stretching into glissando. The century-old style draws on many regional styles, but was most touched by the son of Jalisco. Men such as Jose Alfredo Jiménez, Pedro Infante, and Jorge Negrete were succeeded as leading ranchera singers by women like Lola Beltrán, Chavela Vargas, and Paquita la del Barrio.

Norteño music (Tex-Mex in the U.S.) comes from narrative "corrido" ballads. The guitar-based sound evolved in the 1930s, as Texan artists such as Narciso Martínez incorporated the now-dominant accordion and "oompah" sound of Bohemian immigrants. By the 1950s, *norteño* had become a heterogeneous mixture of polka, mazurka, waltz, *chotis*, and traditional ballads, and it remains popular nationwide. Far from the sound of trumpets and accordions, central Mexico and the Gulf Coast boast *huapango* and its variants. *Huapango veracruzano* (also called *son jarocho*) uses the harp, guitars, and percussion associated with songs such as

"La Bamba." *Huapango arribeño* is sung in traditional Spanish *décima* verse—improvised eight-syllable lines. *Huapango huasteco* requires guitar, violin, jarana guitar, and falsetto vocals; improvised music and lyrics re-invent a song with each rendition.

MEXICAN-STYLE CUMBIA

Cumbia, a form of music from Colombia, adopted a simpler, more direct style, and became more popular in Mexico than in its native Colombia. Cumbian lyrics are written around topical themes of everyday life. The style triumphed in the 1980s and remained popular in the 1990s, despite the advent of *banda* music (a fusion of *norteño* with the brass bands that have played at village fiestas for the last century). Los Bukis, a group from Michoacan, whose repertoire attracts millions of fans, are *cumbia Mexicana*'s superstars.

The 1990s exploded with *banda*. Souped-up (made more powerful) *norteño* groups—for example, Los Tigres del Norte—play everything from rancheras and polkas to salsa, arranged for brass. *Banda* spawned the *quebradita*, an eclectic dance mix of polka, cumbia, rock, rap, and more.

Mexico also has a healthy homegrown rock scene. Following covers of Anglo-American hits in the 1950s and 1960s, the 1970s produced artists such as the youth pop group Menudo and protest rockers El Tri.

The 1980s fused rock and electronic music with indigenous sounds. The late 1980s and 1990s spawned Maldita Vecindad, Café Tacuba, and other Latin rock groups with pan-Latin and Caribbean influences. The late 1990s brought the politically charged Molotov and rock en español bands to receptive fans in the U.S.

Brett Allan King

SEE ALSO:

CARIBBEAN; CUBA; DANCE MUSIC; LATIN AMERICA; SALSA.

FURTHER READING

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SUGGESTED LISTENING

Los Bukis: *Me Volví a Acordar de Ti*; Café Tacuba: *Re*; Pedro Infante: *Mejores Rancheras*; Los Tigres del Norte: *Corridos Prohibidos*; Chavela Vargas: *30 Éxitos*; Mariachi Vargas: *Serie Platino: 20 Éxitos*.

GEORGE MICHAEL

As half of the “teenybop” duo Wham! George Michael achieved fame and wealth while still a teenager. “Young Guns (Go for It)” reached the Top 10 in 1982, when Michael and Andrew Ridgeley (vocals and guitar) were both 19-year-olds. The duo became known for their extravagant lifestyle and exploited the idolatry of fans. Since dissolving Wham! Michael has worked to re-invent himself as a serious singer-songwriter.

A Londoner of Greek descent, George Michael (b. Georgios Panayiotou, June 1963) formed Executives '79 with Ridgeley in 1979, and later changed the name to Wham! The duo made several No. 1 hits worldwide between 1982 and 1986. “Wake Me Up Before You Go Go” (1984) was their first record to make it to No. 1 in both the U.K. and U.S. Michael also had a solo No. 1 in both the U.K. and U.S. with “Careless Whisper” in 1984, and another solo British No. 1 with “A Different Corner” in 1986.

Michael was becoming increasingly unhappy with the duo's image and dissolved Wham! in 1986. In 1987, he ventured into soul with Aretha FRANKLIN on “I Knew You Were Waiting,” which reached No. 1 in the U.S. In the same year, he became a fully fledged solo artist with his album, *Faith*. Introduced by an organ playing a funereal version of “Freedom,” one of Wham!'s biggest hits, the title track became a U.S. No. 1 single. Another hit single, “I Want Your Sex,” was billed as a pro-monogamy message at a time of growing concern about AIDS, although it was banned from several radio stations. *Faith* sold over 9 million copies in the U.S., and stayed on the charts for 87 weeks. The title of his next album, *Listen Without Prejudice*, Vol. 1 (1990), appeared to indicate that Michael was still sensitive about being perceived as a pop act. The following year, his duet with Elton JOHN, “Don't Let the Sun Go Down on Me,” reached No. 1 in the U.S., and Michael donated his royalties to various AIDS charities.

Michael filed a lawsuit in the U.K. in 1993 to try to be released from Sony Entertainment but the ruling went in favour of Sony, leaving Michael to pay court



One of the photographs from the 1996 album *Older*. The album reinforced George Michael's preferred image as a mature, sophisticated, and thoughtful balladeer.

costs of approximately \$4.8 million. In mid-1995, however, he signed with Dreamworks SKG in the U.S., and with Virgin Records in the rest of the world.

In 1996 George Michael was back, and in a contemplative mood, as the title of his next album, *Older*, suggested. The album reached No. 1 in Britain and No. 6 in the U.S., and featured two hit singles, “Fastlove” and “Jesus to a Child.” Michael's grasp of songwriting and production techniques continued to provide him with winning songs and he has remained consistently a best-selling artist.

Graham McColl

SEE ALSO:

DISCO; POP MUSIC.

FURTHER READING

Goodall, Nigel. *George Michael: In His Own Words* (London: Omnibus Press, 1995).

SUGGESTED LISTENING

Faith;
Listen Without Prejudice, Vol. 1; *Older*;
Wham!: *Fantastic*; *Make It Big*.

— ARTURO BENEDETTI — MICHELANGELI

The virtuoso Italian pianist Arturo Benedetti Michelangeli was a perfectionist who preferred the control of the recording studio to the uncertainties of the concert stage. His legacy is a series of recordings that have set high standards for all musicians in their display of effortless technique and cool intellectual interpretation of the classics.

Michelangeli was born on January 5, 1920, in Brescia, Italy. He began the study of the violin at age three, and added organ study the following year at the Venturi Musical Institute of Brescia. At age ten, he commenced piano studies with Giovanni Maria Anfossi at the Milan Conservatory, from which he received his diploma at age 13. He had no teachers after that time, but continued studies on his own. Under his father's influence, he briefly left music to study medicine, but decided to return to the piano after a bout of tuberculosis from which he recuperated at the Franciscan monastery at Laverna.

Michelangeli played in several competitions, gaining seventh place at the Ysaÿe Competition in Brussels before winning the first International Piano Competition at Geneva, Switzerland, in 1939. The judges that year included the Polish virtuoso Ignacy Paderewski and the French Chopin specialist, Alfred Cortot. Michelangeli was awarded the first prize unanimously, a highly unusual outcome for any competition. In 1940, he made his debut in Rome, and accepted an appointment as Professor of Piano at the Martini Conservatory in Bologna, Italy, and where he taught until 1945. He then transferred to Bolzano, to be closer to the mountains that he loved.

POST-WAR CAREER

During World War II, Michelangeli served in the Italian air force and later as a member of the underground anti-fascist resistance. When the war ended, he joined the London Symphony Orchestra as a soloist, and toured the U.S. in 1948. Michelangeli made his Carnegie Hall debut as soloist with the New York Philharmonic, under Dmitri Mitropoulos performing the Schumann piano concerto.

Michelangeli was notoriously eccentric in his concert career, cancelling recitals frequently, and refusing to play on instruments that he regarded as less than perfect. His repertoire included all of the Beethoven sonatas, as well as the complete works of Chopin. For many years he gave no public concerts, except to support student programs such as those of the International Academy, which he founded in Brescia in 1964. Up to 30 students attended the tuition-free sessions each summer, among them Martha Argerich and Maurizio Pollini, both of whom went on to become world-renowned soloists.

Although Michelangeli introduced the music of Arnold Schoenberg to Italy, he did not care for music written after Claude Debussy and Maurice Ravel. His recordings of the latter composers were much praised for their exemplary tone and use of *rubato* (the shaping of a phrase through the modification of tempo). Although his early recordings are impressive for their exceptional technical fluency, which allowed him complete control over the tone of every note, his work became more austere and intellectual with the passage of time, and has been criticised for being emotionally distant from the listener.

In 1965, Michelangeli moved to Lugano, Switzerland and his leisure hours were spent as a pilot and race car driver. In his later years, he performed only sporadically, and a return to the concert stage in 1988 ended with a heart attack, which he suffered while playing. He died in Lugano on June 12, 1995.

Alan Blackwood

SEE ALSO:

CHAMBER MUSIC; IMPRESSIONISM IN MUSIC.

FURTHER READING

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(Westport, CT: Greenwood Press, 1995).

SUGGESTED LISTENING

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Sonatas Op. 3 and Op. 2, No. 3;
Brahms: *Ballades, Variations*
on a Theme of Paganini;
Chopin: Sonata No. 2;
Debussy: *Preludes Books 1 and 2*.

THE MIDDLE EAST

For centuries, the Middle East has been the cross-roads of the world. Many ancient cultures—Egyptian, Jewish, Byzantine, and Islamic—have contributed to the music of the region, and in the 20th century, this has been further hybridised by immigrants to modern-day Israel, and the import of popular culture via radio and television.

ISLAMIC MUSIC

The Islamic world can be divided into the eastern countries of Egypt, Lebanon, Syria, Turkey, and Iraq and the north African Arab countries (see AFRICA). The musical traditions and instruments are very ancient in this vast region and there is a thriving Arab classical music culture based on these traditional modes and instruments.

The stringed instruments include the eastern lute (called the *ud*), and the bowed *rabab*, or spike fiddle. The *rabab* has only one or two pairs of strings, and is played with bendings of the notes which can sound like the human voice. Wind instruments include varieties of wooden flute, called the *nay*, without keys, and many kinds of reed instruments.

Arab classical music has suffered various changes in status as the Islamic religion changed its attitude towards music. In the Middle Ages, music was used as a channel to God by dervishes and sufis, but this ecstatic type of religion was periodically discredited with increasing orthodoxy. Furthermore, some instruments and musical styles became associated with entertainment by slave-girls or the inhabitants of brothels, and the practitioners were regarded as very low caste.

There have, however, been many music scholars in the Arab countries over the centuries and much theoretical writing although the music itself is not written down. Musicians play from memory, improvising round modal patterns, called *maqam*. Rhythm is described in cycles of constituent feet, but the feet in any cycle can consist of different numbers of time units, and the cycles can be very long—up to 96 feet. This complexity is further

exaggerated by the highly decorative sound in performance. Musicians perform elaborate embellishments on each note and a part of each musical form provides a space for the instrumentalist or singer to show off their virtuoso technique.

The principal form is the *nawba*, which in the eastern Arab countries is a suite of eight movements on a single mode. Some movements are instrumental, others vocal, but the climax is the *qasida*, in which a solo voice improvises on classical Arab verses.

The theoretical description, however, can give no impression of this complex and beautiful music in performance. There is a wide variety in sound from the intricate subtleties of the lute to the wilder exotic sounds of the reed instruments and the singing voices.

INFLUENCE OF WESTERN MUSIC

In the 20th century, the Islamic classical tradition has been transferred, not altogether happily, to the new music conservatories. The traditional method of teaching, as in any aural music, was from teacher to pupil on a one-to-one basis, in which the pupil “answered” the teacher’s phrases. In the conservatories, Western fixed pitch instruments like the piano are being added to the ensembles, which limits the possible modes, and some elements of Western harmony are also being incorporated. At the same time, other composers are writing music that is totally Western in concept.

TURKEY

Traditional music in Turkey conforms to the general characteristics of Islamic music, although it does have some special features of its own. When the Turkish Republic was formed after World War I, religious music was banned for a while in the secular state, but was later reinstated. One result of this secularisation is that the *Mevlevî*, or Whirling Dervish, rituals have become a tourist attraction. The Turkish Sunnite Muslims have preserved a lively tradition in these spinning dances which are supposed to induce ecstasy. The music features the *nay* flute, the *rabab*, and percussion instruments.

Another tradition that has barely survived the hostility of both the State and the orthodox Sunnis is *ozan*, the music of the *ashiks*, who are of the Alevi sect and believe in the centrality of warmth and equality between men and women. Not surprisingly,

this has led to attacks by the male-dominated society but the folk-poets of the sect still sing their songs to the accompaniment of the *saz*, a long-necked lute, in cafés in eastern Turkey.

A more modern phenomenon is arabesk, which became the café music of the 1960s and 1970s when, because of the absence of traditional Turkish music, Turkish radio was flooded with popular Arab music. Popular Greek music has also crept into Turkey in a similar fashion, creating the taverna sound. Café or cabaret music is central to the life of Turks and taverna songs often reach the top of the popular charts.

However, because of the secularisation and the importance of the tourist industry, Turkish music has probably absorbed more Western influence than that of other neighbouring countries. Some folk festivals preserve the peasant songs, but these have had to compete with the accelerated pace of modernisation and are rapidly becoming the preserve of ethnomusicologists.

IRAQ

Music in Iraq is divided by the very different regional traditions. In southern Iraq, the black indigenous population retains its spirit religion to some extent. Their music for rituals is played on drums and lyre-like instruments.

Among the Bedouin of the west, music plays a central part in the cohesion of their nomadic society. It is frowned upon for musicians to accept money for what is regarded as a social duty: music is performed by all members of the tribes, with the women dancing and playing castanets.

In urban Iraq, in Baghdad and Babylon, music in the 1980s and 1990s has again been made to serve the state's identity. Music and theatre festivals affirmed Iraq's status as the hub of the Arab world. The popular song style tended to be virile, with politically assertive lyrics, although, as in any culture that is used for political ends, underground music maintained a counter-voice.

IRAN

The classical music of 20th-century Iran has its origins in the court music of the Persian kings, and the ancient Persians gave the Arab world many of its musical instruments and, we can suppose, aspects of its musical style. Iranian classical music, however, is

still recognisably distinct from Islamic music further west and has elements more akin to Afghanistan and Pakistan to the east.

The two most important stringed instruments are the *tar* and the *sehtar*, both long-necked lute-type instruments. The *tar* has a curious double belly and is used mostly to accompany singers, while the *sehtar* has a more delicate sound and is usually used as a solo instrument. Another instrument is the *santur*, a dulcimer with 18 groups of four strings that are played with hammers, the spike-fiddle, and the *zarb*, or goblet-shaped drum.

Until recently, rhythm was of lesser importance in this subtle and highly ornamented music. But, possibly influenced by Western rock music, rhythm is gaining in importance. *Zarb* players are emerging from the background to be virtuoso players in their own right, one such performer being the popular Hossein Tehrani.

Sufi, or dervish, ceremonies are also found in Iran, taking place in the *zurkhane*, or "house of force." Special physical exercises are performed to the accompaniment of a goblet drum of much greater dimensions than the normal *zarb*, while singers sing traditional verses in praise of God. This spiritual tradition was adopted by the Russian mystic, George Gurdjieff, who taught it in his own style in Paris and in the U.S. in the 1920s and 1930s.

In orthodox Muslim families, most young boys are taught to recite huge portions of the Koran off by heart and some are able to recite the whole. The text is chanted and is learnt by listening to and imitating an instructor. This early training has a profound effect on the musical idiom as a whole both from the early exposure to subtleties of vocal delivery and to the demands for the training of oral memory.

These feats of oral memory are also exploited in Iran by professional bards, who travel round the courts of lesser chieftains, round the villages, and to weddings and festivals, to narrate heroic tales or love stories, sometimes accompanied by the flute. These bards, unlike reciters of the Koran, are regarded as lower caste and are often Gypsies or itinerant Baluchi.

In Iran, the advent of Western music has had a mixed reception. There was a short period when classical Western musical styles were adopted, but this ended with the political ascendancy of the Ayatollahs. Western popular music was deemed



Christina Dodwell/Hutchinson Library

Turkoman tribesmen from Northern Iran play bamboo pipes in a yurt—a tent of felt or skins used by some central Asian peoples, many of whom are nomadic. Turkomans inhabit the Aral Sea region and parts of Iran and Afghanistan.

degenerate but its spread has been harder to stem with the growing access to radios and television, even in rural areas.

There are, however, many recordings of classical Iranian music available in the West, and many musicians who carry on their tradition even in exile.

JEWISH MUSIC

The music of the Jewish people in the Middle East is similarly an aural tradition. The instruments of Middle Eastern Jewish music are similar to those of Islamic music. These include the shawm or oboe-type double-reed instrument, the flutes and *rababs*, but with a greater emphasis on percussion instruments, gongs, and drums. But music has always played an unambiguously important role in Jewish religious life, to the extent that, in areas where the tradition has continued unbroken, as in the Yemeni region of southern Arabia, it is impossible to separate the secular from the sacred. Religious ritual informs the whole of daily life and is accompanied by meditative songs.

The Yemenite wedding music is especially elaborate: the ceremonies last for several days and each part of the ritual is accompanied by processional chants and love-songs that deal with the symbolic marriage of the bride and groom with God. The music is deeply emotional and elaborately ornamented.

In synagogues the world wide, wherever Jewish communities have established themselves after the diaspora, the psalms are sung, as in Christian

churches, but also the scriptures are chanted, and have been for centuries, to a series of recitatives, similar to the Gregorian chant still heard in Christian monasteries.

Jewish music in the Middle East was also influenced by the sounds of old Europe. The Jews were expelled from England in 1290, from Spain and Portugal in 1492. Many of the refugees found their way to Palestine, taking with them the flavours acquired in their former homelands. Particularly poignant were Sephardic (Jews from Spain and Portugal) folk songs such as "Raisins and Almonds."

TRAVELLING MUSICIANS

Jews from Eastern Europe indirectly brought a different sound to the Middle East in later years. They had adopted the instruments of Poland, Russia and the Ukraine, while retaining a carefully nurtured body of music which reflected their religious and secular lives. So these itinerant musicians played fiddles and clarinets and travelled from town to town, playing at weddings and other festivals. The musicians were called *klezmerim*, meaning instrument of song, and although they were generally rootless and poor, they often had an exalted vision of themselves as the cement which held their fragmented society together. This klezmer music was exported to the U.S., where it has had considerable popular success outside the Jewish community, but it has also arrived back in the Jewish homeland, Israel.

The new state of Israel, founded as a Jewish homeland in 1917 and given independent status after World War II in 1948, has been ambivalent about Yiddish culture but has made klezmer its own by reconnecting it to its spiritual roots. Klezmer in Israel is exclusively Hassidic, but the Israeli klezmer bands have also taken on elements of Middle Eastern music and there is now an annual klezmer festival in northern Galilee. The music can be soulful or wild dance music; the predominant fiddles and clarinets produce a powerful expressive sound, which also owes some of its emotional quality to the influence of Eastern European Gypsy music. The band Sulim, led by the clarinetist Moshe Berlin, is one of the best-known in Israel today.

The first music school in Israel opened in 1910 in Tel-Aviv, and soon afterward Israeli composers such as Itzhak Edel (1896–1973) and Paul Ben-Haim (1897–1984) were writing for the Palestine Orchestra, which was founded in 1936. Israeli musical life received a great impetus from the arrival of Jews fleeing persecution in Germany before World War II, many of whom had trained in some of the best conservatories in the world.

One such was composer, writer, and critic, Max Brod (1884–1968) who was born and trained in Prague in Czechoslovakia. He left there on the last train out before the German invasion. Brod then settled in Israel and composed music that attempts to marry the European tradition with Middle Eastern sounds. His *Requiem hebraicum* for baritone and orchestra also uses Jewish chant melodies.

Israeli popular music has been strongly influenced by the fact of their continuing struggle to secure their homeland. Much popular music has been patriotic or political in content and the Western trend adopted most noticeably was the protest song of the DYLAN era, with its articulate, intelligent lyrical content. This is also witnessed by the fact that many of the popular singers, such as Mati Kaspi and Dani Litani, are singer-songwriters.

LEBANON

Lebanon has been a cultural melting-pot for centuries. Its religious music includes both Islamic and Christian traditions. The Christian music belongs to the very ancient Maronite church, a branch of the Church of Antioch, and consists of a body of chant preserved from the very early years of the Christian

church. The traditional popular music borrows many characteristics from this vocal treasure-house and music festivals have been established, notably at Baalbek, to encourage the preservation and development of a distinct Lebanese sound.

After World War II, Beirut briefly knew a flowering of cultural life and became known as the “Paris of the Middle East,” with music and arts attracting artists and intellectuals from elsewhere. The National Music Conservatory was founded and a Centre for Sacred Music studies and preserves traditional religious music. This cultural period ran into difficulties around 1975 when the civil war sent many people into exile.

However, musicians such as the Lebanese popular singer Fairuz held the national identity together through the many years of instability. Fairuz had a wide repertoire including Mozart, flamenco, Balkan folklore and Latin American rumbas. Fairuz and her dazzling family of musicians were revered in Lebanon, and her son Ziad followed the family tradition with experimental jazz.

Jane Prendergast

SEE ALSO:

AFRICA; GYPSY MUSIC; SOUTH ASIA.

FURTHER READING

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 May, Elizabeth. *Music of Many Cultures* (Berkeley, CA: University of California Press, 1980);
 Salvador-Daniel, Francesco. *The Music and Musical Instruments of the Arab* (Portland, ME: Longwood Press, 1976);
 Shiloah, Amnon. *Music in the World of Islam: A Socio-cultural Study* (Aldershot: Scolar Press, 1995);
 Tuma, Habib Hassan. *The Music of the Arabs* (Portland, OR: Amadeus Press, 1996).

SUGGESTED LISTENING

- Egypte: L'Ardre Chazili;*
Music of Iran;
Music of the Middle East: Arab, Persian, Iranian, and Turkish traditions in the U.S.;
Qawwali: Sufi Music from Pakistan;
Traditional Jewish Melodies.

MIGHTY CLOUDS OF JOY

Gospel quartets enjoyed great popularity from the late 1920s through the 1940s. With lead singers using a falsetto voice and an often flamboyant delivery, groups such as the Swan Silvertones, Sensational Nightingales, and the Dixie Hummingbirds had an enormous influence on American pop culture.

The Mighty Clouds of Joy was formed in late 1959 when 17-year-old Willie Joe Ligon, a Los Angeles high school student, organised a group of his peers into a gospel group. The original members of the group were Ligon, Elmore Franklin, Johnny Martin, and Richard Wallace. Paul Beasley joined in 1980.

RAPID RISE TO FAME

By 1962 the Mighty Clouds of Joy had become one of the leading male gospel quartets, having negotiated a recording contract with Peacock Records. Peacock promoted them actively, and they enjoyed ten years of success with the label before moving on to ABC. (After the demise of ABC, they moved to Epic/CBS.) Their original sound was characteristic of hard gospel, with loud, rhythmic singing at the extremes of the vocalists' ranges. Later, they adopted the softer sound associated with rhythm and blues, and were influential in moving the male quartet sound into contemporary gospel.

The repertoire of the Mighty Clouds of Joy included many traditional gospel songs, plus songs with lyrics that can be interpreted as either sacred or secular—an example of this is "You've Got a Friend." They were also the first gospel group to carry an instrumental rhythm section and electric amplification. Their later recordings incorporated an orchestral accompaniment to their usual backing of two guitarists, an organist, and a drummer.

The Mighty Clouds of Joy won six Grammy Awards, including the 1992 award for the best gospel album of the year (*Pray for Me*), and the 1996 award for the best traditional soul gospel album (*Power*). In addition to



Mighty Clouds of Joy performing at a pop music festival.

their recording successes, they also performed worldwide, appearing everywhere from the *Arsenio Hall Show* to the Montreux Jazz Festival, as well as in Washington, D.C. at the White House.

APPEALING TO A WIDE AUDIENCE

During more than three decades of singing, Mighty Clouds of Joy recorded over 25 albums and were one of the first gospel acts to cross over from gospel radio into mainstream pop. Popular with multiracial and secular audiences, they appeared with many groups and artists including Earth, Wind and Fire, the ROLLING STONES, Aretha FRANKLIN, James BROWN, Gladys Knight and the Pips, and Smokey Robinson. In 1993 they teamed up with Paul Simon to appear in a month-long engagement at Madison Square Garden in New York.

Donna Cox

SEE ALSO:

FESTIVALS AND EVENTS; GOSPEL; SOUL.

FURTHER READING

Young, Alan. *Woke Me Up This Morning* (Jackson, MS: University Press of Mississippi, 1997).

SUGGESTED LISTENING

Best of the Mighty Clouds of Joy;
Memory Lane; Night Song;
Power, Pray for Me.

DARIUS MILHAUD

Darius Milhaud was one of the most prolific of modern composers, and his vast output includes almost all classical genres—operas, choral works, song-cycles, chamber music, and orchestral pieces. Milhaud wrote more than 400 pieces of symphonic, operatic, and chamber music. He experimented with new materials and styles, such as jazz and Latin American music, but always thought of himself as a composer deeply rooted in the countryside where he was raised.

Milhaud was born in Aix-en-Provence, France, on September 4, 1892. He was descended from a wealthy Jewish family that had been in Provence for centuries. As a child he was musically precocious, improvising melodies on the piano and playing the violin. He attended the Paris Conservatory where he studied violin, music theory, composing, and conducting, and was heavily influenced by composers such as Mussorgsky, RAVEL, and STRAVINSKY. His friends, especially the poets Francis Jammes and Paul Claudel, were also influential on his musical development.

As a young man, Milhaud was introduced to different types of music, some of which he would later incorporate in his own compositions. When Claudel was appointed French ambassador to Brazil from 1916 to 1918, Milhaud went with him as his secretary, and while there grew interested in Brazilian folk music. He visited the U.S. in 1922, appearing as a composer and pianist, and found New Orleans jazz performed in Harlem to be a “revelation.” In 1925, he returned to France to concentrate on teaching at the conservatory and composing his own pieces.

Milhaud first became widely known when a 1920 newspaper article by Henri Collet named him and five other modern French composers as “Les Six.” While all were influenced by Erik SATIE, they were principally drawn together by an iconoclastic enthusiasm for modernism, but each went his own way.

Milhaud experimented with dissonant harmonies and complex polytonal and polyrhythmic music, and wrote in a wide variety of styles. For example, his ballet *La création du monde* (1922) included blues and ragtime elements as part of an effort to present the creation

story from a black perspective. One of his largest works was the opera *Christophe Colomb* (1930), written in collaboration with Claudel. It had a three-level stage, with films shown on the top level, and called for 45 vocal soloists and a vast chorus. He had great technical facility—as demonstrated by his 14th and 15th string quartets that can be performed together as an octet.

Milhaud was interested not only in folk music but also in attempting to write music imbued with the feel of the landscape of his native Provence. Two of his song-cycles, *Machines agricoles* (based on farm machinery, 1919) and the *Catalogue des fleurs* (poems inspired by a florist’s catalogue, 1920) became notorious for their use of material thought by the critics to be unworthy.

Milhaud’s later music often also reflected his Jewish heritage. He set music to Jewish songs and laments, such as *Poèmes juifs* (1916) and *Liturgie comtadine* (1933), and his opera *David* (1954) was written to commemorate the establishment of Jerusalem as the capital of Judea in Biblical times.

In July 1940, Milhaud moved to America to escape the German invasion. He taught for several years at Mills College, in Oakland, California, where one of his pupils was the jazz musician, Dave BRUBECK. In 1947, he was appointed professor at the Paris Conservatory, while retaining his position at Mills. In later years, he suffered from arthritis, but continued to compose, conduct (while seated), and visit the U.S. regularly. His 70th birthday was widely celebrated in France. In 1971, he gave up his position at Mills College for health reasons and moved to Geneva, where he lived until his death on June 22, 1974.

Jim Whipple

SEE ALSO:

CHAMBER MUSIC; OPERA; SIX, LES.

FURTHER READING

Drake, Jeremy. *The Operas of Darius Milhaud* (New York: Garland, 1989);

Mawer, Deborah. *Darius Milhaud: Modality and Structure in Music of the 1920s* (Brookfield, VT: Ashgate, 1997).

SUGGESTED LISTENING

Bacchus et Ariane, Christophe Colomb, Instrumental Music Selections, Piano Concerto No. 1; Quartets.

GLENN MILLER

From 1939 until the plane carrying him to Paris disappeared over the English Channel in late 1944, Glenn Miller led the most accomplished and popular big band and played the most popular music of his time. His trademark big band sound—characterised by the lead clarinet playing an octave above the reed section and by his group's precise ensemble playing—became indelibly linked to the grim cheerfulness of the World War II years.

Alton Glenn Miller was born on March 1, 1904, in Clarinda, Iowa. His family moved several times, settling in Colorado in 1918. Miller completed nearly two years at the University of Colorado, then quit to pursue music as a career. The bandleader Ben Pollack hired Miller as arranger and trombonist in 1926 (around this same time Pollack also hired clarinetist Benny Goodman), and in 1928 Miller moved with Pollack to New York City. When Pollack hired trombonist Jack Teagarden, Miller left the band. He freelanced as arranger for the Dorsey Brothers and Red Nichols's Five Pennies, and in Nichols's orchestras for Broadway musicals (including GERSHWIN's *Girl Crazy* and *Strike Up the Band*, 1930). Then, in 1935, he helped assemble an American orchestra for a series of stateside radio broadcasts by the U.K. bandleader Ray Noble and his New Mayfair Orchestra.

A DISTINCTIVE SOUND

By 1937, Miller was so respected that he was able to form his own ensemble. He persisted even though its first few configurations were not successful, and he recorded sides for several companies until RCA signed him to its Bluebird label in 1938. By then, he had developed his own trademark ensemble sound of clarinet doubling the melody of the saxophones an octave higher. Thanks to a series of national radio broadcasts from prestigious clubs and hotels in New York and New Jersey, he steadily gained a place in the public's affection.

From 1939 to 1942, Glenn Miller dominated popular music with reliable, robust ensemble playing of precise arrangements that retained genuine swing.

His band, unlike those led by Benny Goodman and Fletcher Henderson, was never renowned for great soloists—the arrangements of songs with titles such as “Moonlight Serenade” (Miller's composition and theme song), “Sunrise Serenade,” and “In the Mood,” were the true stars. During his heyday, he scored the industry's first million-selling hit record since 1927 (“Chatanooga Choo-Choo”), and was featured in two films (*Sun Valley Serenade* in 1940 and *Orchestra Wives* in 1941).

In 1941, Miller began losing members of his band to military service, and in October 1942, he disbanded his group to enlist himself, even though he was too old to fight. He was made a captain of the Army Air Force Band and, for the second time in five years, assembled perhaps the most accomplished and popular band of its time. Miller and his band trained, performed, and were broadcast throughout the U.S., until he took the band to Britain in 1944 in preparation to tour Allied Europe. That December, Miller left London on a plane for Paris to make arrangements for the band's coming performance there. His plane never landed. It was never found, and Miller was declared dead on December 15, 1944.

Miller and his bands played just about every form of pop music (dance music, vocal ballads, novelty numbers, popular period pieces) and played them well. They were simultaneously loved by millions and were perhaps the most skilled band of their time, a rare combination.

Chris Slawewski

SEE ALSO:

ARRANGERS; POPULAR MUSIC; SWING.

FURTHER READING

Polic, Edward F. *The Glenn Miller Army Air Force Band* (Metuchen, NJ: Scarecrow Press, 1989);
Simon, George T. *Glenn Miller & His Orchestra* (New York: Da Capo Press, 1988).

SUGGESTED LISTENING

Chesterfield Shows;
Glenn Miller Army Air Force Band;
Glenn Miller Gold Collection;
The Glenn Miller Story (soundtrack);
A Legendary Performer;
The Nearness of You.

CHARLES MINGUS

Charles Mingus was much more than a great bass player. In his work as an instrumentalist, a bandleader and a composer, Mingus reconciled the compositional and improvisational elements of jazz, and so made a contribution to the genre that was both unique and lasting.

Born in Nogales, Arizona, on April 22, 1922, Mingus was raised in the Watts district of Los Angeles. In school, he began playing the trombone, then switched to the cello before settling on the bass. At age 16, he began studying with Red Callender.

Mingus's first professional experience was in a band led by former Duke ELLINGTON clarinetist Barney Bigard. Soon after, he toured with Louis ARMSTRONG and other bands, including Lionel Hampton's. It was in the 1950s that Mingus's career took off. At the start of the decade he was being prominently featured in the trio of vibraphonist Red Norvo, and throughout the rest of the 1950s he played in small and large ensembles led by the likes of Charlie PARKER, Stan GETZ, and Duke Ellington. He also became a leader of considerable merit, enlisting artists such as trombonist J. J. Johnson, trumpeter Thad Jones, and pianist Mal Waldron.

MINGUS AS COMPOSER

Throughout this period Mingus blossomed as a composer. His music is a volatile mixture of emotion and technique that owes a great deal to several sources—aspects of gospel music, blues “shouts” and other African-American folk forms, the spirit of New Orleans’ collective improvisation, and the Ellington ensemble sound. Though he was an enormously important, if sometimes difficult, bandleader and a talented bassist, Mingus permanently changed the language of jazz as a composer. Working through the bebop era, Mingus’s pieces had to be longer and looser than the work of his hero, Duke Ellington, and he became one of the leading lights in the development of both modal and free jazz.

Later Mingus-led ensembles, such as the various Mingus Jazz Workshop bands, prefigured much of the free expressionism of later modern players, and

advanced the “conversational” concept of soloing, with the leader moderating group instrumental “discussions.” The Mingus Jazz Workshop bands ranged from four to 11 pieces, and the list of alumni includes alto players Eric DOLPHY and John Handy, tenor player Booker Ervin, trumpeter Ted Curson, and pianist Paul Bley.

Mingus was one of the organising forces behind the legendary Jazz at Massey Town Hall concert in Toronto in 1953, taping for his own Debut Records label the performance by one of the most important quintets ever assembled—Mingus, Charlie Parker, Bud POWELL, Dizzy GILLESPIE, and Max ROACH.

In the 1960s Mingus recorded his classic albums *The Black Saint and the Sinner Lady* (his most Ellingtonian work) and *Mingus Mingus Mingus Mingus Mingus*, both extended pieces of great complexity and intensity. However, from the mid-1960s, Mingus suffered from ill health. In 1971, he was granted a Guggenheim fellowship in composition, and published his powerful and controversial autobiography, *Beneath the Underdog*, but he performed less frequently.

Mingus continued to compose and tour with his band, and he collaborated with folksinger Joni MITCHELL on an album she completed after his death, but his health deteriorated in 1977, and he finally succumbed to Lou Gehrig’s disease in January 1979.

Mingus’ music was a direct reflection of himself—turbulent, passionate, with moments of great clarity and confusion. He was the first American composer to have his entire collection of scores and memorabilia housed in the Library of Congress.

Chris Slawewski

SEE ALSO:

FREE JAZZ; JAZZ; MODAL JAZZ; MODERN JAZZ QUARTET.

FURTHER READING

Mingus, Charles. *Beneath the Underdog* (New York: Penguin Books, 1980);

Priestley, Brian. *Mingus: A Critical Biography* (London: Paladin, 1985).

SUGGESTED LISTENING

Blues and Roots;

The Greatest Jazz Concert Ever/Jazz at Massey Hall;

Mingus Ab-Um; *Mingus Plays Piano*;

Pithecanthropus Erectus.

MINIMALISM

Minimalism is a style of composition in which as much musical effect as possible is gained from as little musical material as possible. It is based on the repetition of motifs (simple, short snatches of tune) whose melodic and rhythmic characteristics may be exploited to achieve a multilayered effect of considerable complexity.

In its narrowest sense, minimalism refers to the explorations of a group of American composers of the 1960s and 1970s. Although there are some historical parallels, the ideas of the group were largely influenced by the possibilities of electronic music and the philosophy of Eastern music. Minimalism uses the antithesis of the traditional approach to developing a motif. In minimalist music, the opening statement changes so slowly (if at all) that the effect is not of development but of stasis, and development through the piece is simply not regarded as central to the structure as it was in classical music, so that the listener may feel that he or she has ended back at the beginning.

A CONNECTION WITH ROCK AND THE EAST

Minimalist music is closely connected with both rock and Eastern music. From rock, minimalism incorporates the use of ostinatos (the persistent repetition of small rhythmic or melodic ideas), clear and simple phrase structure, and a fundamental concern with rhythm. It reflects Eastern music in its static quality and the occasional use of a drone, and its basic hypnotic quality established through repetition. This last characteristic highlights minimalism's relationship with the hallucinogenic, consciousness-altering drug culture—another connection with rock music.

ELECTRONICS AND INTONATION

Another aspect of minimalism, explored in the first place by LaMonte Young (b. 1935), is an interest in pure intonation and in the harmonic series. Intonation has been an interest of theoreticians for centuries, and centres on the paradox that, if the constituent intervals of the octave are tuned absolutely purely, the octave itself will be out of tune. It is possible for unfretted string instruments or unaccompanied singers to



American minimalist Terry Riley being filmed for television in a restaurant in Notting Hill, London, in spring 1989.

perform in pure intonation, but keyboards and fretted instruments have to be “tempered” (made slightly out of tune). However, with the advent of the synthesizer, pure tones and the whole overtone series (the series of notes produced by fractions of the frequencies of tones) could be generated. Pieces of music could be written with long tones sustained on the synthesizer with the addition and subtraction of harmonics.

LaMonte Young studied at the Darmstadt School with Karlheinz STOCKHAUSEN, and there encountered the works of John CAGE. Later, he also studied classical Indian music with Pandit Pran Nath. He combined these influences to create a kind of musical event, using electronic or vocal drones and combining these with light shows to produce a prolonged meditative ambience. After 1964, Young treated all his performances as integrated parts of his life's work, entitled *The Tortoise, His Dreams and Journeys*.

MUSIC FROM TAPE LOOPS

Terry Riley (b. 1935) was one of the first composers to work with the idea of continuously repeated melodic fragments. He began with short phrases on tape (“tape loops”), which could be played over and over, as in *Mescaline Mix* (1963). He then applied the concept to live performance, resulting in the dramatic *In C* (1964), which consists of 53 motifs that can be played by any number of players on any type of instrument. Each player is directed to enter the piece at will, and to play each motif as many or as few times as desired. In this way, *In C* combines two

important musical innovations of the second half of the 20th century: aleatory music and minimalism. The result was a spectacular collage of sound.

Riley's *Poppy Nogood and the Phantom Band* (1967), for soprano saxophone and electronic keyboard, shares many characteristics with *Rainbow in Curved Air* (1969). Both appear to be assembled from multiple layers of tape loops, some moving in 32nd notes, some in 16ths, some in 8ths, and some in quarters. Both works borrow from several different styles of music, including jazz, popular, contemporary classical, and Eastern. This fusion of various influences is another characteristic of many later 20th-century compositions.

THE DISTANT SOUND OF AFRICAN DRUMS

Steve REICH brought another element to minimalism. He studied African drumming in Ghana and was more interested in using instruments, such as percussion groups, than in electronic sound production, although he too experimented with tape loops. In his early works *It's Gonna Rain* (1965) and *Come Out* (1966) he introduced "phase shifting"—playing short tape loops of speech together but at different speeds. In 1967, he further developed this technique with *Piano Phase*, for two pianos, and with *Violin Phase*, for four violins. In these pieces, the musicians play the same musical phrase but move in and out of synchronisation. These pieces were followed by others based on phase shifting, including *Phase Patterns* (1970) and *Clapping Music* (1972).

In *Different Trains*, a work for tape and string quartet, Reich incorporated recorded voices of railway workers from the 1930s and 1940s. This piece aimed to correlate the sounds of the composer's Jewish childhood with the sounds of the trains in Europe in the 1940s that transported Jews to concentration camps.

With *Music for 18 Musicians* (1976) Reich began to incorporate more traditional elements in his music, including larger bodies of instruments and an interest in harmony and melody that had been absent from his earlier work. *The Desert Music* (1982), which incorporates orchestral and choral elements, is one example of this later style.

MINIMALISM AND OPERA

Philip GLASS was influenced by Indian music and its rhythms after meeting Indian sitarist Ravi SHANKAR in the 1960s. His early minimalist work *Two Pages* was

purely experimental, but *Music in Fifths* (1969) introduced an "additive rhythmic process." This consists essentially of expanding and contracting a basic rhythmic statement.

In his later works, Glass developed an interest in harmony and began writing operas. His *Einstein on the Beach* (1975) takes the minimalist principle into opera in that it is largely static and dispenses with narrative. In *Akhnaten* (1983), the story of the ancient Egyptian pharaoh, Glass produced a more lyrical and structured piece which strongly reflects his interest in myth and religion. In addition, Glass was also a highly acclaimed film composer, notably with his scores for *Koyaanisqatsi* (1983) and *Mishima* (1985).

A later composer who also took minimalism into opera was John Adams (b. 1947), who was interested in portraying contemporary events. *Nixon in China* (1987) tells the story of the former American president's visit to China in 1972, and *The Death of Klinghoffer* (1991) deals with the Palestinian hijacking of the ship *Achille Lauro*. Adams's operas were both more lighthearted and more psychologically subtle than those of Glass, and his operatic recountings of contemporary events attracted large and enthusiastic audiences.

Traces of the concept of minimalism can be found in other contemporary composers as diverse as Estonian Arvo Pärt, who used the timeless, repetitive sounds of chant to produce his profoundly religious music, and English John White, who based his prolonged works on number systems.

Richard Trombley

SEE ALSO:

ALEATORY MUSIC; DARMSTADT SCHOOL; ELECTRONIC MUSIC; FILM MUSIC; ROCK MUSIC.

FURTHER READING

Mertens, Wim. *American Minimal Music: La Monte Young, Terry Riley, Steve Reich, Philip Glass* (New York: Broude, 1983);
Schwarz, K. Robert. *Minimalists* (London: Phaidon, 1996).

SUGGESTED LISTENING

Philip Glass: *Koyaanisqatsi*;
Steve Reich: *Come Out*;
Terry Riley: *Rainbow in Curved Air*.

GUY MITCHELL

Blues songs have seldom sounded cheerier than "Singing the Blues," Guy Mitchell's No. 1 hit from 1956. Such jaunty numbers were his speciality, though he was adept with ballads, too, establishing a reputation as one of America's best-loved pop singers of the 1950s. He also enjoyed great popularity in Britain and elsewhere.

The son of Yugoslavian immigrants, Mitchell was born, as Albert Cernick, in Detroit, Michigan, on February 22, 1927. When he was 11, his family moved to Los Angeles, where Warner Bros. signed him as a potential child star. However, apart from some appearances on the studio's radio station, KFWB, nothing came of this, and the Cernicks moved to San Francisco. There, Cernick became a saddlemaker in the nearby San Joaquin Valley, where he learned to appreciate country music. He also appeared on the radio, singing on the Dude Martin show.

After serving in the U.S. Navy, Cernick sang for Carmen Cavallaro's orchestra between 1946 and 1947, and won first place on the popular television show *Arthur Godfrey's Talent Scouts*. After recording a few tracks for King Records, he was signed to Columbia in 1950, where he came under the wing of producer Mitch Miller.

THE COLUMBIA YEARS

Miller changed Cernick's name to Guy Mitchell (taking the last name from the full spelling of his own first name) and began to produce and arrange his material. The singer's first Columbia single, "My Heart Cries for You," became the first of six hits to sell over a million copies. This song, with its dramatically sweeping melody (derived from the traditional French "Chanson de Marie Antoinette"), showed off Mitchell's vocal prowess, as did some other recordings, notably "A Guy in Love" (1958). However, more typical were the upbeat "Singing the Blues" (written by polio victim Melvin Endsley, and No. 1 in late 1956 and early 1957 for eight weeks) and other perky million-sellers such as "The Roving Kind" (1951), "My Truly, Truly Fair" (1952), "Pittsburg,

Pennsylvania" (1952), and the Harland Howard song "Heartaches by the Number" (1959). Mitchell also enjoyed considerable success in the U.K., where "Singing the Blues" provided him with a No. 1 hit.

During the 1950s, in addition to topping the charts, Mitchell sustained a popular film career. His debut screen appearance came in the 3-D musical *Those Redheads from Seattle* (1953), in which he sang with Teresa Brewer on the Johnny MERCER song "I Guess It Was You All the Time." Mitchell quickly followed this with the spoof Western, *Red Garters* (1954).

SURVIVING OUT OF THE LIMELIGHT

Despite this success, Mitchell was dropped by Columbia in 1962, when his particular brand of pop music was beginning to go out of fashion. In the following years, he sporadically recorded for Reprise, Joy, Starday, and his own GMI label, but never recaptured the heights he enjoyed in the 1950s. Moreover, his career began to be consistently interrupted by bouts of ill health and alcoholism. Nevertheless, even though his star was waning in the U.S., Mitchell still found a receptive audience farther afield, and continued to perform in the U.K. and Australia for another two decades. In 1990, the singer's career received a belated and unlikely boost when he appeared in the highly praised British TV drama, *Your Cheatin' Heart*.

Guy Mitchell's work typified his era, a time when even potentially heavy songs about the blues and sadness could be sung with a light heart. Because of this, Mitchell will be remembered as one of the quintessential 1950s pop performers.

Terry Atkinson

SEE ALSO:

COUNTRY MUSIC; POP MUSIC.

FURTHER READING

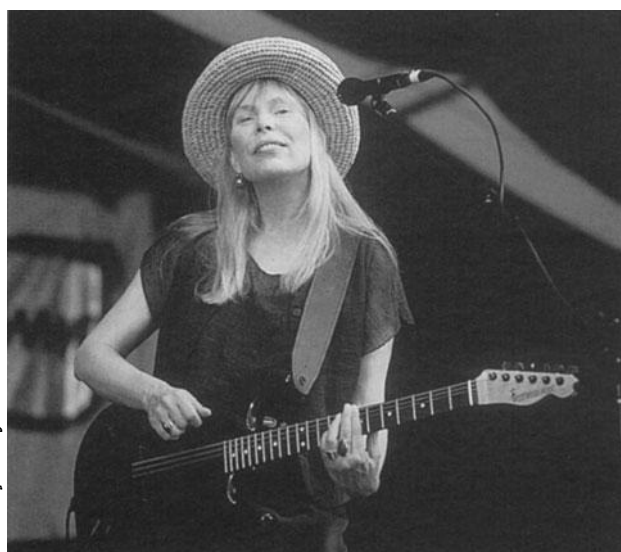
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SUGGESTED LISTENING

16 Most Requested Songs;
An American Legend;
A Garden in the Rain;
A Guy in Love;
Portrait of a Song Stylist;
Sunshine Guitar.

JONI MITCHELL

In the late 1960s and early 1970s, Canada's Joni Mitchell did much to bring the torch song into the rock era. Her albums *Ladies of the Canyon* (1970), *Blue* (1971), and *Court and Spark* (1974) are classics of an era when singer-songwriters achieved prominence. Few have matched her ability to compose musical short stories of such vivid clarity.



David Redfern/Redferns

Joni Mitchell at the New Orleans Jazz Festival, 1995—Mitchell underwent a musical renaissance in the 1990s.

Guitarist, vocalist, and keyboards player, Mitchell (who was born Roberta Joan Anderson, on November 7, 1943) first began writing and performing on the Canadian folk scene in the mid-1960s, before moving to New York, and then to Los Angeles. In 1967, folksinger Judy Collins recorded two Mitchell compositions—"Both Sides Now," and "Michael from the Mountains"—and the following year, Mitchell recorded her debut album *Songs to a Seagull*. The songs on her second album, *Clouds* (1969), such as "Chelsea Morning," reflected the optimism of the hippie era, as did "Woodstock" on *Ladies of the Canyon*. Mitchell had famously pulled out of performing at the Woodstock Festival the previous

year to appear on a talk show, but the song captures the feeling of togetherness among those who had attended the event. With "Big Yellow Taxi," from *Ladies of the Canyon*, Mitchell became one of the first rock musicians to deal with conservationist issues. In 1971, she arrived at No. 1 in the U.S. charts when she sang backing vocals on the James Taylor version of Carole King's "You've Got a Friend."

Blue was the crowning achievement of her early, strongly acoustic period. Songs such as "Carey," and "California" emphasised her crystal-clear voice and ability to create impressionistic glimpses of a certain time and place. *Blue* made No. 3 in the U.K. album chart and 15 in the American chart. In 1974, Mitchell adopted a fully electrified sound on the superb album *Court and Spark*. The spiritual element often present in her songs was still there in the gliding, swooping "Help Me," but not in the pounding pace of "Raised on Robbery," which would have graced the ROLLING STONES' hard-hitting album *Exile on Main Street*. The album made No. 2 in the U.S., but in *The Hissing of Summer Lawns*, the following year, and in *Hejira* (1976) and *Mingus* (1979), she moved away from rock toward experiments in jazz.

Financial and health problems made her feel like a "prisoner of war" during the 1980s, but *Turbulent Indigo*, in 1994, was her best album in two decades. The cover of the CD was a Mitchell interpretation of a Vincent van Gogh self-portrait, with Mitchell herself taking the place of the artist. Her own paintings have often graced her album covers.

Joni Mitchell epitomised the best of the hippie movement. Her emotive vocals, brimming with a love of life even when dealing with bad times, created some of the most magical moments in rock music.

Graham McColl

SEE ALSO:

FOLK ROCK; JAZZ; ROCK FESTIVALS; SINGER-SONGWRITERS.

FURTHER READING

Hinton, Brian. *Joni Mitchell: Both Sides Now* (London: Sanctuary, 1996).

SUGGESTED LISTENING

Blue; Court and Spark; Hejira; The Hissing of Summer Lawns; Hits; Ladies of the Canyon; Mingus; Misses; Turbulent Indigo.

MODAL JAZZ

The term “modal jazz” was coined by the jazz theoretician and composer George Russell, who used it to describe the scale-based jazz of the early 1960s. Pioneered by Miles DAVIS and John COLTRANE, modal jazz also paved the way for the development of free jazz and jazz rock.

Modal jazz was largely a reaction to the bebop jazz style, which demanded rapid, complex chord changes that felt constricting to many players. Dispensing with these constantly shifting chord changes, the new style was based on a modal scale (a sequence of ascending or descending notes separated by a fixed set of intervals). When improvising using a modal scale, the soloist could abandon chord-based pyrotechnics in order to concentrate on more melodic inspirations.

PIONEERING THE MODAL SOUND

Miles Davis, although a pioneer of both the bebop and cool jazz styles, was also one of the first musicians to realise their limitations. During the late 1950s, his quintets and sextets featured the saxophonist John Coltrane, who became the perfect foil to Davis's spare, introspective improvisations. Together they pushed the sound of cool beyond its boundaries, moving away from conventional jazz rhythms toward a more flowing pulse, abandoning chords in favour of modal improvisation, and opening the door for the new sound that was modal jazz. Other jazz musicians of the period were also looking for looser structures. “Hard bop,” emphasising simpler, gospel and blues harmonic progressions and a heavier beat, was one. Sonny ROLLINS, meanwhile, experimented with improvisations in which a short melodic phrase, a “motive,” was the basis of his improvisations. Modal playing, hard bop, and motivic improvising cross-fertilised each other during an exciting decade from 1958 to 1968.

The first widely known modal jazz piece is the title track to *Milestones*, the revolutionary album recorded by the Miles Davis Quintet in 1958. The title track is based on a modal scale pattern, which is repeated by pianist Red Garland throughout the piece. In his solos Davis also adheres to the notes of the scale, while Coltrane and Cannonball ADDERLEY on saxophone

provide freer improvisation. Also in 1958, Davis recorded his groundbreaking version of “I Love You Porgy,” on the album *Porgy and Bess*, arranged by Gil Evans. Speaking about the piece, Davis later said: “He only wrote a scale for me to play. No chords. This gives you a lot more freedom and space to hear things.”

Milestones was followed in 1959 by the haunting, trance-like *Kind of Blue*. Perhaps the most influential album in jazz history, *Kind of Blue* was the record that liberated jazz soloists from the constraints of standard chord progressions. The track “Flamenco Sketches” consists of improvisations on a series of five scales.

In 1960, Coltrane formed his own quintet in order to pursue his increasing interest in modal improvisation. His 1960 recording of “My Favorite Things,” featured on the album of the same name and performed using his new soprano saxophone, made him an international star. Coltrane's 13-minute solo on this track does not adhere to the tune's chord progressions, but instead follows a repeated modal sequence. The piece contributed to the popularisation of modal techniques in jazz, and has been much imitated. The title track to Coltrane's *Impressions* (1961) also employs two modes—the same two as on Miles Davis's “So What.”

Miles Davis formed a new quintet in the early 1960s, drawing together gifted young musicians such as pianist Herbie HANCOCK, bassist Ron Carter, drummer Tony WILLIAMS, and sax player Wayne SHORTER. Taking conventional blues as their starting point, they interpreted modal pieces, blues, and ballads in such a radical, abstract way that musical structure seemed to be on the verge of disintegration. Hancock said of these sessions: “Sometimes we got lost out there, I mean really lost. But any time you got lost, Miles always knew it. He'd come in and play a few notes and bring it all back to the centre.” But by 1968 Davis had moved away from this style.

NEW EXPERIMENTS IN JAZZ

Davis and Coltrane moved in different directions through the 1960s. While Davis began to combine jazz with the influences of funk and rock music, Coltrane moved to the forefront of jazz experiment, helping to pave the way for what became known as free jazz. Coltrane's pieces such as “Ascension” and “Meditation” (both 1965) demonstrate a new, more spiritual direction and an interest in Eastern and African music. When Coltrane died in 1967, his contribution to modern jazz was indisputable; among his many innovations were

his reintroduction of the soprano sax to jazz, and his experiments with world music. But perhaps his greatest achievement, through his promotion of modal jazz, was to liberate music from hackneyed chord progressions and conventional rhythms and beats.

Other musicians took this new liberation to its extreme, freeing their improvisations from any structural length or harmonic themes. Alto saxophonist Ornette COLEMAN was one of the most influential of these free jazz musicians. Early in his career he was routinely booed off stage, but after his 1960 recording, *Free Jazz*, audiences began to take him seriously. Although harmonically abstract, Coleman's music was based in the blues; indeed the atonality of free jazz had precedents in the shouts or field hollers of the early blues worksongs.

Free jazz and modal jazz are closely related. The lack of a defined harmonic structure in modal jazz can be difficult to distinguish from the completely free tonality or atonality of free jazz. But the latter is further defined by a disintegration of the beat and meter, an emphasis on intensity, and the incorporation of world music. The sound it created was spontaneous and often shocking. As it relinquished rhythm and form, it pushed music into the realms of noise, and an almost religious intensity replaced the passion of conventional jazz. To some it was liberating, to others chaotic, but few escaped its influence. Although modal jazz involved simplifying bebop chord progressions, it did not mean that chords themselves became less important. Pianists such as Bill EVANS (who appeared on *Kind of Blue*) and Herbie Hancock used the broader awareness of space that modal jazz allowed them to construct chords that were beautifully expressionist. The introspective piano trio of Bill Evans was just as influenced by the modal jazz revolution as were the wilder shores of free jazz.

FUSING JAZZ AND ROCK

During this time, Miles Davis was moving from conventional tunes to explore longer, improvised pieces. He also began to change the instrumentation of his sound. By the late 1960s, influenced by contemporary popular musicians such as Jimi HENDRIX, Davis had added electric keyboards and guitars to his group. He also began to experiment with rock rhythms and attracted new members to his band, such as the keyboard players Chick COREA, Keith JARRETT and Joe Zawinul; electric guitarist John McLAUGHLIN; bassist Dave Holland, and drummer Jack DeJohnette. By 1970 Davis

had recorded several key albums that fused rock music with modal jazz. Among them were the 1969 classics *Bitches Brew* and *In a Silent Way*. These launched jazz in a new direction.

Essentially the "mode" that jazz rock used was a dorian mode, which is the same as a basic blues scale, and initially many jazz musicians decried rock as being primitive, unsubtle, and commercial. What they didn't see was how much rock had borrowed from and owed to jazz. The regular beat, the gospel phrases, the blues form and tone all had their origins in early blues and jazz. Perceptive musicians such as Davis were soon learning from rock musicians, and by the early 1970s three key elements of rock music were routinely employed in jazz: the use of electric instruments, the importance of rhythm, and an emphasis on tight composition and arrangement. The combination of jazz and rock created by Davis and his peers was known as "fusion" or "jazz rock."

Jazz rock tended to build on the collective improvisations of the free jazz movement. By the mid-1970s, however, this was met with a counter-trend toward unaccompanied solos. At the same time, jazz-rock musicians began to turn back toward "acoustic" or non-electrical music. This dual shift is epitomised by Keith Jarrett's *The Koln Concert* in 1975.

During the 1980s and 1990s, jazz incorporated elements from world music, and there was a revival of earlier jazz styles. But nothing can undermine the achievements of Coltrane and Davis in the 1950s, whose modal techniques paved the way for the development of jazz through the century.

Joseph Goldberg

SEE ALSO:

BEBOP; FREE JAZZ; FUNK; HARD BOP; JAZZ; JAZZ ROCK.

FURTHER READING

Gridley, Mark C. *Jazz Styles: History and Analysis* (Englewood Cliffs, NJ: Prentice-Hall, 1985);
Litweiler, John. *The Freedom Principle: Jazz after 1958* (Poole: Blandford, 1985).

SUGGESTED LISTENING

John Coltrane: *Giant Steps*, *My Favorite Things*;
Miles Davis: *Kind of Blue*; *Milestones*;
John McLaughlin: *Fuse One*.

MODERN JAZZ QUARTET

The members of the Modern Jazz Quartet—for most of the group's life, pianist John Lewis, drummer Connie Kay, bassist Percy Heath, and Milt "Bags" Jackson on vibes—possessed a common musical vision as telepathic as any in modern music. They simultaneously personified the deft, light sound of "third stream jazz" (combining jazz improvisation with classical European artistic techniques), while remaining true to both the sense of propulsive swing and the blues. Lewis is generally considered the leader, and the quartet's repertoire is constructed almost entirely from his compositions. But Jackson's sense of funky swing—to which their classic "Bags' Groove" pays homage—is also enormously important to the dynamics of the group.

The Modern Jazz Quartet had its roots in the rhythm section of Dizzy GILLESPIE's big band: it was initially a convenient way to give the horns a chance to catch their breath during shows. The original unit included Jackson, Lewis, drummer Kenny Clarke, and bassist Ray Brown. They first recorded together, as the Milt Jackson Quartet, in the early 1950s. By the time these first recordings were issued, in 1952, Brown had been replaced by Percy Heath. In 1955, Connie Kay replaced Clarke, who moved to Paris in 1956 and remained there until his death in 1985.

THE QUARTET'S BACKGROUND

Lewis studied music and anthropology at the University of New Mexico. After serving in the army he replaced Thelonious MONK as pianist and arranger in Gillespie's band. Between 1945 and 1950, Lewis recorded sessions with Charlie PARKER, and with Miles DAVIS's influential nonet (nine-piece group) of 1949.

Milt Jackson is widely recognised as one of the leading musicians on vibes. His beautiful sound (matching percussive attack with long, slow vibrato) and harmonic agility are the key to the appeal of the group. Jackson studied music at Michigan State University and travelled to New York around 1945,

after Gillespie heard him in a Detroit combo. Jackson worked with Gillespie, then freelanced with Howard McGhee, Tadd Dameron, Thelonious Monk, and Woody Herman before rejoining Gillespie in 1950 on piano and vibes.

Percy Heath spent more than two years as an air force fighter pilot before moving to New York in 1947 to play with Howard McGhee's sextet. Heath worked with Miles Davis, Fats Navarro, and J. J. Johnson before joining Gillespie's group in 1950.

Connie Kay began his professional career in the early 1940s, playing with Miles Davis at Minton's around 1945, and with Lester YOUNG from 1949 to 1950, and again from 1952 to 1955. Seemingly most concerned with brushwork and delicate counterpoint, Kay was the perfect replacement for Clarke in 1955.

The unit released consistently excellent albums for decades. Beginning in the early 1960s, the Modern Jazz Quartet disbanded every summer by mutual consent, so that the individual members (especially Jackson) could perform and record in different contexts. They disbanded "for good" in 1974. But the members fitfully reunited for several concert tours and festival appearances, then in the early 1980s agreed to reform the ensemble for several months each year.

Lewis is often referred to as a leading proponent of "cool jazz" because of his astringent style as both composer and pianist. He is also often singled out as a champion of "third stream music"; the underappreciated *Blues on Bach* (1974) is an exquisite example of this fusion of musical styles. He once described his own music as "economical and transparent," and is an articulate symbol of the capacity of jazz to make light of the barriers between bebop, European classical, blues and gospel, and the avant-garde.

Chris Slawacki

SEE ALSO:

BIG BAND JAZZ; BLUES; COOL JAZZ; FUNK; GOSPEL.

FURTHER READING

Goldberg, Joe. *Jazz Masters of the Fifties*
(New York: Da Capo Press, 1983).

SUGGESTED LISTENING

Blues on Bach; European Concert;
The Last Concert; Odds Against Tomorrow;
Third Stream Music; Together Again.

THELONIOUS MONK

Thelonious Monk was perhaps the greatest true original that jazz ever produced. His music has been described as impregnable and inscrutable, as well as playful and childlike. Though his piano style sounds strongly influenced by the rhythmic bounce of the “left hand” of Harlem stride piano (a style of playing used in ragtime), he was mainly self-taught and often seemed to inhabit his own musical universe. Monk was unique and his music is almost a genre of its own, at a tangent to and yet profoundly influencing nearly all other styles of modern jazz.

Born in Rocky Mount, North Carolina, on October 10, 1917, his family moved to New York City while Monk was still an infant. He began piano lessons around the age of 12, and was playing Harlem rent parties a few years later, graduating to Harlem clubs such as Minton’s Play House and the Uptown House. Monk played with Dizzie GILLESPIE in Lucky Millinder’s band in 1942, then as Coleman HAWKINS’ pianist, and again briefly with Gillespie around 1944. Also around that same time he composed and recorded his enduring “Round Midnight”; by 1946, he was a permanent fixture in Gillespie’s orchestras. Throughout this period, Charlie PARKER, Kenny Clarke, Dizzy Gillespie, Bud POWELL and Monk were drafting the harmonic and rhythmic changes that led to the new style of jazz called bebop.

Monk made his first recordings as band leader in 1947 for Blue Note, for whom he continued to record until 1952, generating the first wave of classic Monk compositions, which added the structuralist “Criss Cross” and “Evidence” to “Round Midnight.”

He next signed with the Prestige record label, but Monk’s angular music proved to be too different for many people. Disappointed in his sales, Prestige sold Monk’s contract to Riverside Records in 1955, where he remained until 1960. At least three of the Riverside recordings—*Thelonious Monk with John Coltrane*, *Thelonious Himself*, and *Brilliant Corners*—were properly hailed as masterworks. And finally, after a dark decade in the musical shadows, Monk was an overnight success.



Hulton Getty

Thelonious Monk in 1961, wearing his trademark beret.

Monk’s music was often tough to play, and his best foils were musicians who could think structurally, such as John COLTRANE, with whom Monk shared a legendary New York gig for most of 1957. But Monk’s most consistent partner was tenor Charlie Rouse, who played with Monk from 1959 through 1970.

No longer ignored, Monk signed with Columbia in 1960, for whom he recorded prolifically. He disbanded his own group in the early 1970s to join The Giants of Jazz, an all-star group featuring Gillespie, Sonny Stitt, Kai Winding, Al McKibbon, and Art BLAKEY. In 1972 Monk became ill, and he gradually disappeared from public view; by the time he died of a stroke in 1982, he hadn’t performed in public for nearly six years.

Chris Slaweck

SEE ALSO:

BEBOP; HARD BOP; JAZZ; MODAL JAZZ.

FURTHER READING

Gourse, Leslie. *Straight, No Chaser: The Life and Genius of Thelonious Monk*

(New York: Schirmer Books, 1977);

Wilde, Laurent de. *Monk* (New York: Marlowe, 1997).

SUGGESTED LISTENING

Brilliant Corners; *Monk’s Music*; *Pure Monk*;

Something in Blue; *Thelonious Himself*;

Thelonious Monk Plays Duke Ellington;

Thelonious Monk with John Coltrane.

BILL MONROE

Very few musicians are hailed as the sole originator of a genre, but it is an achievement that can undoubtedly be credited to the mandolinist and singer Bill Monroe. His creation, bluegrass music, has become one of the world's most popular traditionally based musical forms.

William Smith Monroe was born in the small Kentucky town of Rosine on September 13, 1911. The youngest of ten children in a musical family, he was obliged by his older siblings to take up the mandolin—rather than the guitar or fiddle as he would have wished—since no other family member played that instrument. His youth was difficult; Monroe endured much derision from his classmates because of his crossed eyes (later corrected by an operation), and his parents had both died by the time he was 17. The reserved and solitary nature of Monroe's personality would find expression in the "high, lonesome sound" of Monroe's voice.

At age 18, Monroe followed his brothers north to Chicago to work in factory jobs. Around 1934, he and his brother Charlie decided to become professional musicians. The Monroe Brothers toured extensively throughout the Midwest and the South, playing together until 1938 when Bill set out on his own.

THE FATHER OF BLUEGRASS

Monroe heard a different sound in his head, and he was determined to have it realised. His new band, the Bluegrass Boys, incorporated the lively polyphonic jazz he had heard in Chicago into the traditional string band sound of the Monroe Brothers. Inflections of the blues made their way into both the instrumental arrangements and the vocals, and instead of playing the standard stringed instrument keys, Monroe adjusted the pitch of the songs to suit his high tenor voice. Most importantly, he sped up the rhythm; not only would Monroe's band play songs at twice the tempo of a normal string band, but the soloists would also surge ahead of the beat during a break, giving the music an exhilarating and almost out-of-control sound.

Monroe signed with Columbia Records in 1945, and his new sound reached full fruition when guitarist Lester Flatt and banjoist Earl Scruggs joined the Bluegrass Boys. Flatt's rich voice blended perfectly with Monroe's nasal twang, and Scruggs' amazingly fluid three-fingered style added yet another propulsive rhythm to the mix. Between 1945 and 1948, Monroe's band perfected the distinctive musical concoction that all future bluegrass music would emulate. As the genre became increasingly popular, Monroe became affectionately known as the Father of Bluegrass Music.

Flatt and Scruggs separated from the Bluegrass Boys in 1948 to form their own band, the Foggy Mountain Boys. Monroe left Columbia, angry that they had signed the Stanley Brothers, who he felt were stealing his sound. Through the 1950s, Monroe's music waned in popularity in comparison to rock'n'roll. (Elvis PRESLEY scored his first hit with a souped-up version of Monroe's "Blue Moon of Kentucky.") Flatt and Scruggs also achieved more popularity than their former mentor. All this made Monroe, a notoriously complex and enigmatic personality, turn inward.

The folk revival of the 1960s, however, resuscitated Monroe's career and brought him widespread recognition. He played at his first folk festival, at the University of Chicago, in 1963, and was soon firmly established on the circuit. In 1967 he started his own Bluegrass Festival at Bean Blossom in Brown County, Indiana, a plot of land that he had bought back in 1951. Monroe continued to play for countless fans over the last three decades of his life, before dying of complications from a stroke in September 1996.

Greg Bower

SEE ALSO:

COUNTRY; FOLK MUSIC; FOLK ROCK; ROCK'N'ROLL.

FURTHER READING

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Rosenberg, Neil V. *Bill Monroe and His Blue Grass Boys* (Nashville, TN: Country Music Foundation Press, 1974).

SUGGESTED LISTENING

Bill Monroe; Bill Monroe and the Bluegrass Boys, Southern Flavor; Columbia Historic Edition; Mule Skinner Blues.

PIERRE MONTEUX

Pierre Monteux was one of the most distinguished conductors of the 20th century. Highly respected by players and in his later years beloved by audiences, he had a phenomenally acute ear and keen sense of rhythm. Monteux made many recordings and was an important teacher. He is perhaps best known as the conductor who led the notorious premiere of STRAVINSKY's *The Rite of Spring* in 1913.

Monteux was born in Paris on April 4, 1875, and began violin studies at age six, entering the Paris Conservatory at age nine. He made his conducting debut at 12 with renowned pianist Alfred Cortot as soloist. At age 21, Monteux won the violin prize at the conservatory, and was engaged as violist at both the Opéra-Comique and Concerts Colonne, a private orchestra organised by the Berlioz specialist, Edouard Colonne. Monteux was promoted to assistant conductor of the latter ensemble. In 1908, he took charge of the Casino Orchestra at the spa town of Dieppe and, in 1911, Monteux organised his own orchestra, the Concerts Berlioz, in honour of Colonne.

CAUSING A STORM WITH STRAVINSKY

Monteux was working for Sergey Diaghilev, the impresario of the Ballets Russes, and had already conducted the premiere of RAVEL's *Daphnis et Chloé* and supervised the rehearsal preparation for Stravinsky's ballet *Petrushka*, an innovative work with strong roots in Russian folk music. Stravinsky was impressed with Monteux's appreciation and understanding of *Petrushka*, and invited him to listen to the piano arrangement of *The Rite of Spring*. Monteux agreed to conduct the work, although he did not care for it on first hearing. After 17 orchestral rehearsals, the premiere took place at the Théâtre des Champs-Élysées, on May 29, 1913. The audience rioted and a terrified Diaghilev hid himself backstage. Monteux continued to conduct until the final bar, though the music was drowned out by boos. (Later, however, Monteux was to program *The Rite of Spring* as a concert piece, and it became so popular that it was used in the Disney film *Fantasia*.)

In 1916, Monteux was appointed guest conductor of French and Russian works for the Metropolitan Opera in New York. He did not, however, wish to remain a ballet and opera specialist, and so accepted the music directorship of the Boston Symphony Orchestra in 1919. But it was a difficult time for the BSO: a strike resulted in the simultaneous departure of 45 players.

At the BSO, Monteux introduced much contemporary music with mixed audience reaction. By 1924, he was replaced by Sergey Koussevitzky, and Monteux became Mengelberg's assistant at the Amsterdam Concertgebouw Orchestra. Monteux's friend from conservatory days, Alfred Cortot, was influential in securing for him the directorship of the Orchestre Symphonique de Paris.

THE TEACHER

Monteux had a strong commitment to teaching as well as performing, and in 1932 he founded a school for conductors, the Ecole Monteux, in Paris. Later, he continued this work in America at the Domaine School in Hancock, Maine, counting among his students Neville Marriner, André Previn, David Zinman, and Leon Fleischer.

Monteux was music director of the San Francisco Symphony from 1936 to 1952, raising the orchestra to international status. In 1942, he became a citizen of the United States. He married three times; his last wife wrote two books about him, one of which she attributed to their poodle, Fifi. Monteux died on July 1, 1964, three years after signing a 25-year contract with the London Symphony Orchestra.

Alan Blackwood

SEE ALSO:

ORCHESTRAL MUSIC.

FURTHER READING

Monteux, Doris. *It's All in the Music* (New York: Farrar, Straus and Giroux, 1965);
O'Connell, Charles. *The Other Side of the Record* (Westport, CT: Greenwood Press, 1970).

SUGGESTED LISTENING

Beethoven: Symphony No. 9;
Berlioz: *Symphonie Fantastique*;
Stravinsky: *The Rite of Spring*;
Tchaikovsky: Symphonies Nos. 4–6.

BENY MORÉ

Beny Moré was a Cuban singer, songwriter, and bandleader whose inimitable directing style and capacity to fuse diverse styles made him a legend. His musical legacy reached far beyond the island-nation. With his synthesis of Afro-Cuban and *guajiro* sounds, as well as his introduction of big band arrangements, the “Barbarian of Rhythm,” as he was widely known, forever changed the direction of Cuban music. His outstanding voice had great versatility, and audiences idolised him.

EARLY LIFE

Maximiliano Bartolomé Moré Gutiérrez was born on August 24, 1919, in Santa Isabel de las Lajas, Cuba. One of 20 children, Moré grew up amid Afro-Cuban musical and religious traditions, attending parties and sneaking into the musically rich ceremonies of Lucumi and Congo neighbours. When the family moved to Vertientes, he played guarachas (popular folk songs), son (the main dance and song form of Cuba with its themes of love and romance, and the root of the Latin dance music known as salsa), and boleros (Spanish dances and songs), with local groups in his spare time. He also played guaguanco—a type of rumba music with its own dance, as well as rumba, and cha-cha-cha.

Moving to Havana in 1940, Moré lived by playing on local radio and in tourist cafés, and parks. In 1945, he joined the Conjunto Matamoros, and toured New York, where he performed with artists such as Reutillo Dominguez and Celina GONZÁLEZ, Central and South America, and Puerto Rico.

RECOGNITION

Moré’s big break came in 1948, while he was performing in Mexico. There he met bandleader Perez PRADO, with whom he recorded several mambos. While Prado was impressed by Moré’s voice, Moré was impressed by Prado’s big band sound.

Before returning to Cuba, Moré also sang with the orchestra of Arturo Nuñez, and the band of Rafael de Paz, with whom he recorded the song “Yiri Yiri Bon.”

Once back in Havana in 1953, he put together an orchestra of his own, complete with trumpets, saxophones, a piano, percussion, and a trombone. He later added more trombones, giving them a prominence previously unknown in Afro-Cuban music.

UNIQUE TALENT

Moré became a master singer and arranger, despite never learning to read music. But his talent really showed through in his capacity as bandleader. Moré had the ability to fuse with his ensemble. His baton, hat, hands, hips, and mouth all worked in unison to extract a sound that was unmistakably his. Apart from his regular performances at the popular Ali Bar cabaret, Moré sang on radio and recorded with RCA-Victor Cubana. In lean times he wrote advertising jingles, but when he eventually earned a healthy income, he squandered it. From 1953, his schedule was filled with nonstop gigs and three hours of sleep daily. This gruelling pace continued until the day he died on February 19, 1963.

Even though Moré stayed in Cuba after the 1959 revolution, he became a symbol of synthesis whose popularity transcended the ideological divide. His capacity to mix diverse Cuban styles and incorporate non-traditional instruments created a new direction in Cuban music.

Brett Allan King

SEE ALSO:

CARIBBEAN; CUBA; LATIN AMERICA; MEXICO; SALSA.

FURTHER READING

Ayala, Cristóbal Diaz. *The Roots of Salsa: The History of Cuban Music* (New York: Excelsior Music, 1995);
Manuel, Peter, ed. *Essays on Cuban Music: North American and Cuban Perspectives* (Lanham, MD: University Press of America, 1991).

SUGGESTED LISTENING

Beny Moré de Verdad;
El Bárbaro del Ritmo;
Magia Antillana;
Sonero Mayor;
That Cuban Cha-Cha-Cha;
The Most from Beny Moré;
The Very Best of Beny Moré.

LEE MORGAN

Lee Morgan is remembered as one of the greatest jazz trumpeters of all time. Although his career was short-lived, he belonged to the tradition of brilliant jazz trumpeters that included Louis ARMSTRONG and Dizzy GILLESPIE. Morgan left a huge mark on jazz through his recordings, his brilliant improvisations, and his many now-standard compositions.

Born in Philadelphia on July 10, 1938, Edward Lee Morgan studied trumpet as a child. He soon started his own band and, by age 15, had become a professional musician, gaining attention as he played around the city. At a series of Tuesday-night jazz workshops at the Music City club, he met many of the jazz masters—including fellow trumpeters Miles DAVIS and Clifford BROWN—and often joined them on stage.

THE M&M BOYS

With a growing buzz about him in the jazz community, Morgan recorded his debut for the Savoy label with a quintet in November 1956. He went on to play three sessions with Hank Mobley's quintet and sextet. Morgan and Mobley became inseparable; they were known as the "M&M Boys" and eventually recorded a tune called "M&M." In late 1956, Gillespie recruited the 18-year-old Morgan to be a section player in his big band, and Morgan soon became a featured soloist.

Favouring a smaller ensemble, however, Morgan soon graduated to one of Art BLAKEY's quintets. Blakey, a proponent of the hard bop style, was leader of the Jazz Messengers, a group that he constantly renewed with outstanding young players. The version Morgan joined was to become a seminal line-up, with Benny Golson on saxophone, Bobby Timmons on piano, Jymie Merritt on bass, and Golson also as music director. Wayne SHORTER joined later. Even today, Blakey's Jazz Messengers of 1956–61 are considered among the greatest bands jazz has ever produced.

It was in Blakey's powerhouse bands that Morgan would fully develop his own style and gain widespread recognition as a brilliant soloist and composer, fronting with a succession of great tenor players including

Shorter, Golson, Mobley, and John Gilmore. Morgan's mastery of rhythm and phrasing was the perfect complement for Blakey. In this competitive environment, Morgan advanced rapidly. Morgan's bold attack, together with his stuttered and slurred notes, became his signature. As an extremely prolific composer, meanwhile, his ability to craft a full range of emotions, from dark sadness to vibrant joy, became his forte. Late 1950s sessions for Clifford Jordan, Jimmy Smith, John COLTRANE, Art Farmer, and Quincy JONES among others, found Morgan lending his distinctive sound to a variety of settings.

Like so many of his contemporaries, Morgan was addicted to heroin. In 1962 he decided to take time off and return to Philadelphia to straighten out. He appeared at Birdland in November, and in 1963 was back in New York to begin recording as a leader for Blue Note Records. *Take Twelve* was the first result, reintroducing the trumpeter, who was determined to stretch the hard bop genre.

Morgan scored his biggest hit with *The Sidewinder* in 1963. The fresh, funky title cut with a pulsing, danceable beat has become a well-known jazz standard, although some critics claimed it marked the end of Morgan's bold experimentation in favour of a hit-making formula. Nevertheless, the follow-up, *Search for the New Land*, drew wide critical acclaim.

Lee Morgan's career ended when he was shot by a jealous girlfriend on February 19, 1972, at Slug's Club on Manhattan's East Side. The loss of so many young trumpet players over the previous two decades—including Fats Navarro in 1950, Clifford Brown in 1956, and Booker Little in 1961—was a tremendous setback for the whole jazz community.

Todd Denton

SEE ALSO:

BEBOP; BIG BAND JAZZ; COOL JAZZ.

FURTHER READING

Bourne, M. "Lee Morgan: The Last Interview"
(*Down Beat*, vol. xxxix, no. 8, 1972, p. 11).

SUGGESTED LISTENING

Blue Train; *Cornbread*;
Dizzy Atmosphere;
Lee-Way; *Search for the New Land*;
The Sidewinder; *Witch Doctor*.

ENNIO MORRICONE

Ennio Morricone was one of the most prolific and distinctive of film composers. His work on the “Spaghetti Westerns” of the 1960s, in particular, revolutionised the way in which movie scores could be written. He composed music for more than 350 movies, and seemed equally comfortable writing for comedy, romance, and contemporary drama as for the Westerns that first brought him fame.

Morricone was born in Rome on October 11, 1928. After studying trumpet and composition he became a professional composer, producing works for radio, stage, TV, and the concert hall. In the 1950s he arranged and wrote songs for the popular Italian vocalist Gianni Morandi. In 1961 Morricone was commissioned to write his first film score, for the comedy *Il Federale*, and three years later he arranged Paul Anka’s Italian hit, “Ogni Volta.”

GROUNDBREAKING MOVIE SCORES

It was the satirical westerns of Sergio Leone, however, that brought Morricone to prominence. These comprise the “Dollars” trilogy, starring Clint Eastwood: *A Fistful of Dollars* (1964), *For a Few Dollars More* (1965), and *The Good, the Bad, and the Ugly* (1967), as well as the epic, *Once Upon a Time in the West* (1968). All are highly stylised and sophisticated homages to the American Western, combining cynical brutality with knowing humour. From the start, Morricone threw out the film-score rulebook. In *A Fistful of Dollars* he dispensed with the usual folk tune-based score to create a soundtrack featuring shouts, cries, and a haunting whistled phrase. Other striking motifs for Leone’s movies include the tinkling pocket-watch tune that always preludes killing in *For a Few Dollars More*, and the harmonica phrase that identifies the avenging Charles Bronson character in *Once Upon a Time in the West*. He also contrasted heroic choral music with the electric guitar, which had never before been attempted.

Morricone’s work for Leone led to collaborations with other European, then American, directors. A list of some of the directors and movies that feature his music

shows his extraordinary versatility: Pier Paolo Pasolini’s *The Decameron* (1970), Bernardo Bertolucci’s *1900* (1977), John Boorman’s *Exorcist II* (1977), Terrence Malik’s *Days of Heaven* (1978), Brian De Palma’s *The Untouchables* (1987), Roman Polanski’s *Frantic* (1988), and Barry Levinson’s *Bugsy* (1991). He continued writing Italian film music throughout the 1990s.

DIVERSE MUSICAL INFLUENCES

The score for *Days of Heaven* opens with music from *Carnival of the Animals* by Camille Saint-Saëns, which matches the film’s ethereal, dream-like mood. Morricone reworks Saint-Saëns in much of his writing for the film. In his outstanding score for Leone’s *Once Upon a Time in America* (1984), on the other hand, the inspiration is Gustav MAHLER, and the quiet, peaceful music acts as an effective foil to the violent action of the film. Morricone reached another creative peak with his music for Roland Joffe’s *The Mission* (1986), particularly in the beautiful phrases for the oboe, in his evocation of South American flutes, and in his intriguing interweaving of ethnic and classical themes. Morricone himself described the score as “contemporary music written in an ancient language.” Other influences range from early American cowboy movies to the choral works of Carl ORFF. But once these diverse ingredients were mixed in his creative melting pot, the results were Morricone’s own.

Morricone’s status as one of film’s premier composers is unquestionable. Some of his most famous soundtracks, such as *The Mission*, *Days of Heaven*, *The Untouchables*, and *Bugsy*, are testaments to his extraordinary versatility as a composer and his acute understanding of the medium of film.

Richard Trombley

SEE ALSO:

FILM MUSIC; ORCHESTRAL MUSIC.

FURTHER READING

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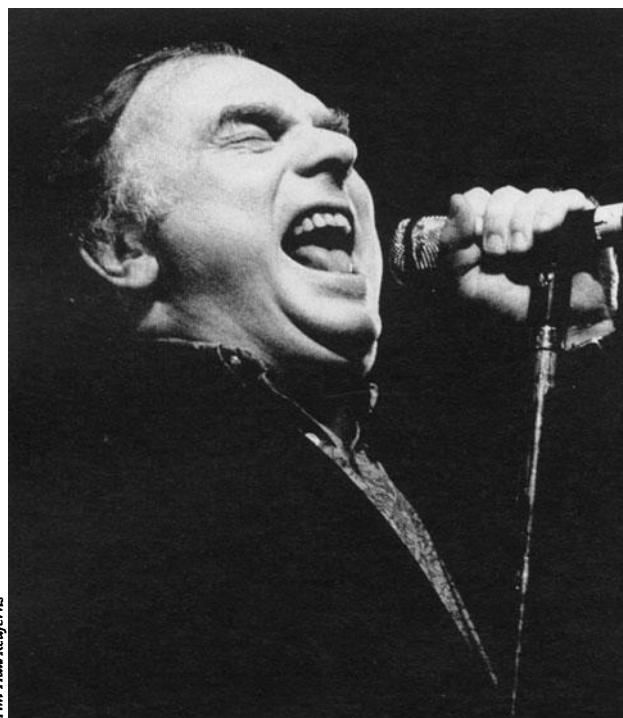
SUGGESTED LISTENING

Casualties of War;
Chamber Music; *Days of Heaven*;
Film Hits; *The Mission*;
Once Upon a Time in America.

VAN MORRISON

One of the most distinctive talents in rock music, Irish singer Van Morrison fused elements of blues, jazz, and Celtic music to create a complex sound entirely his own. The demands he made on himself and those who played with him ensured that, in three decades as a solo artist, he rarely made anything other than music of the finest quality.

Born George Ivan Morrison on August 31, 1945, in Belfast, Northern Ireland, he received a varied musical education thanks to his father's enthusiasm for collecting jazz and blues records. He achieved success in the mid-1960s as lead singer with the beat group, Them. After Them split up in 1966, Morrison went to the U.S. where, in 1967, he enjoyed a Top 10 hit with "Brown Eyed Girl." He was, however, anxious to move away from chart-oriented music toward a form that would allow him greater musical and lyrical expression.



Tim Hall/Redferns

The most important Irish rock singer of his generation, Van Morrison blended different genres to make his own sound.

In 1968, Morrison recorded *Astral Weeks*, one of the most unusual albums in rock. Morrison's vocals swayed back and forth in free-form over improvisations on instruments such as flute, saxophone, harpsichord, and guitar. "Cyprus Avenue," and "Madame George" drew on his memories of his youth to add an almost literary quality to the music. The album did not sell well at the time, however, and Morrison decided to go back to a more commercial sound. In *Moondance* (1970), he created an album that matched *Astral Weeks* for sophistication, but the songs were more direct. Regardless of the subject matter, Morrison's singing was always engaging—untutored, but richly gritty and expressive.

Van Morrison built on his success with *It's Too Late to Stop Now* (1974), a soulful, live double-album that saw him sensitively rework his own and other people's songs. After a lull in the mid-1970s, he was back on form with *Wavelength* (1978), and the ethereal *Into the Music* (1979). That album found Morrison, a deeply introspective man whose songs often featured a spiritual dimension, giving voice to his Christian beliefs.

In the late 1980s, Morrison returned to his roots for a reworking of Irish and Scottish folk songs on *Irish Heartbeat*, recorded with Irish folk group The Chieftains. The 1994 live album, *A Night in San Francisco*, matched *It's Too Late to Stop Now* for style, and the continuing freshness of his music on *Days Like This* (1995) ensured that, as Van Morrison entered his 50s, he continued to appeal to youthful audiences worldwide.

Graham McColl

SEE ALSO:

BLUES; BRITISH BEAT MUSIC; FOLK ROCK; JAZZ.

FURTHER READING

Hinton, Brian. *Celtic Crossroads: The Art of Van Morrison* (London: Sanctuary, 1997).

SUGGESTED LISTENING

Astral Weeks; *The Best of Van Morrison*; *Hard Nose the Highway*; *Into the Music*; *Irish Heartbeat*; *It's Too Late to Stop Now*; *Moondance*; *A Night in San Francisco*; *St. Dominic's Preview*; *T.B. Sheets*; *Too Long in Exile*; *Tupelo Honey*; *Veedon Fleece*; Them: *Them*.

JELLY ROLL MORTON

Jelly Roll Morton, pianist and composer, and considered to be one of the founders of jazz, was born Ferdinand Joseph LeMenthe in New Orleans on October 20, 1890. He boasted of being the originator of "jazz stomps and blues," and of having written some 1,400 songs during his lifetime. He remains one of jazz music's most colourful figures.

As a young child, Morton played the Jew's harp and guitar. At the age of 10 he heard "a proper gentleman" playing ragtime on the piano; afterwards he decided that the piano was to be his instrument. Two years later he was playing ragtime himself, together with songs, dances, and bits of light opera, in the "sporting houses" of Storyville, red-light district of New Orleans. He became a travelling musician, working the cities of the southern states, playing in gambling houses and dance halls, and appearing in vaudeville and minstrel shows. During this time he was assimilating many musical idioms, including Caribbean dances and songs, black spirituals, blues and ragtime, and white operetta and popular songs. All this became fused together in the kind of music that was starting to be called jazz.

By 1923 he was based in Chicago, where he began recording piano solos. His "King Porter Stomp" and "The Pearls" date from this period. In 1926, he was appearing with the Red Hot Peppers band, with whom he made a number of recordings for the Victor Record Company. Morton directed the sessions, which were carefully rehearsed, and produced masterpieces such as "Sidewalk Blues" and "Black Bottom Stomp." The recordings from these years are classics, both of Morton's career and of New Orleans jazz. However, Victor failed to renew Morton's contract in 1930.

Morton moved on to New York in 1928, but already his career was in decline. Big bands were becoming popular and he found it difficult to get work. He made almost no recordings during the thirties. He left New York to try his luck in Washington, D.C. as a fight promoter, but eventually found work as a night-club pianist. Among the patrons one night was folklore historian Alan LOMAX.

Lomax was curator of the Library of Congress folklore archives. He persuaded Morton to make a mammoth seven-hour recording of songs and anecdotal material for the Library of Congress in 1938. In the resulting 12-album set, Morton described in words and music the beginnings of jazz in New Orleans at the start of the 20th century. "It is one of the great moments in the history of the phonograph," wrote critic William Youngren in *The Atlantic Monthly*. "You feel as though you were listening to Homer, rather than to a 48-year-old jazz musician down on his luck."

A BRIEF REVIVAL

These recordings revived Morton's career, although briefly. He returned to New York in 1939 and started playing in jam sessions, which he abhorred as they ran counter to his approach to music. When he heard that his godmother had died in Los Angeles in November 1940, Morton left New York to care for his godfather. But Morton's own health was failing, and he died in Los Angeles, in July 1941, of complications from heart trouble and asthma.

Stories about Morton abound. Whitney Balliett, the *New Yorker* jazz critic, said that "Morton properly belongs in the 19-century American mythology of Paul Bunyan and Johnny Appleseed and Davy Crockett ... of the circuses and minstrel shows. He made hustling his life's work."

Linda Daily Paulson

SEE ALSO:

BLUES; JAZZ; NEW ORLEANS JAZZ/DIXIELAND.

FURTHER READING

Lomax, Alan. *Mister Jelly Roll: The Fortunes of Jelly Roll Morton, New Orleans Creole and "Inventor of Jazz"* (London: Virgin, 1991).

SUGGESTED LISTENING

Blues and Rags from Piano Rolls;
Blues and Stomps from Rare Piano Rolls;
Jelly Roll Morton Centennial: His Complete Victor Recordings (five CD-set);
Jelly Roll Morton: Greatest Hits;
Jelly Roll Morton: The Library of Congress Recordings;
Kansas City Stomp: The Library of Congress Recordings, Vol. 1; The Pearls.

MOTOWN

The story of Motown Records is a highly charged melodrama encompassing staggering success, vanity, greed, folly, lust, heartbreak, deceit, intrigue, downfall, and death. If adapted for the screen, it would, of course, also have a memorable soundtrack.

Berry Gordy, Jr., founded Motown in 1959 in his home town of Detroit, and his name is virtually synonymous with the first and most successful black-owned record company. Gordy was a rhythm-and-blues (R&B) songwriter who wanted an outlet for his own productions. After tasting success as the writer of "Reet Petite" when it was recorded by Jackie Wilson, Gordy borrowed \$800 from his family to set up his own record label. His first two singles were by Marv Johnson and Eddie Holland for the Tamla record label—just one of several independent labels that were to be combined under the Motown umbrella.

Beginning with his family members, Gordy assembled a youthful (or at least youthfully minded) team to handle every aspect of his new company, including songwriting, publishing, recording, choreography, public presentation (Motown had its own "finishing school"), and publicity.

TALENT FROM THE STREETS

Gordy amassed a sizable collection of talent from the streets of Detroit and beyond, young African-Americans who would become international superstars on the strength of their Motown catalogues. But the label's gifted and innovative production and songwriting staff (including Smokey Robinson, Mickey Stevenson, Barrett Strong, Norman Whitfield, Lamont Dozier, Brian Holland, Eddie Holland, and Gordy) were largely responsible for Motown's artistic success.

Gordy's genius lay in his insistence that Motown's music should reflect the aspirations of youth. He claimed that the Motown sound was "The Sound of Young America" and Detroit was "Hitsville, U.S.A." Although arrogant claims, they were soon proved true. Gordy consciously steered black music away from what he called "depressing" blues toward vibrant soul that found favour with R&B and pop fans alike. He emphasised clarity in the Motown recordings,

especially with regard to the vocals and the beat. For playbacks, the studio staff listened through a car radio speaker to ensure the songs sounded huge however small a transducer they came through.

Motown's tiny basement studio on Detroit's Grand Avenue, known as the "Snake Pit," became home to Motown's studio musicians, who were dubbed the Funk Brothers. Bassist James Jamerson, drummer Benny Benjamin, keyboardists Earl Van Dyke and Ivy Joe Hunter, and guitarists Marv Tarplin, Joe Messina, Robert White, and Eddie Willis perfected the sound that the entire world came to know.

THE FIRST HIT

Gordy himself wrote Motown's first hit, "Money (That's What I Want)," sung by Barrett Strong, which rose to No. 2 on the R&B charts in 1960. Smokey Robinson's group, the Miracles, scored with "Shop Around" six months later—it reached No. 2 on the pop charts. Next "Please Mr. Postman" from the all-female group the Marvelettes became Motown's first No. 1 pop single. The young crossover audience that Motown had been seeking was there for the taking.

The Miracles were essentially a vehicle for Smokey Robinson's sublime falsetto and brilliant songcraft. Smokey captured the essence of love and undying devotion in songs such as "Tracks of My Tears," "You Really Got a Hold On Me," and "I Second That Emotion." The Miracles also scored hits with dance numbers including "Mickey's Monkey" and "Goin' to a Go-Go" and with the ballad "Tears of a Clown."

Robinson provided songs for several other acts, among these, Motown's first solo female star, Mary Wells. "The One Who Really Loves You" reached the Top 10 in the spring of 1962, followed that summer and fall by "You Beat Me to the Punch," and "Two Lovers." Her sweetly sultry voice dominated the charts in 1964 with "My Guy," which firmly established Motown in the mind of the American record-buying public.

After Wells' breakthrough, the next major triumph came from Motown's trio of tough city girls, Martha & the Vandellas. Martha Reeves started her Motown career as Mickey Stevenson's secretary before being offered an opportunity to sing. The Holland-Dozier-Holland team produced the trio's first hit, "Heatwave," as well as "Nowhere to Run," and "Jimmy Mack." Stevenson penned and produced the group's biggest hit, "Dancing in the Streets," which became one of the anthems of African-Americans during the 1960s.

Yet another vehicle for Robinson's skills were the vibrant and cool Temptations, a group that featured the near-perfect vocal blend of David Ruffin's husky baritone and Eddie Kendrick's lilting tenor. They broke through in early 1964 with "The Way You Do the Things You Do," and scored a huge hit with Robinson's classic "My Girl" later in the year. With their highly choreographed and acrobatic dance routines, the Temptations also established themselves as the most visually exciting of the Motown groups.

The Temptations formed a healthy hit-making competition with Motown's other big male vocal group, the Four Tops, who had their first hit, "Baby I Need Your Lovin'," in 1964. The Holland-Dozier-Holland team produced several other big hits for the Tops, including "I Can't Help Myself," "Bernadette," and "It's the Same Old Song." The bruised emotionalism of lead singer Levi Stubbs was also applied to sublime effect on one of Motown's most ambitious singles, "Reach Out (I'll Be There)."

THE SUPREMES

Among the hitmakers at Motown, the Supremes lived up to their name. Diana Ross, Mary Wilson, and Florence Ballard were three Detroit girls whose singles had all flopped until, at Gordy's suggestion, the glamorous Ross replaced the earthy Florence Ballard as lead vocalist, leading to a rift among the three friends that never truly healed.

When teamed with Holland-Dozier-Holland in 1964, the Supremes finally struck gold with "Where Did Our Love Go." Their next four releases—"Baby Love," "Come See About Me," "Stop! In the Name of Love," and "Back in My Arms Again"—all topped the singles chart, an astounding achievement during the BEATLES' reign of pop. Motown's image makers transformed the Supremes from naive city girls into sophisticated, elegant superstars of pop.

By the end of 1964, it was obvious to Gordy that he had at least a half-dozen acts capable of topping the singles charts if given the right song. Like musical Midases, almost everything Motown's producers set to wax turned into a gold record. Hits were no longer a question of "if," but "when."

DARK SIDE OF MOTOWN

Just after "My Guy" at the height of her career, Mary Wells left Motown over a contract dispute. Many of the performers had signed contracts as teenagers, not



Hulton Getty

The Supremes, led by Diana Ross (right), were one of the mega-groups that brought phenomenal success to Motown.

realising until they became major artists as adults how much these contracts were slanted toward the label. Motown's "stars" were merely vehicles for the songs, which were owned by Gordy and the company. Motown itself was the real star; even the names of most of the groups were company property. Plus, almost all the performers were dependent on Motown for providing them with hits. On the whole, Motown's performers received better treatment than did the R&B stars of the 1950s (there was more money to go around, for one thing). But almost all of them were to depart from the Motown fold.

Despite Wells' defection, 1965 picked up where 1964 had left off. Marvin GAYE, a former doo-wop singer with the Moonglows, had been with the company for several years as a singer, songwriter, and drummer, and had married Gordy's sister Anna (some 17 years his senior). With the looks of a handsome movie star and a powerful gospel-tinged voice, Gaye scored his first substantial hit in 1965 with "How Sweet It Is (To Be Loved By You)."

Stevie WONDER was also a breakthrough of sorts. Although the blind young musical prodigy ("Little Stevie Wonder, the 12-year-old genius") had topped the pop charts in 1963 with "Fingertips Part 2," the soulful Wonder moved beyond novelty act status with "Uptight (Everything's Alright)."

Beginning in 1966, the Temptations entered the second phase of their Motown career, teaming up with producer Norman Whitfield. Giving David Ruffin's voice more prominence, Whitfield emphasised a rougher sound for the Temptations, scoring charged-up hits with "Ain't Too Proud to Beg," and "(I Know) I'm Losing You."

A VICTIM OF ITS OWN SUCCESS

Despite Motown's continued success, the label didn't (or couldn't) maintain the string of smash hits it had enjoyed in 1964 and 1965. The label may have been a victim of its own success; when the frequency of hits diminished, Motown's hitmakers began to second guess themselves and criticise each other. While the latter part of the 1960s brought many more successful releases to Motown, the pressure of trying to maintain the previous lofty heights took its toll.

In May 1967, Florence Ballard, who many thought was the finest voice of the Supremes, was pushed out of the group in favour of Cindy Birdsong. Diana Ross and Berry Gordy had been the subject of persistent romantic rumours, and many sensed favouritism when the "Supremes" became "Diana Ross and the Supremes" just after Ballard's departure. Abandoned by Motown, Ballard pursued an abortive solo career, and died in poverty at the age of 32.

A DYNAMIC PARTNERSHIP

In 1967, Marvin Gaye reached new heights with the moody smash single "Heard It Through the Grapevine." That year, he also began a partnership with singer Tammi Terrell, forming what is arguably the greatest male/female singing duo in recorded music history. Their thrilling singles, "Ain't No Mountain High Enough," "Your Precious Love," "Ain't Nothing Like the Real Thing," and the emotive "You're All I Need to Get By" (all brilliantly written by Nickolas Ashford and Valerie Simpson) capture the sound of true love's unquenchable passion as close as any music ever has. Gaye was devastated by Terrell's death from a brain tumour in 1970 and never fully recovered from the shock.

Motown was rocked by the defections of Mickey Stevenson and the Holland-Dozier-Holland team in 1968, signalling the beginning of the end of Motown's glory days. The next few years were to bring turmoil to almost every act at the label.

PARTING OF THE WAYS

In 1968, David Ruffin of the Temptations demanded that he be given top billing (à la Diana Ross) and was subsequently booted from the group. (He died of a crack cocaine overdose in 1991.) Another member of the group, Paul Williams, was dismissed in 1971 and died of alcoholism in 1973.

Diana Ross and the Supremes parted company in 1970 after their final, bittersweet hit "Someday We'll Be Together." Smokey left the Miracles in 1971 to become Motown vice president. Gaye and Wonder both locked horns with Gordy over artistic control of their music. One bright spot during this period, however, was the arrival of the Jackson Five, who dominated the teenybopper market in the late 1960s and early 1970s with "I Want You Back," "ABC," and "I'll Be There."

When Gordy moved Motown to Hollywood in 1972, some of the label's original stars chose not to follow. Now it was just another record label, and any magic associated with the name was a product of nostalgia. Aside from Ross, Wonder, and Gaye, Motown's staple acts after the mid-1970s were the Commodores and Rick James. The Commodores scored a hit for Motown with "Three Times a Lady," but the company did not address new developments in black music. In 1988, Motown's status as the most successful independent label ended when Gordy sold the company to MCA.

Greg Bower

SEE ALSO:

BLUES; JACKSON, MICHAEL; POP MUSIC; SOUL.

FURTHER READING

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Gordy, Berry. *To Be Loved: The Music, the Magic, the Memories of Motown* (New York: Warner Books, 1995).

SUGGESTED LISTENING

Motown Classic Hits, Vols. 1–5; *Motown 40 Forever*;

Marvin Gaye: *What's Goin' On*;

The Temptations: *Motown Legends*.

GERRY MULLIGAN

Gerry Mulligan is the jazz world's best-known exponent of the baritone saxophone. He is also remembered as a prolific composer-arranger, and for his pioneering line-ups. These included a pianoless quartet (most notably with Chet BAKER) and his highly successful ensemble, the Concert Jazz Band.

Mulligan was born on April 6, 1927, in Queens Village, Queens, New York, to a middle-class family. His father's frequent job transfers eventually took the family to Philadelphia. It was here that the young Gerry Mulligan, still in high school but already an accomplished pianist and clarinetist, made the connections that brought him his first professional engagement. The year was 1944, and Mulligan hit the road as an arranger for the decidedly unhip Tommy Tucker band. Tucker, after a 13-week tour, rightly deemed Mulligan out of place.

Mulligan soon moved to a more musically sympathetic environment. In 1946 the Gene Krupa band recorded his arrangement of "How High the Moon?" and the following year they cut one of his own compositions, "Disc Jockey Jump." Mulligan subsequently wrote for the Elliot Lawrence and Claude Thornhill bands. Strongly influenced by the great swing bandleader Billy Eckstine, and later by Charlie PARKER (who also passed his heroin habit on to Mulligan), Mulligan found his way to the New York inner circle of Thornhill's chief arranger Gil Evans. In 1948 Mulligan joined Evans and Miles DAVIS, arranging and playing the saxophone (primarily baritone) for Davis's nonet. These recordings were later re-released as the classic *Birth of the Cool*.

THE WEST COAST SOUND

By early 1952 Mulligan had moved to California and begun writing for Stan KENTON. Mulligan's arrangements gave the Kenton band a streamlined, modern feel without completely abandoning the swing idiom. He became a leading light in the "West Coast Jazz" movement that was developing out of the New York-based cool jazz style of the late 1940s. At this time Mulligan was also beginning to consider the possibility

of a small-group jazz harmony without a piano. His first experiments along these lines included a quartet with trumpeter Chet BAKER. Formed in 1952, the quartet was highly popular and acclaimed.

When Baker left the following year, Mulligan went on to organise a series of successful small pianoless groups, featuring among others trumpeter Art Farmer. Mulligan was by now developing a unique contrapuntal arranging style; Farmer recalled that "the bass lines and Gerry playing [baritone] behind you could pretty much direct your solo." His subdued, melodic compositions from this period, such as "Walkin' Shoes," "Night at the Turntable," and "Soft Shoe," helped establish the so-called "cool school" of jazz.

FORMING A MODERN BIG BAND

Although the quartet format dominated Mulligan's work in the 1950s, he occasionally formed larger groups, and in 1960 realised his longtime dream of forming a modern version of the big band. The Concert Jazz Band, featuring trumpeter Clark Terry, was large enough to provide a colourful, punchy sound but small enough to retain the intimacy of his earlier groups. Improvisation was welcomed, but the band was nonetheless unapologetically conversant with sheet music, inviting snubs from some quarters. The Concert Jazz Band was revived periodically through the 1960s and beyond.

Mulligan continued for many years to lead groups of various sizes, while collaborating with musicians such as Dave BRUBECK, Stan GETZ, and Thelonious MONK. Bottomlessly gifted and a master of many instruments, his musical and social activities spanned the globe. Mulligan died in January 1996.

Joseph Goldberg

SEE ALSO:

BEBOP; COOL JAZZ; HARD BOP; SWING.

FURTHER READING

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Klinkowitz, Jerome. *Listen, Gerry Mulligan: An Aural Narrative in Jazz* (New York: Schirmer Books, 1991).

SUGGESTED LISTENING

Little Big Horn; Soft Lights and Sweet Music;
Miles Davis: *Birth of the Cool*.

MUSICALS

With its origins in popular operetta, the musical is a distinctly American art form. Despite recent imports from Britain's Andrew LLOYD WEBBER and France's Alain Boublil and Claude-Michel Schönberg, New York's Broadway remains the place where musicals are made.

In modern terms, the first musical was *Show Boat*, which opened at Broadway's Ziegfeld Theater at the end of 1927. With music by the already established Jerome KERN and lyrics by the relative newcomer Oscar HAMMERSTEIN II, it was the first show where songs, music, and dancing numbers were all integrated into the plot. It was also the first operetta-based show to tackle themes that were considered daring for the time. Although the setting was nostalgic—a Mississippi riverboat carrying a troupe of travelling entertainers—the plot dealt with the difficulties of marriage, the evils of gambling, and the insidiousness of racism. These were sensitive topics in America in 1927, but the pill was sweetened with touches of comedy and unforgettable melodies.

Other modern musicals soon followed that year—*A Connecticut Yankee* by Lorenz Hart and Richard RODGERS, and *Funny Face* by Ira and George GERSHWIN (featuring the brother-sister duo of Fred and Adele Astaire)—but they limited themselves to much flimsier, traditional plots in the tradition of musical comedy that continued into the next decade. The importance of this older form of musical theatre should not be overlooked, however. Whatever its shortcomings, it provided easily accessible entertainment and—particularly in talented hands such as those of Rodgers and Hart, and the Gershwins—gave the world many classic songs, including “My Heart Stood Still” (from *A Connecticut Yankee*) and “S’Wonderful” (from *Funny Face*).

SOPHISTICATION AND WIT

Two other masters of musical theatre who worked on Broadway during the Great Depression were Cole PORTER and Englishman Noel COWARD. Their sophisticated and sometimes ribald wit helped audiences forget their economic woes for a while. Older

Broadway veteran Irving BERLIN helped evolve the musical as satire with *Face the Music* (1932), which was followed up by the Gershwins’ *Of Thee I Sing*. But these still had to compete with the old-style variety showcases—which often featured the terms “follies,” “vanities,” or “new faces” in their titles—produced by Florenz Ziegfeld’s widow Billie Burke, and featuring stars such as Fanny Brice, Imogene Coca, and the young Henry Fonda.

When Franklin Roosevelt became president in 1933 and began tackling the Great Depression, there was a heightening of social consciousness. In this spirit, the Gershwins left musical comedy to create *Porgy and Bess* (with DuBose Heyward, after his novel). Although it has been presented in opera houses in recent decades, *Porgy and Bess* opened on Broadway in 1935 with an all-African-American cast. And in 1938, Marc Blitzstein’s *The Cradle Will Rock*, originally a project of Roosevelt’s Works Progress Administration (WPA), took union activism as its theme. It was directed by Orson Welles.

THE GREAT MUSICAL COLLABORATORS

German composer Kurt WEILL, sometime collaborator with playwright Bertolt Brecht, came to New York in 1935 to flee the Nazi regime and ended up co-writing several musicals, of which 1949’s *Lost in the Stars* was the most political. Weill’s *Knickerbocker Holiday* (with book and lyrics by Maxwell Anderson) became, in 1938, the first musical to view contemporary concerns through a historical perspective (in this case, that of 17th-century New York), and is remembered for the classic tune “September Song.”

Rodgers and Hart continued to turn out a string of hit shows, including *The Boys from Syracuse*, in 1938, (based on Shakespeare’s *The Comedy of Errors*) and the contemporary *Pal Joey*, in 1940, which gave Gene Kelly his only major Broadway role. However, Hart’s drinking soon got the best of him, and his partner was forced to look for a new lyricist.

In 1943, Rodgers teamed up with Oscar Hammerstein II for the adaptation of an earlier play that reached the musical stage as *Oklahoma!* This collaboration brought together Rodgers’ lushly arranged music and Hammerstein’s earthy and heartfelt lyrics. *Oklahoma!* was not only the first collaboration of a classic Broadway team, it also engaged audiences with several innovations. For example, there was no opening chorus line. Instead, a cowboy

expressed his sentiments to a middle-aged woman who was hanging out laundry. Other innovations included a serious ballet sequence and a killing in the second act. As with *Show Boat* all the elements were skillfully interwoven. The result managed to break previous Broadway box office records and the show toured successfully around the world.

A year after *Oklahoma!* opened, Rodgers and Hammerstein began work on another adaptation, *Carousel*, which was set on the picturesque coast of Maine. Again it pushed further the boundaries of the Broadway musical, opening with a fascinating stand-alone number (the "Carousel Waltz") rather than a medley overture. It also boasted a deeply disturbed protagonist, a killing, a ballet, and a spiritual ending, rather than one based on an amorous resolution.

UPBEAT AMERICA

Cole Porter, who wrote several hit musicals in the early 1930s, including *Anything Goes* (1932), scored a couple of flops in the mid-1940s. He triumphantly regained his form with the 1948 show *Kiss Me Kate*. Using Shakespeare's *The Taming of the Shrew* as a play within a play, he pioneered the device of using two separate kinds of song—one for the Padua setting of *The Shrew* and one for Baltimore where his story of a contemporary production of *The Shrew* was located. It worked wonderfully well, perfectly matching the upbeat spirit of post-World War II America. Rodgers and Hammerstein attempted to explore the country's feelings about the war with their 1949 musical, *South Pacific*. Set in an island occupied by U.S. soldiers but under the threat of a Japanese invasion, it dealt with the themes of loss and racial bigotry.

Among the other songwriting talents to emerge after World War II were Burton Lane, Yip Harburg, Jule STYNE, Sammy Cahn, and the team of Frederick LOEWE and Alan Jay Lerner, who created the whimsical *Brigadoon* in 1947, based on Scottish folklore. A writer who displayed an uncanny ear for contemporary American vernacular, Frank LOESSER created (with Abe Burrows) 1950's *Guys and Dolls*, based on Damon Runyon's picaresque short stories.

In the 1950s, the musical entered what many considered to be a golden age, with shows such as Rodgers and Hammerstein's *The King and I* in 1951. Now in a position to act as their own producers, the team engaged Jerome Robbins as choreographer, who expanded the role of dance in musicals.

Eddie Knoblock's musical *Kismet*, which opened on Broadway in 1953, managed a clever updating of the classical music of 19th-century Russian composer Alexander Borodin (mostly taken from his opera *Prince Igor*). *The Pajama Game* by Jerry Ross and Richard Adler, which hit Broadway the following year, introduced another influential choreographer, Bob Fosse, and explored the theme of labour-management relations during the contemporary Eisenhower era. Also in 1954, *The Boy Friend*, composed by Englishman Sandy Wilson, took a nostalgic look back at the 1920s.

By the mid-1950s, film remakes of Broadway shows and recordings of their soundtracks on the newly introduced long-playing records became vital elements in the financial success of musicals. From the years 1955 and 1956 alone came several stage-to-movie musicals. Among the most notable were Cole Porter's *Silk Stockings*, Ross and Adler's *Damn Yankees*, Lerner and Loewe's *My Fair Lady*, Jule Styne's *Bells Are Ringing*, and Johnny MERCER and Gene de Paul's *Li'l Abner*. Of these, *My Fair Lady* was the biggest success and probably the most conventional in its musical structure. Based on Irish playwright George Bernard Shaw's *Pygmalion*, it took a wry look at English social mores. This was unusual for an era when America generally preferred a light-hearted examination of its own conventions, regional attitudes, and street language.

Then in 1957 came *West Side Story*, which teamed director and choreographer Jerome Robbins with playwright Arthur Laurents, classical composer Leonard BERNSTEIN, and a young lyricist named Stephen SONDHEIM. It set Shakespeare's *Romeo and Juliet* among the teenage gangs who were fighting it out on the streets of New York. However that year it shared the Broadway plaudits with the successful but far less dramatic and sophisticated *The Music Man*, by Meredith Wilson.

Sondheim returned to Broadway in 1959, with the legendary Ethel Merman starring in *Gypsy*, one of the first musicals based on a real-life show business biography—in this case that of striptease pioneer Gypsy Rose Lee. That same year saw Rodgers and Hammerstein's last and arguably most successful Broadway show, *The Sound of Music*. It was based on the life story of the Trapp Family Singers, and when transferred to the silver screen it became one of the most famous films of all time.

BROADWAY MATURES

The 1960s opened with *Bye Bye Birdie*, a send-up of the teenage obsession with ROCK'N'ROLL. *The Fantasticks* has had a seemingly endless run (though technically off-Broadway), with an impressionistic, almost mystical tale of love and growing up penned by Harvey Schmidt and Tom Jones. Spunky women were celebrated in *Irma La Douce* and *The Unsinkable Molly Brown*. But then more serious stories of aging and infidelity were themes of Lerner and Loewe's *Camelot*, based on the legend of King Arthur. Climbing the corporate ladder was the subject of Loesser's *How to Succeed in Business Without Really Trying* and Richard Rodgers went solo with the inter-racial romance *No Strings*.

In 1963, Lionel BART's *Oliver!* based on the Charles Dickens' novel *Oliver Twist*, stood out from the crowd, partly because it became one of the first successful exports to the U.S. since the 1920s.

In 1964, Jerry HERMAN had a Broadway hit with *Hello, Dolly!* which he quickly followed with the musical *Mame*. Also in 1964 came *Fiddler on the Roof*. Written by Jerry BOCK and Sheldon HARNICK, it was one of the first productions by Broadway magnate-to-be Harold Prince. Based on stories by Sholom Aleichem about the Jewish community in Russia at the turn of the century, it incorporated the

flavour of traditional Semitic music, and turned out to be one of Broadway's biggest international successes. The musical is also remarkable in its embrace of the deep issues of tradition and prejudice, and of the joy and tragedy of an entire race of people.

Broadway's artistic maturity also showed itself in the work of John KANDER and Fred EBB. Their 1966 hit, *Cabaret*, based on the writings of Christopher Isherwood, was set in 1930s Berlin during the rise of the Nazis. Two years later, the somewhat less sophisticated aspirations of the hippy generation arrived on Broadway with *Hair*—lyrics by Germone Ragni and James Rado, and music by Galt MacDermot. The musical was the first to feature onstage nudity.

In 1970, Stephen Sondheim finally realised his long-held goal of writing both the score and the lyrics for a musical. The result was *Company*, directed and produced by Hal Prince. In the process, Sondheim turned the musical in a new direction, using it as a vehicle to examine the psychological reality of domestic relationships.

THE STRUGGLES AND SUCCESSES OF THE 1970S

The early 1970s saw religious themes receiving the musical treatment with 1971's *Godspell* and *Jesus Christ Superstar*. The latter musical marked the Broadway debut of British wunderkind composer



Robbie Jacob/Corbis

Patti LuPone (left) and Kevin Anderson in a scene from Andrew Lloyd Webber's *Sunset Boulevard*, at the Adelphi Theatre, London, in 1993. The musical tells the story of a silent movie star's return to the big screen.

Andrew Lloyd Webber, with lyricist Tim Rice. They had already written *Joseph and the Amazing Technicolor Dreamcoat*, another musical of Biblical origin, which was later exported to the U.S.

Devotees of Broadway's golden age saw the gimmicky Broadway productions of the 1970s as a symptom of the musical's decline. The number of productions certainly lessened during the decade, but this was due as much to rising costs as the shortage of creative talent.

Nevertheless, Sondheim continued to experiment with musical and dramatic forms in *A Little Night Music* (1973), *Pacific Overtures* (1976), and *Sweeney Todd* (1979). But the biggest hit musical of the mid-1970s was *A Chorus Line* (1975), by Marvin HAMLISCH and Edward Kleban. The musical is a riveting examination of the making and breaking of supporting players auditioning for a show on the Great White Way. Kander and Ebb's *Chicago* (1975) took a light-hearted look at murder, due process, and vaudeville in the 1920s, while *Annie*, by Martin Charnin and Charles STROUSE, based on a popular comic strip, triumphed in London, and proved in 1977 that Broadway audiences, despite attempts at sophistication, were still vulnerable to cuteness and sentimentality.

Audiences also seemed eager for the lavish productions pioneered by producer Cameron Mackintosh and the lush musical arrangements of the prolific Andrew Lloyd Webber, whose *Evita*, based on the life of Argentine political icon Eva Peron, was a success in London, and opened on Broadway in 1979. Lloyd Webber's next show, *Cats*, drew its inspiration from the work of poet T. S. Eliot. It was followed by *Phantom of the Opera* in 1988. The latter two musicals became long-running success stories throughout the world.

REVIVALS AND NOSTALGIA

Throughout the 1980s and 1990s Broadway was dominated by revivals. These included Harry Warren and Al Dubin's *42nd Street*, originally a 1933 movie musical, *Sunset Boulevard* (scored by Lloyd Webber, but not one of his most successful), *The King and I*, *Hello Dolly*, *Bye Bye, Birdie*, and even *Show Boat*. Some, like *Hair*, seemed not to have stood the test of time; others, such as *Chicago*, fared even better the second time around. *Ain't Misbehavin'* (1978) and *Sophisticated Ladies* (1981), based on the jazz legacies of Fats WALLER and Duke ELLINGTON respectively, also took a look backwards.

Despite his restless experimentation and contemporary psychological concerns, Sondheim has remained the theatrical heir to Oscar Hammerstein II and the guardian of certain Broadway traditions, including that of the well-integrated show, as was evident in his *Sunday in the Park with George* (1984) and *Into the Woods* (1987). However, some producers seem to feel that the best way to get a show across, regardless of its dramatic and musical merit, is to dress it up with expensive costumes, elaborate set designs, and jazzy special effects. Sometimes, if the show also has true artistic worth, this works. One long-running example is Boubil and Schönberg's adaptation of Victor Hugo's *Les Misérables*, which debuted in London in 1985.

In their search for new source material, Broadway producers have been casting their nets wider. Recent Broadway adaptations of Walt Disney cartoon features *The Lion King* and *Beauty and the Beast*, with songs by Elton JOHN, have been critically lauded. A new Broadway generation has also attempted to create musicals based on trends in pop music and contemporary social realities. *Bring in Da Noise, Bring in Da Funk*, with lyrics by Reg Gaines and music by Daryl Waters, Zane Mark, and Ann Duquesnay, used blues, rap, and tap dance to tell the story of slavery and its consequences. And Jonathan Larson's *Rent* reset the story of Giacomo PUCCINI's *La bohème* in New York's AIDS-stricken, rock-loving East Village. But whether these newcomers can keep the musical evolving to new heights still remains to be seen.

Jeff Kaliss

SEE ALSO:

FILM MUSICALS; OPERETTA.

FURTHER READING

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SUGGESTED LISTENING

And the World Goes Round; *Carousel*; *Fiddler on the Roof*; *Guys and Dolls*; *Into the Woods*; *Kiss Me Kate*; *Les Misérables*; *My Fair Lady*; *Oliver!*; *Pal Joey*; *Phantom of the Opera*; *Porgy and Bess*; *Show Boat*; *West Side Story*.

NASHVILLE SOUND/NEW COUNTRY

During the 1950s and 1960s there was a change in musical tastes. So far as country music was concerned, innovators such as Chet ATKINS, Paul Cohen, Don Law, and brothers Owen and Harold Bradley, gave birth to a new style of music that became known as the Nashville Sound.

The term Nashville Sound can be used to mean several things. First, it is a particular style of recording. Second, it refers to an era in the emergence of Nashville as a recording centre. Third, it is also used as a descriptive term for the intertwining of pop and country music to create an entirely new style.

MUSIC CITY, U.S.A.

The Nashville recording method differed in several ways from practice in the studios of Los Angeles and New York. Nashville studio musicians worked on sessions with many different singers, for many different labels. Moreover, they did not usually read music during a recording session (although this did not mean they could not read music). Most Nashville session players had learned their instruments by ear and preferred an aural approach to arrangements.

An individual and recognisable style of orchestration was also part of the Nashville Sound. Nashville was (and is) solidly based on the sounds of the rhythm section, especially the sound of the guitar. The standard recording band of the 1960s consisted of drums, bass, piano, often a fiddle or two, and usually more than one guitar. The instruments were combined in a unique Nashville-style. The local musicians knew when to play and when not to play—their main purpose was to showcase the featured singer rather than their own virtuosity.

The development of a number of high quality recording studios in Nashville was as important in the evolution of the Nashville Sound as anything else. It produced a group of studio musicians who played

together so frequently and flowingly, that they made recording in Nashville indulgent, comfortable, and extraordinarily efficient. In the 1970s, a certain amount of censure was directed at this automated, businesslike approach to music, but when the technique was new, it was a thrill for both the artist and the producer. The artist got a top-class backing band and the producer saved considerable time and money on projects, without having to sacrifice the quality of the recordings.

A NEW SOUND

The first country star to cross over into the pop charts was Jim REEVES. Starting in 1957, with "Four Walls," Reeves scored a succession of hits in the U.S., culminating in 1959 with the single, "He'll Have to Go," which remained in the pop charts for 30 weeks and reached No. 12.

This new sound enticed singers to record in Nashville, and the huge public popularity of albums from Reeves, Patsy CLINE, and Eddie Arnold brought country music to Middle America for the first time since the days of the singing cowboys of Hollywood. At a time when traditional country music was dead, the Nashville Sound resurrected an interest in country by spicing it with pop music.

Whether this union between country and popular music enhanced or devastated the quality of country music is still being debated. What is certain, however, is that the Nashville Sound rescued the city's declining recording industry.

Renee Jinks

SEE ALSO:

COUNTRY; LYNN, LORETTA; POPULAR MUSIC.

FURTHER READING

Feiler, Bruce. *Dreaming Out Loud: Garth Brooks, Wynonna Judd, Wade Hayes, and the Changing Face of Nashville* (New York: Avon Books, 1998);
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SUGGESTED LISTENING

The Best of Jim Reeves; The Essential Patsy Cline; Loretta Lynn: The Country Music Hall of Fame; The Nashville Sound.

WILLIE NELSON

Over the last 40 years, Willie Nelson has been a major presence in country music. While his soothing vocal twang may have made him famous, he deserves as much recognition as one of country music's most talented and influential songwriters.

Born April 30, 1933, Nelson was raised by his grandparents in Abbott, Texas. He began writing songs (mostly of the broken-hearted variety) at the tender age of seven. At 21, Nelson was living in Fort Worth, working as a DJ and playing honky-tonk bars. After selling two songs for \$200, Nelson moved to Nashville to begin a career as a professional songwriter. Hanging out at Tootsie's Orchid Lounge, Nelson pitched songs to anyone who would listen. He sold three hits in 1961, "Hello Walls" (Faron Young), "Funny How Time Slips Away" (Billy Walker), and "Crazy" (Patsy Cline). In the era of the overly slick "country-politan" sound, Nelson's quirky, distinctive music and intelligent lyrics made a welcome change.

That same year, Ray Price employed Nelson as a bassist, not realising that Nelson had never played the instrument. Undeterred by his lack of experience, Nelson bought a bass and practised all night, showing up the next day as a bass player. Nelson's association with Price continued until 1965, when Price refused to record any more of Nelson's songs after he had accidentally shot Price's fighting rooster.

FROM NASHVILLE TO AUSTIN

Liberty Records signed Nelson in 1961, and despite his unorthodox, spare, behind-the-beat singing style, he scored a Top 10 country hit with "Touch Me." After Liberty folded their country division, Nelson moved to the RCA label. In the late 1960s and early 1970s he was a Nashville fixture, but never scored a hit single.

Feeling that Nashville's sterile studios and hired-gun musicians represented his music poorly, Nelson moved to Austin, Texas, in 1972. Austin's freewheeling music scene blended rock, folk, and country, and Nelson grew his hair long to fit in with his new fans. His 1975 album *Red Headed Stranger*, a song cycle about a man and his unfaithful lover, was so sparse that his new

label (Columbia) couldn't believe it was the finished article. Despite the label's misgivings, the record was released and went platinum, spawning a No. 1 single in the U.S., "Blue Eyes Crying in the Rain." Nelson also became a primary figure in "outlaw" country—a back-to-the-roots movement that forced a reluctant Nashville to re-assess the state of country music.

With Waylon JENNINGS, Nelson recorded the platinum-selling *Wanted: The Outlaws* in 1976, which marked the movement's apex. Two years later, Willie applied his voice to a collection of old standards and the resulting album, *Stardust*, sold millions of copies. During the 1980s, Nelson recorded successful duets with, among others, Jennings, Dolly PARTON, Ray CHARLES, Julio Iglesias, Merle HAGGARD, and, with the aid of modern technology, Hank WILLIAMS. He also had several big hits on his own, including "Always on My Mind" and "On the Road Again," and his Fourth of July "picnics" evolved into FarmAid, an annual benefit to help struggling farm families.

OUTLAW BECOMES FILM STAR

After meeting actor and director Robert Redford at a party, Nelson was invited to join the cast of the film *The Electric Horseman*. Since then, Nelson has appeared in many movies, in starring roles (*Red Headed Stranger* and *Honeysuckle Rose*) and cameos (*Wag the Dog*).

In November 1990, the IRS sent Nelson a tax bill for a staggering \$16.7 million. After losing nearly all of his assets, he began paying off his debts, releasing at least ten discs worth of consistently solid material. Despite (or perhaps because of) his financial woes, Nelson shows no signs of slowing down.

Greg Bower

SEE ALSO:

COUNTRY; NASHVILLE SOUND/NEW COUNTRY.

FURTHER READING

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SUGGESTED LISTENING

Always on My Mind; Nite Life—Greatest Hits and Rare Tracks;
Red Headed Stranger;
Revolutions in Time: the Journey; Stardust.

NEW ORLEANS JAZZ/DIXIELAND

In the 1890s in New Orleans a new style of music was born. It combined elements from both African and European music traditions with improvisation and the syncopated rhythms of ragtime.

Ragtime was a style of playing developed by bar-room pianists toward the end of the century. It involved “ragging” or syncopating a tune—shifting the stress onto what would normally be an unstressed beat. It produced a catchy, hypnotic effect, and quickly became popular. After leading ragtime player Scott JOPLIN published “Maple Leaf Rag” in 1899, ragtime became a craze.

MARCHING BANDS

Brass bands dominated New Orleans’ music at the turn of the century. They played for parades, dances, riverboat trips, and funerals, and they included blues (derived from the old plantation songs), European marches, and dance music in their repertoire.

These bands often marched in funeral processions, playing slow dirges and hymns on the way to the cemetery, and breaking into more up-tempo “jazzed” up versions of the same tunes on the way back to town.

In 1897, alderman Sidney Story helped create a legal gambling and red-light district in New Orleans called Storyville. The brothels and gambling halls provided musicians with plenty of work. Pianists would play in the brothels and brass bands played in the streets, often on the back of carts. This area became the centre of the new jazzy style.

Not surprisingly, the instruments of the first New Orleans jazz bands were those of the marching bands. A cornet played the melodic lead, a trombone provided a tenor counter-melody or doubled the bass line, and a clarinet supplied a counter melody in eighth notes. They were supported by a rhythm section that consisted of a side drum, tuba, and banjo or guitar. Piano and string bass were often important in these bands.

The harmony of New Orleans jazz was often simpler than the ragtime progressions on which it was based. Keys of more than one sharp or four flats were generally avoided and there was little modulation (changing from one key to another).

THE FIRST JAZZ BANDS

The musician credited with first playing the new style was cornetist Buddy Bolden. His first band, formed in 1895, played the dances at Lincoln Park. No recordings exist, but those who heard him said he played very loudly and forcefully. His style greatly influenced many of the musicians at the time.

Cornetist Freddie Keppard was leading the Olympia Orchestra and freelancing around New Orleans in 1906. Strongly influenced by Bolden, he was one of the few jazz innovators of the 1910 era who later had a chance to record. He passed up an opportunity to record in 1916, which would have made him the first jazz musician to do so, fearing someone might steal his ideas. He finally recorded during the 1920s with his Jazz Cardinals.

Piano player, composer, and bandleader Jelly Roll MORTON claimed to have invented jazz in 1902. While this was almost certainly an exaggeration, he was one of the major innovators in the transition from ragtime to jazz. His band, the Red Hot Peppers, made some influential and exciting recordings in 1926. Many of his compositions, such as “Wolverine Blues” and “King Porter Stomp” have become standards.

The exodus of blacks from the South to the Northern factories helped spread the New Orleans style. Storyville was closed in 1917 by the military because they felt it was a bad influence on the troops at the nearby naval base. This forced the musicians there to look for work on the riverboats or in larger cities such as Kansas City, St. Louis, and Chicago, furthering the spread of jazz. An important group of these musicians was led by cornetist Joe “King” Oliver, whose Creole Jazz Band first recorded in 1923.

DIXIELAND

The term Dixieland was originally used to describe white bands playing the New Orleans style. What we know as the New Orleans style today is the music recorded by New Orleans musicians in Chicago during the 1920s. The first jazz recording was by five white musicians from New Orleans, called the Original Dixieland Jass Band (“jass” was soon

changed to “jazz”). They recorded “Livery Stable Blues” and “Dixieland Jazz Band One-Step” on February 26, 1917, at Victor studios in New York City. The leader of the band was Nick LaRocca, a self-taught cornetist who played by ear.

In 1911, trombonist Edward “Kid” Ory led a popular band in New Orleans. Many influential musicians had played in this band, including King Oliver, Louis ARMSTRONG, Sidney Bechet, and Johnny Dodds. Ory moved to California in 1919 and in 1922 recorded “Ory’s Creole Trombone” and “Society Blues” with a group called Spike’s Seven Pods of Pepper Orchestra. This was the first recording made by an African-American jazz band.

Louis Armstrong learned the cornet in a home for delinquent African-American boys and played with numerous groups in New Orleans. King Oliver recommended Armstrong as his replacement in Kid Ory’s band when he left for Chicago. When Oliver formed King Oliver’s Creole Jazz Band, he sent for Armstrong as a second cornetist. Louis Armstrong left that band in 1924, and went on to record with his own groups the Hot Five and Hot Seven. He became the most important of the early jazz musicians.

Another important musician to emerge from and shape the New Orleans sound was Sidney Bechet. An African-American Creole clarinetist, Bechet studied classically with Lorenzo Tio. Something of a prodigy, he played in bands around New Orleans when he was 11. At 14 he headed for Chicago, where he met Will Marion Cook, an African-American composer and band leader. Cook took Bechet to New York and then to Europe. While in London, Bechet began experimenting with a new instrument, the soprano saxophone. This became his primary instrument, making him the first important jazz saxophone player. His phrasing and vibrato helped define the New Orleans style.

THE JAZZ AGE

The jazz of the “Jazz Age” was from New Orleans. Within an astonishingly short space of time, the music was known world wide. It transcended race: some of the best early jazz was played by white bands, especially the New Orleans Rhythm Kings.

New Orleans jazz was superseded by jazz styles (usually known collectively as swing) that emphasised individual solo improvisation at the expense of the collective front-line improvisation characteristic of classic New Orleans style. The joyful sound of New



A funeral marching band in New Orleans. Funeral bands would play hymns and spirituals on the way to the church and jazz numbers on the way back.

Orleans jazz continued to have a major influence, however, and New Orleans jazz (called interchangeably “Dixieland”) has enjoyed periodic revivals, especially in the 1940s and 1980s.

Thomas Betts

SEE ALSO:

BLUES; JAZZ; SWING.

SUGGESTED READING

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SUGGESTED LISTENING

Dixieland Greatest Hits;
Louis Armstrong: *The Louis Armstrong Legend*;
Sidney Bechet: *Centenary Celebration*;
Pete Fountain: *Swinging Blues*;
Freddie Keppard: *The Legendary Freddie Keppard*;
Jelly Roll Morton: *Music of Jelly Roll Morton*;
Edward Ory: *Kid Ory's Creole Trombone 1922–44*.

NEW WAVE

Few genres of rock are more loosely defined than new wave. The term was first used around 1976 to describe pop-music acts that, like the period's emerging punk bands, represented something fresh and forceful, but avoided punk's anger and aggression. During this time, new wave generally meant (often ironically) bright and bouncy groups such as New York's Blondie.

However, even at this early stage, the label began to be applied to other sorts of outfits, at least until another tag, post-punk, came into wide use around 1979. New wave gradually became more and more an umbrella term, covering everything from power-pop groups like the Knack and the Romantics, to semi-punk ensembles such as the Damned and the Adverts, plus myriad synthesizer-pop bands and much more. However, in almost every appearance, it represented a rebellion (far more good-natured than punk's) against the pomposity and heavy excesses of 1970s rock and pop.

LONDON CALLING

The initial new-wave movement largely centred on the British label Stiff. Launched in 1976, the label soon became home to a roster of smart, sardonic singer-songwriters, the most notable of whom was undoubtedly Elvis Costello. While he was rooted in the tradition of 1960s protest singers such as Bob DYLAN, Costello shared the aggressive world outlook of his punk contemporaries, and singles such as "Watching the Detectives," "Oliver's Army," and "I Don't Want to Go to Chelsea" quickly became classics of the punk era.

Sharing Costello's way with words was another singer signed to the Stiff label, Ian Dury. A veteran of London's pub-rock circuit, Dury's rough-and-ready vocal style on songs such as "Sex and Drugs and Rock and Roll" quickly endeared him to the punk audience. While neither of these artists could be termed punk, they both shared more than a hint of punk's vitriolic aggression, and were clearly part of the "new wave" of musicians who rejected the bloated sounds of 1970s rock.

THE NEW YORK SCENE

Simultaneously, on the other side of the Atlantic, the term was being used to describe a group of New York bands who also took their inspiration from punk's do-it-yourself attitude. Arguably the most visible of these was Blondie, led by glamorous singer Debbie Harry. Blondie had existed in one form or another since 1973, when Harry first met guitarist Chris Stein, but made no real impact until 1978, when the group released the album *Plastic Letters*. The stand-out single from the collection, the bright and breezy "Denis," showed that the band shared punk's obsession with sharpness and brevity.

Another New York band who shared the punk ascetic was Television, who featured former Blondie bassist Fred Smith on guitar. The two bands frequently played on the same bill, but despite the shared personnel and influences, the pair sounded very different. While Blondie produced unabashedly upbeat pop, Television's sound was gloomy and nihilistic, as evidenced on the landmark *Marquee Moon* album (1977).

Making up the main triumvirate of New York's new wave scene was Talking Heads, the brainchild of former art students David Byrne, Chris Frantz, and Tina Weymouth. Like Blondie and Television, Talking Heads were obviously influenced by punk, using a discordant, jagged guitar sound. However, the band coupled this with sparse funk basslines, creating a hybrid sound that transcended the usual barriers between dance and rock music. The New York scene of the late 1970s also featured the gloomy minimalists Suicide, arguably the first ever synth-pop duo, and the much acclaimed punk poetess-singer Patti Smith. While all these artists had very individual sounds, they still found themselves lumped together under the "new wave" tag.

A NEW DECADE

New wave's high tide, however, arrived in the early 1980s, ironically when the movement became so diverse as to almost lose its definition. "If the [new wave] label ever conveyed the impression of coherence in the music this ... was long gone before 1981," Bart Tesla wrote in *Musician* magazine's "The Year in Rock 1981-82." By this time the genre, he noted, had become a "hodge-podge of music, clothes and graphics." Just about anything that was reasonably novel, colourful, and lively was called new wave.

Fitting very neatly into this category were the light-hearted Go-Go's, a pioneering all-female quintet that featured future solo superstar Belinda Carlisle on lead vocals. With their bright and breezy pop melodies and photogenic looks, the Go-Go's proved to be perfectly suited to MTV, the recently created music-only TV channel, and the heavy airplay of hits such as "Our Lips Are Sealed" was instrumental in the band's success.

The Go-Go's were not the only new wave band to hail from Los Angeles, which in the early 1980s was home to a wide variety of new wave artists. As well as the Go-Go's, the city also sported the witty, avant-garde Devo, punky nihilists X, the Motels, Human Hands, and the quirky Wall of Voodoo.

SYNTHETIC SOUNDS

Gradually, however, the new wave label began to become associated with yet another brand of music. This was synth-pop, itself a fairly broad label used to cover all kinds of acts employing the synthesizer. The electronic instrument had become increasingly capable of providing not only all keyboard sounds but also of imitating whole orchestral sections. Although the synthesizer had been employed by pop groups such as Germany's Kraftwerk since the late 1960s, and had been advanced in the 1970s by innovators such as Mike Oldfield, Tangerine Dream, and Roxy Music's Brian Eno, it only became commonly used in the early 1980s.

For the most part, the synth-pop proponents tended to be British. Leading the first wave of such bands were Ultravox, Magazine, and Tubeway Army, all of which tended to take their work far more seriously than anyone else did. Far brighter and more accessible, however, were the second U.K. synth-pop wave, which came to prominence in about 1982. Among the leading bands were Depeche Mode, whose sunny, lightweight pop sound didn't give way to darker material for more than a decade; and Yazoo, a duo featuring former Depeche Mode synthesizer player Vince Clark. Also prominent at the time were the Human League, the Thompson Twins, Tears for Fears, and Soft Cell. The latter, fronted by the ultra-camp Marc Almond, offered a sleazy alternative to the clean-cut mainstream. While this particular brand of new wave was mainly a British phenomenon, the U.S. did have synth-pop artists of its own in Thomas Dolby and Missing Persons.

Another subdivision overlapping synth-pop was the "new romantic" movement. Distinguished from "normal" new wave mainly by its sartorial flamboyance, this movement was to produce worldwide superstars in the shape of Spandau Ballet, Duran Duran, and Culture Club.

THE BEST OF THE REST

Hovering between new wave and punk or post-punk were some of the more creative bands of the era—among them Britain's the Cure, Siouxsie and the Banshees, and the Cocteau Twins, plus America's generally more bizarre Pere Ubu, the Residents, and the Cramps. The new wave tag, right or wrong, also came to be applied to several bands bordering on hard rock—notably the Alarm and the Cult. Closer to new wave's zestful image, though also dependent on existing rock models, were the power-pop bands—largely American groups such as Los Angeles's the Knack—who had one big hit with "My Sharona"—and Detroit's the Romantics.

By the early 1980s, new wave had become such a broad movement that the term was practically meaningless. However, in its earliest, purest form, it represented a transitional and highly important era in pop music, a time when punk's lessons were successfully incorporated into rock's wider framework.

Terry Atkinson

SEE ALSO:

ELECTRONIC MUSIC; GRUNGE; PUNK ROCK; SEX PISTOLS.

FURTHER READING

Heylin, Clinton. *From the Velvets to the Voidoids* (New York: Penguin, 1993);

McNeil, Legs, and Gillian McCain. *Please Kill Me: An Uncensored Oral History of Punk* (London: Little, Brown, 1996).

SUGGESTED LISTENING

The B-52s; Blondie: *Parallel Lines*; Elvis Costello and the Attractions: *Armed Forces*; Depeche Mode: *Speak and Spell*; The Go-Go's: *Beauty and the Beat*; Richard Hell and the Voidoids: *Blank Generation*; Pere Ubu: *The Modern Dance*; The Only Ones: *The Only Ones*; Soft Cell: *Non-Stop Exotic Cabaret*; *Suicide*; Talking Heads: *Stop Making Sense*; Television: *Marquee Moon*; X: *Wild Gift*; XTC: *English Settlement*.

ALFRED NEWMAN

Alfred Newman was perhaps the foremost composer and music director in motion-picture history. Between 1930 and 1970, Newman scored more than 200 film soundtracks, many of them Hollywood classics. With 45 Oscar nominations and nine Academy Awards, he was the undisputed king of Hollywood film music.

Newman was born in 1901 in New Haven, Connecticut, the oldest of ten children, to Luba and Michael Newman, a poor produce seller. He showed an early passion for the piano, and was hailed as a child prodigy by age eight. Rising from vaudeville to Broadway (where he worked with renowned composers such as George GERSHWIN and Cole PORTER) he was, by age 18, known as the youngest conductor in the United States.

In 1930, following the advent of talking films, he joined Irving BERLIN in Hollywood for a three-month stint that stretched to 40 years. His work on film mogul Samuel Goldwyn's production *Whoopie* won him an eight-year tenure as United Artists's music director. In 1931, he arranged and conducted Charlie Chaplin's music for Chaplin's great silent film *City Lights*, but his major achievements came with a 1940 appointment as 20th Century Fox's music director. Newman's fanfare music for the Fox opening credit is still in use decades later.

A FISTFUL OF AWARDS

Over the following 20 years, Newman composed, conducted, or supervised more than 200 film scores, eight of which won Academy Awards: *Alexander's Ragtime Band* (1938), which used Irving Berlin's classic songs; *Tin Pan Alley* (1940); *The Song of Bernadette* (1943); *Mother Wore Tights* (1947); *With a Song in My Heart* (1952); *Call Me Madam* (1953); *Love Is a Many-Splendored Thing* (1955); and RODGERS and HAMMERSTEIN's *The King and I* (1956). In late 1959, Newman left Fox to work freelance, producing perhaps his most famous film score, *How the West Was Won* (1963), and another Oscar winner, the film of the musical, *Camelot* (1967).

Breaking with the tendency of earlier film composers to mimic specific action in individual scenes, Newman's film scores captured overall moods. He developed specially tailored leitmotifs or themes to accompany the onscreen appearance of particular characters. His music was forceful without being abrupt, and accessible to average filmgoers without being hackneyed. It was also recyclable. "All film composers engage in self-borrowing to some degree but Newman is unique in using prominent themes from fairly well-known movies only a few years apart," said the film journal *Cineaste*.

Newman worked with countless show business legends, including Al JOLSON, Ethel Merman, Judy GARLAND, and Fred Astaire. He would not tolerate interference in his work, and is credited with banishing Charlie Chaplin and meddling film directors from the sound stage. Regarded by some as a despot at the podium, his respect for talented musicians, his perfectionism, and his ability to stay on the good side of studio executives assured him decades of success.

HOLLYWOOD DYNASTY

Newman remained active till the end: his score for the film *Airport* appeared shortly after his death in 1970. Alfred Newman was patriarch of a Hollywood dynasty on a par with the Hustons. Several relatives—his brother Lionel, his sons Thomas and David, and his nephew Randy—successfully followed in his footsteps to bring the family a total of 70 Oscar nominations.

Brett Allan King

SEE ALSO:

FILM MUSIC; FILM MUSICALS.

FURTHER READING

Darby, William. *American Film Music: Major Composers, Techniques, Trends 1915–1989* (Jefferson, NC: McFarland & Co., 1990);
Faulkner, Robert R. *Music on Demand: Composers and Careers in the Hollywood Film Industry* (New Brunswick, NJ: Transaction Books, 1983).

SUGGESTED LISTENING

Alfred Newman Conducts (His Great Film Music);
Alfred Newman Conducts Themes!;
Captain from Castile.

CARL NIELSEN

The Danish composer Carl Nielsen occupies a place in the hearts of his countrymen analogous to that of SIBELIUS in Finland and Grieg in Norway. His compositional idiom was tonal, and he remained aloof from most of the musical innovations of 20th-century Europe and America, although he explored new avenues in key relationships and musical form.

Nielsen was born in Funen, Denmark, on June 9, 1865, in a cottage that housed two peasant families. His father was a musician who played both violin and cornet at local festivities, and Carl learned to play the violin by ear at age six. He was also introduced to the piano by his uncle who was, despite being blind, the organist of the Dalum Church in Odense. The district's musical society held many sessions at which the musicians would improvise, and Nielsen joined some of these.

Nielsen's first composition was a polka, which he played at a wedding. From 1879 to 1880, he was a regimental bugler in the army, rising to the rank of corporal, but he continued to teach himself the elements of music. In 1884, Nielsen was sponsored at the Copenhagen Conservatory, where he was a composition student of Nils Gade. After graduation, in 1898, he became a second violinist in the Royal Chapel Orchestra, and remained there until 1905, making his debut as conductor in 1893. In 1891, on a visit to Paris, he met and married Anne Marie Brodersen, who was a sculptor.

OUTPOURING OF COMPOSITIONS

Nielsen was impressed by Brahms, whom he met, but less so by Wagner, whose leitmotifs Nielsen regarded as a simplistic device. During the period from 1890 to 1905, he composed works for piano, songs to texts by J. P. Jacobson, and the *Hymnus amoris*, a choral work showing the influence of Palestrina. He also wrote an opera, *Saul and David*, which had its premiere at the Royal Theatre in 1902 with the composer as conductor. Nielsen finished his Symphony No. 1 in 1891, and in 1903 he went to Greece to study archaeology and to compose.

In 1901, Nielsen was awarded a state pension and, in 1905, the music publisher Hansen gave him a small stipend, which enabled him to resign his post as a violinist and devote more time to composition. His most well-known (in Denmark) product of this period was the comic opera *Maskarade*, which had its first performance on November 11, 1906. Nielsen became second conductor of the Royal Opera in 1908, and frequently conducted the popular *Maskarade* there.

In 1911, Nielsen finished his *Symphony Expansiva* and, together with Thomas Laub, published a book of Danish folk music. From 1915 to 1919, he taught composition at the Copenhagen Conservatory.

A 19TH-CENTURY VOICE ALL HIS OWN

Nielsen wrote six symphonies but in later life preferred the finer texture of chamber music. His Wind Quintet remains one of his most popular pieces. He also wrote many songs and one of the constants of his work was the composition of songs and hymns for educational use. In this, and in the melodic and rhythmic emphasis in his compositions, he never forgot his musical roots in the popular music of his village. His style seems to owe more to his studies of 18th-century polyphony, filtered through his own original voice, than to late 19th-century developments elsewhere in Europe. However, Nielsen's use of tonality in his later works was unconventional: for example, a work might end in a different key from its beginning.

In 1922, Nielsen's health began to fail, although he continued to compose and perform. He died on October 3, 1931, a day after hearing the radio broadcast of *Maskarade* from the Royal Opera.

Alan Blackwood

SEE ALSO:

CHAMBER MUSIC; FOLK MUSIC; ORCHESTRAL MUSIC.

FURTHER READING

Lawson, Jack. *Carl Nielsen*

(London: Phaidon, 1997);

Simpson, Robert. *Carl Nielsen: Symphonist, 1865–1931*

(Westport, CT: Hyperion Press, 1979).

SUGGESTED LISTENING

Complete Piano Music; Orchestra Music Selections;

Pan and Syrinx; The Six Symphonies;

Symphony No. 4.

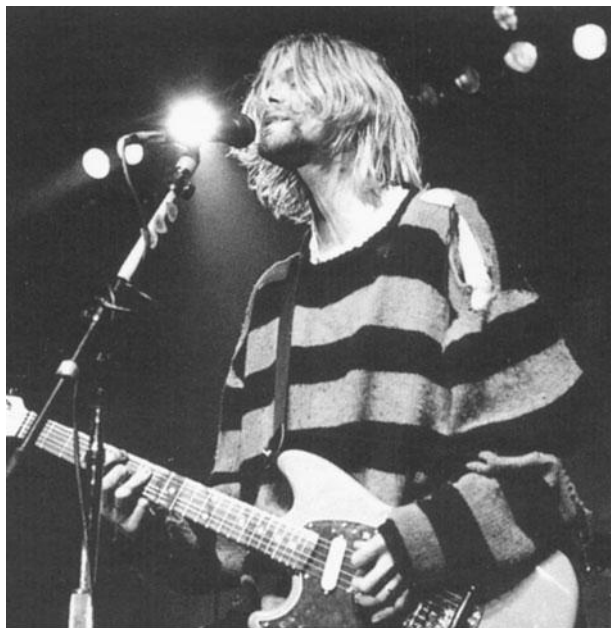
NIRVANA

During the 1990s, no rock band was more important in America than Nirvana. Led by brilliant but disturbed singer-songwriter-guitarist Kurt Cobain, the trio led the blazing Seattle scene in the early years of the decade. Even after Cobain's tragic death in 1994, Nirvana's raw, raging sound remained profoundly influential—affecting not only countless American groups but bands all over the world, from England's Bush to Australia's Silverchair.

Nirvana's roots lay southwest of Seattle in the economically depressed coast town of Aberdeen, Washington. Born there on February 20, 1967, to parents who divorced when he was eight, Cobain grew up troubled and troublesome, involved in petty crime until he immersed himself in music. First came an enduring love for the pop music of the BEATLES and ABBA, then for the hard rock and heavy metal of LED ZEPPELIN and Black Sabbath, and finally for the work of punk bands like Black Flag, Flipper, and Aberdeen's own Melvins. Cobain learned electric guitar and, with bass player Chris Novoselic (b. Krist Anthony Novoselic on May 10, 1965, in Compton, California), and drummer Chad Channing (b. January 31, 1967, in Santa Rosa, California), he formed Nirvana in 1987.

The next year, Seattle's independent label Sub Pop signed Nirvana. From the first single, "Love Buzz," and the album *Bleach*, in 1989, the group displayed the downbeat yet uniquely inviting sound that would eventually make it famous. Cobain's introspective compositions, crafty arrangements, howling vocals, and ferocious guitar reinvented punk, infusing it with his pop and poetic sensibilities. Songs such as "Smells Like Teen Spirit"—the group's 1991 breakthrough single on the new label Geffen—provided uncompromising yet irresistible thrill rides, soaring and dipping, stopping and starting. The Geffen debut album *Nevermind*, with Channing's replacement, Dave Grohl (b. January 14, 1969, in Warren, Ohio), sold spectacularly well.

The band's fame continued despite 1992's inconsistent collection of odds and ends, *Incesticide*. The 1993 album *In Utero* was masterful—debuting at No. 1 and containing the hits "Heart-Shaped Box" and "All Apologies." *Unplugged in New York*, in 1994, was an



Tibet Roberts/Redferns

The leading light of Nirvana and grunge music, Kurt Cobain's success merely seemed to add to his distress.

outstanding, almost-acoustic concert taped for MTV—with a riveting version of David Bowie's "The Man Who Sold the World." However, the anguish that inspired Cobain's art increasingly plagued him. Despite success, which he could not come to terms with, marriage to Courtney Love (actress and singer for the abrasive band Hole) in 1992, and the birth of a daughter, he increasingly suffered from depression and heroin addiction. On April 8, 1994, he was found dead in his Seattle home, apparently the victim of a suicide three days before. Although Cobain is gone, the sound of Nirvana—honest, piercing, and magnificent—lives on.

Terry Atkinson

SEE ALSO:

GRUNGE; HEAVY METAL; ROCK MUSIC.

FURTHER READING

Dome, Malcolm, and Mick Wall. *Nirvana: The Legacy* (London: Omnibus Press, 1996);
Thompson, D. *Never Fade Away: The Kurt Cobain Story* (New York: St. Martin's Press, 1994).

SUGGESTED LISTENING

In Utero; *MTV Unplugged in New York*; *Nevermind*.

LUIGI NONO

Luigi Nono's two passions were the music of the avant-garde and Marxism; these interests came together in compositions that were emotionally affecting and of broad appeal despite their atonality and unconventional instrumentation.

Nono was born in Venice, Italy, on January 29, 1924. Both his parents were amateur musicians, and his first teacher was his grandmother. As a child, Nono listened to the organ at the cathedral of Saint Mark, and studied scores in the church library. His early attempts at piano study were a failure because he became bored with the routine of technical exercises. However, Nono studied composition with Malipiero at the Benedetto Marcello Conservatory in Venice and graduated in 1941. Malipiero grounded Nono's studies in the compositions of 16th- and 17th-century Italy, particularly those of Monteverdi, but also included the theoreticians of that period.

FIGHTING FASCISM AND JOINING DARMSTADT

A determined anti-fascist, Nono joined the resistance in World War II and fought with the Partisans. After the fall of Mussolini, he went to Padua and took a law degree at the university. At that time, Nono met the Italian modernist Bruno Maderna, who was to have a decisive influence on Nono's musical life. Following Malipiero's recommendation, Nono began studies in 1948 with the theorist and conductor, Hermann Scherchen, and became Scherchen's assistant in Zurich. By 1950, he was attending the summer sessions at the Darmstadt School. Nono found himself an outsider at the avant-garde music school, but had his first compositional success there with a serial work, the *Variazioni canoniche sulla serie dell'Op. 41 di Arnold Schoenberg* (based on SCHOENBERG's *Ode to Napoleon*).

Following *Variazioni canoniche*, Nono's connection with Schoenberg was cemented by his marriage to the composer's daughter, Nuria. Nono's best known composition, an *Epitaph for Garcia Lorca*, for voices and orchestra, was in memory of the Spanish poet who was murdered by Fascists during the

Spanish Civil War. The piece combined 12-tone technique with elements of folk song and liturgical music. His use of the tone-row differed from that of the BERG-WEBERN-Schoenberg group in that he began to use "total serialism" where all the aspects of the music were determined in advance, including, for example, dynamics and duration. He also explored a different approach to vocal music, being interested in the pure sound quality of voices, and made some singers responsible for the consonants only, while others intoned the vowels.

At Darmstadt, Nono became so impressed by the potential of electronic music that he began composing in the medium from the 1950s onward, pursuing technical studies at *Musique Concrète* in Paris, with his friend Karlheinz STOCKHAUSEN in Cologne, and in Milan. But, along with his interest in technique, he remained committed to the artist's social responsibility, and among his tape-based compositions was a group of "portable" works that he took to factories to play for the workers there.

A COMPOSER WITH CONVICTION

Nono was a member the Italian Communist Party and became a member of its Central Committee in 1975. Many of his works have texts written by prominent communist figures such as Karl Marx and Che Guevara. Nono lectured in the Soviet Union, where he was welcomed even though avant-garde music was officially disparaged. His support of leftist guerrillas in Peru earned him a short sabbatical—in jail—from teaching duties at the University of Lima, where he was a guest lecturer. Nono died in Venice on May 8, 1991.

Jane Prendergast

SEE ALSO:

DARMSTADT SCHOOL; ELECTRONIC MUSIC; SERIALISM; VOCAL AND CHORAL MUSIC.

FURTHER READING

Morton, Brian, ed., and Pamela Collins. *Contemporary Composers* (Chicago, IL: St. James Press, 1992).

SUGGESTED LISTENING

Canti di vita e d'amore; *Das atemde Klarsein*;
Orchestral music selections;
Sofferte onde serene.

JESSYE NORMAN

The African-American soprano Jessye Norman was the *prima donna assoluta* of opera houses throughout the world in the 1980s and 1990s. Because of her scrupulous musicianship, coupled with an immense voice that was beautiful throughout its range, her repertoire was perhaps the widest in history, ranging from 20th-century operas by Béla BARTÓK, Igor STRAVINSKY, and Arnold SCHOENBERG, to recitals of the African-American spiritual. Her voice was sufficiently ample to do justice to the heroic roles of Richard Wagner's operas, but at the same time had the warmth and intimacy needed to convey the songs of Maurice RAVEL, Franz Schubert, and Robert Schumann. Her reputation for professionalism and consideration for her colleagues stands in marked contrast to the popular conception of the temperamental "diva" (principal female singer).

Jessye Norman was born in Augusta, Georgia, on September 15, 1945. From age five she sang in the children's choir at the Mount Calvary Baptist Church. She began vocal lessons at age 15 and earned a bachelor's degree in music at Howard University in Washington, D.C. She continued vocal studies with Alice Duschak at the Peabody Conservatory in Baltimore, and obtained a master's degree from the University of Michigan, where her teachers were Pierre Bernac and Elizabeth Mannion.

INTERNATIONAL APPEARANCES

Like many other American singers, upon graduation, Norman went to Europe to begin her vocal career. After winning the Munich International Music Competition in 1968 she made her operatic debut in Berlin, taking the role of Elisabeth in Wagner's *Tannhäuser*. Engagements in Rome and Florence soon followed.

Norman made her debut at La Scala in Milan, performing in Verdi's *Aida* in 1972. That same year, she also debuted at London's Royal Opera House, in Covent Garden, as Cassandra in Hector Berlioz's *Les Troyens*. The following year she reappeared there as Elisabeth in *Tannhäuser*. Further engagements

followed with the Vienna State Opera and other prestigious houses throughout the world. Norman's status as a world-class operatic singer of astounding vocal resources was now firmly established.

In 1983 Norman was invited to the Metropolitan Opera in New York for the opening of the company's centennial season. Appearing once more in *Les Troyens*, she was originally cast as Cassandra but later took on the lead role of Queen Dido when the principal soprano became ill. Norman continued to sing regularly at the Met, and in 1988 her dual performances of Schoenberg's *Erwartung* and Bartók's *Bluebeard's Castle* were televised throughout the U.S.

RICH, FULL VOICE

Norman's Sieglinde in Wagner's *Die Walküre* at the Metropolitan Opera was also televised. Her other roles at the Met included the title role of Richard Strauss' *Ariadne auf Naxos*, and as Kundry in Wagner's *Parsifal*. The 1981 movie *Diva*, directed by Jean-Jacques Beineix and starring Wilhelmina Wiggins Fernandez in the role of the opera singer, was a fictionalised treatment of an encounter between Norman and a French fan who followed her throughout Europe to hear her sing.

Jessye Norman's splendid, large soprano voice had extraordinary refinement of nuance and dynamic variety, and was especially vibrant in the lower and middle registers. She continued to appear in operas and on the concert stage throughout the world, delighting audiences with her opulent voice.

Jane Prendergast

SEE ALSO:

OPERA; VOCAL AND CHORAL MUSIC.

FURTHER READING

Greenhalgh, John. "Jessye Norman talks to John Greenhalgh" (*Music and Musicians*, Vol. xxvii, no. 12, 1979, p.14).

SUGGESTED LISTENING

Beethoven: Symphony No. 9;
Bruckner: *Choral Music Selections*;
Fauré: *Penelope*; Mahler: *Das Lied von der Erde*;
Mozart: *Marriage of Figaro*;
R. Strauss: *Four Last Songs*;
Wagner: *Lobengrin*.

OASIS

British rock group Oasis were the most adept exponents of Britpop, which energised the British music scene in the mid-1990s. Like NIRVANA in the U.S., Oasis brought a fresh, vigorous approach to guitar rock, pushing it back into the mainstream after a decade when it had seemed increasingly irrelevant.

Oasis were originally a four-piece band consisting of Liam Gallagher (b. 1972), lead vocals; Paul "Bonehead" Arthurs (b. 1965), guitar; Paul McGuigan (b. 1971), bass; and Tony McCarroll (b. circa 1971), drums. However, McCarroll was fired by the band in 1995 and replaced by Alan White (b. 1972). Oasis were just another Manchester band going nowhere until Liam's older brother, Noel (b. 1967), joined the band in 1993. Noel insisted on full artistic control over the band, and his drive and determination, music business contacts (from his time as a guitar technician with fellow Mancunians the Inspiral Carpets), and awareness of rock music history quickly accelerated the group's progress.

Creation Records signed Oasis in 1993 and the band's first single, "Supersonic," reached No. 31 in the British charts. They quickly followed up this with "Shakermaker"—which borrowed heavily from the New Seekers' hit "I'd Like to Teach the World to Sing"—and their first Top 10 hit, "Live Forever."

SEARCHING FOR A WAY OUT

Oasis's first album, *Definitely Maybe* (1994), was powered by searing guitar lines and Noel's lacerating lyrics. The songs' rock lineage could be traced back to the British glam rockers of the 1970s, the SEX PISTOLS, and the BEATLES, Noel's musical heroes. Lyrically, Oasis often dealt with means of escape from British blue-collar life and unemployment through cocaine, liquor, or, in the song "Rock'n'Roll Star," the dream of being in a band. It was the directness of the message and music in songs such as "Cigarettes & Alcohol" and "Live Forever" that was most essential to Oasis's appeal.

With their excessive, often drug-fuelled behaviour and constant arguments, the Gallagher brothers soon became fixtures in the British tabloid press. A recording of one of the brothers' arguments was released

surreptitiously, entitled "Wibbling Rivalry," and other band members claimed to have lost count of the times that one or other of the Gallaghers had quit the band. Despite this, Oasis continued to prosper.

INTO THE RECORD BOOKS

Their powerful debut created great anticipation for the follow-up album, *(What's the Story) Morning Glory?* (1995). By 1997, the record had sold 12 million copies worldwide (2 million in the U.S.) and it became the fourth best-selling album of all time in Britain. Fast-paced singles such as "Roll with It" retained the directness that had made the group so popular.

Elsewhere, Noel led the band into experimentation, such as on the seven-minute long closing track "Champagne Supernova," but the experiment generally failed. The songwriter never concealed his desire to emulate John Lennon and Paul McCartney. However, it took the Beatles nine albums and six years to progress from the raw harmonisation of "Please Please Me" to the sophisticated whimsy of the *White Album*. Noel tried to bridge the gap with one album in one year.

Oasis toured extensively in the U.S. in an attempt to repeat their British triumph and, in 1996, the band finally made a breakthrough in the American market. Their first two albums charted in the Top 10, as did the single, "Wonderwall."

Oasis' third album, *Be Here Now* (1997), sold 6 million copies in the year following its release, a disappointing figure compared to previous albums. It left the members of Oasis thinking long and hard about their future. However, no matter what happens to the group, *(What's the Story) Morning Glory?* will remain one of the landmark albums of the 1990s.

Graham McColl

SEE ALSO:

BRITPOP; PUNK ROCK; ROCK MUSIC; ROCK'N'ROLL.

FURTHER READING

Krugman, Michael. *Oasis: Supersonic Supernova* (New York: St. Martin's Griffin, 1997);
Wilson, Mike. *Oasis* (London: Hodder and Stoughton, 1997).

SUGGESTED LISTENING

Definitely Maybe;
(What's the Story) Morning Glory?

OPERA

The 19th century saw a tremendous development of the operatic repertoire. There was an appetite for new pieces throughout the period, and this creative surge produced the core works of the modern repertoire. Nearly all the operas in performance in 1900 were less than 100 years old, and in the early part of the 20th century, composers struggled to add contemporary masterpieces to those of the past. In the latter part of the century, the impulse has been to return to the 19th century and earlier to revive works outside the standard repertoire.

The leading opera composers at the end of the 19th century were Giuseppe Verdi and Richard Wagner, and in the early days of the new century two people inherited their mantles: Giacomo PUCCINI became the leading figure of the Italian school, and Richard STRAUSS of the German. Puccini is perhaps the most popular of all operatic composers, and he wrote little music that was not for the stage. His most famous opera *La bohème* dates from 1896, but *Tosca* (1900), *Madama Butterfly* (1904), *La fanciulla del West* (1910) and *Turandot* (1926) are 20th-century masterpieces. Puccini's operas are generally based on popular plays of the time, or in the case of *Turandot*, a play by the 18th-century Italian playwright Carlo Gozzi. The themes are the usual operatic ones of love, sex, and death, and the pieces are dramatic, theatrical, and meticulously planned, containing a combination of the intimate and the spectacular. Puccini employs an enormous range of orchestral colour, and the sumptuous orchestral sound and glorious vocal lines have given him wide popular appeal. Other Italian *verismo* (realist) composers of the late 19th century, Pietro Mascagni, Ruggiero Leoncavallo, and Umberto Giordano, continued to compose well into the new century, but are remembered more for their earlier operas.

Richard Strauss is the natural successor to Wagner, but he also differs from him quite radically. Strauss used Wagnerian-type motifs in his operas, but with *Salome* (1905) and *Elektra* (1906–08), his musical style moves on from Romanticism to a greater use of dissonance. Strauss's operas, like Wagner's, differ

from traditional Italian opera in several ways: although there are big solo scenes, there are no real arias, and the closer equality of voice, orchestra, and drama propels the score. But, in these operas, Strauss is more concerned with psychological drama, although he later retreated from the advanced music of *Salome* and *Elektra* to a sweeter musical style. He also turned back to 18th-century story lines for *Der Rosenkavalier* (1910) and *Capriccio* (1941), to a fantasy fairy tale for *Die Frau ohne Schatten* (1917), to the Vienna of the 1860s for *Arabella* (1932), and to his own home life for the "opera domestica" *Intermezzo* (1923). Strauss's collaboration with librettist Hugo von Hofmannsthal gave exceptional dramatic credibility to many of the operas, and the supremely gratifying roles for women express his "love affair with the female voice."

THE RISE OF PSYCHOLOGICAL REALISM

Psychological intensity is a feature of operas written by composers involved in the dramatic changes that affected music in the period before World War I. Claude DEBUSSY's wonderfully evocative *Pelléas et Mélisande* (1902) overlays a close observation of speech rhythms with continuous streams of shifting orchestral colours. The characters have past histories that are merely hinted at, and this lack of information matches the interplay of strong emotions rarely spoken out loud. A tense undercurrent of emotional confrontation similarly pervades Béla BARTÓK's setting of the legend of *Bluebeard's Castle* (1911), although the music is massive and more brilliant.

Sergey PROKOFIEV wrote a number of operas but only two have remained in the repertoire. *The Love for Three Oranges* (1919) is an eccentric allegory with nonstop, often farcical action throughout. In *The Fiery Angel* (1923) the story is equally allegorical but the tone of the opera is much more emotionally charged and the vocal lines are intensely lyrical. This emotional intensity is even more extreme in the operas of Alban BERG. The music is composed within a quite broad interpretation of serialism, and uses *sprechstimme*—a form of delivery between speaking and singing—to convey the characters' intense feelings. Berg's opera *Wozzeck* (1921) is about a man's struggle to survive physically and emotionally, and the unfinished *Lulu* (begun in 1928, but not performed in its completed form until 1979) has a theme of overpowering eroticism, ending in Lulu's death at the hands of



Hulton Getty

Famous Spanish tenor Plácido Domingo in rehearsal for a 1984 production of Puccini's final work, *Turandot*, which has become a standard of the opera repertoire. The opera, like Verdi's *Aida*, is often performed in large arenas.

Jack the Ripper. Both operas show an awareness of the new art form of the cinema, with the use of numerous short scenes, and *Lulu* actually has a scene incorporating the use of film. Arnold SCHOENBERG's unfinished opera *Moses und Aron* (1932) is also written in 12-tone technique and deals with God's promise to man.

High seriousness is a feature of the major works of this period. Ferruccio Busoni's *Doktor Faust* (1916–24, unfinished) is based on the Faust legend and incorporates elements of the old Germanic puppet plays and of Goethe's play to produce a profound and mysterious masterpiece which ranges widely in style. Hans Pfitzner's *Palestrina* (1917) and Paul HINDEMITH's *Mathis der Maler* (1934) both investigate the artist's place in society, but in totally contrasting styles.

The Czech composer Leos JANÁČEK wrote operas in which short, passionate, and highly melodic musical ideas are combined with intensely powerful expressions of heightened emotion, delivered in a style of "speech-melody" based on the speech patterns and inflections of the Czech language. *Jenufa* (1894–1903) only reached the stage in Prague in 1916 when the composer was 60; in the remaining 12 years of his life he produced five more operas,

including *Katya Kabanova* (1921), *The Makropoulos Case* (1926), and the unfinished *From the House of the Dead* (1927).

The reaction against Romanticism also manifested itself in works of social realism. Ernst Krenek's jazz-influenced *Jonny spielt auf* (1925) was a popular opera at the time, but the most famous and effective pieces in this idiom came from the collaboration of Kurt WEILL with the writer and polemicist Bertolt Brecht. Popular music, jazz, and dissonant classical styles give a striking momentum to hard-hitting drama in *The Threepenny Opera* (1928) and *The Rise and Fall of Mahagonny* (1929).

Initially, the Soviet Union also embraced social realism. Dmitry SHOSTAKOVICH's opera *Lady Macbeth of the Mtsensk District* (1932) had 83 performances in Leningrad and 97 in Moscow before Joseph Stalin saw it in 1936. Dismissed by him as "chaos instead of music," this gripping piece was not staged again until the 1970s. A story of devil possession and religious mania, Sergey Prokofiev's *The Fiery Angel* (1919–27) suffered a similar fate, not being performed again until 1954. His lyrical opera *War and Peace* (1941–43) also took 15 years to reach the stage.

OUTCASTS AND RAKES

One of the most operatically prolific and often-performed composers of the late 20th century is Benjamin BRITTEN. He chose to set clear narratives, often depicting the outsider or dislocated personality within a closed society. *Peter Grimes* (1945) is the most notable example of this, although *Owen Wingrave* (1970) draws on a similar theme. Loss of innocence is the main preoccupation of *Billy Budd* (1951), *The Turn of the Screw* (1954), and *Death in Venice* (1973). Britten displayed one of the sharpest theatrical and dramatic talents since Puccini, and his broadly tonal musical style made these pieces very approachable.

Mozart, Verdi, and Tchaikovsky are obvious influences on Igor STRAVINSKY's *The Rake's Progress* (1951), but they add a wonderful variety to the composer's neoclassicism and also enhance the story, which was written by W. H. Auden and Chester Kallman, and is based on Hogarth's series of paintings of the same name (1735).

Michael TIPPETT was one of the few 20th-century composers who have written their own words. The operas *A Midsummer Marriage* (1952), *King Priam* (1961), and *The Knot Garden* (1969) have original

and individual music that matches the richly imaginative and dreamlike qualities of the narrative. Hans Werner HENZE is one of a number of composers who took up the expressionistic idiom of Berg. *Boulevard Solitude* (1951), a modern version of the story of *Manon Lescaut*, his masterpiece *The Bassarids* (1965), and *Venus and Adonis* (1997) are among many operas he has written that have strong drama matched by luxurious orchestral writing.

The politicisation of the arts in the 1960s gave rise to new theatrical forms and the acceptance of more recent developments in music. Luigi NONO's opera *Intolleranza 1960* (1961) is a critique of capitalist society that incorporates electronic taped music. Henze's conversion to revolutionary socialism found an effectively aggressive expression in *We Come to the River* (1976). Bernd Alois Zimmermann's *Die Soldaten* (1964) is perhaps the most profound and challenging opera of its time, combining multiple and harrowing dramatic strands with sophisticated use of considerable orchestral forces.

If some of the more advanced composers of the latter part of the 20th century returned to opera to express themselves, it is perhaps because this hybrid



A star-studded cast for Donizetti's *La Fille du Régiment* in 1966 with a young Luciano Pavarotti, Joan Sutherland, and Spiro Malas. Pavarotti had to produce a virtuoso nine high Cs one after the other in the finale.

form can encapsulate so much. The mythical qualities of Harrison Birtwistle's *The Mask of Orpheus* (1986) and the religious ones of Olivier MESSIAEN's *St. Francis of Assisi* (1983) find a stimulating home alongside the spectacle, ritual, and synthesis of music and religion within Karlheinz STOCKHAUSEN's seven-opera cycle, *Licht* (begun in 1977). They all aim to achieve an almost medieval sense of grandeur. Other composers have created operas that question the very nature of operatic form: Maurizio Kagel's *Staatstheater* (1971) and Luciano Berio's *Un re in ascolto* (1984), for example, explore both the meaning and the structures of the theatrical, while György LIGETI's *Le grand macabre* (1978), with its overture for motor horns, almost tears open the theatre in its declaration of the end of the world.

OPERA IN AMERICA

The European repertoire was the mainstay of the opera houses in the United States in the earlier part of the 20th century. Later, a national style found some expression in Paul Hastings Allen's *The Last of the Mohicans* (1916), but Virgil THOMSON's *Four Saints in Three Acts* (1934), with a text by Gertrude Stein, and Marc Blitzstein's *The Cradle Will Rock* (1937) are rather more original attempts to create a contemporary opera. The most famous, successful, and socially aware work of the time, written and orchestrated with great brilliance, was George GERSHWIN's *Porgy and Bess* (1935). *Porgy and Bess*, however, points in the same direction as Kurt Weill's American compositions—*Lady in the Dark* (1941), *Street Scene* (1947), and *Lost in the Stars* (1949)—straight to Broadway. This line, including Leonard BERNSTEIN's *West Side Story* (1957) and Stephen SONDHEIM's *Sweeney Todd* (1979), overshadows the more overtly operatic pieces from Gian Carlo MENOTTI, if not the richly orchestrated nostalgia of *Vanessa* by Samuel BARBER (1958).

But another musical development, essentially originating in the U.S., has had worldwide attention. Minimalism, which achieves a meditative, static quality with the use of hypnotic repetition of simple elements, has given rise to a number of highly successful works for the stage. Philip GLASS's *Satyagraha* (1980), with a Sanskrit text, and *Akhnaten* (1984), with words in ancient Egyptian, have created a popular following with their mesmeric power, and John Adams's *Nixon in China* (1987) and *The Death of Klinghoffer* (1991) bring contemporary subjects to the operatic stage.

LATER DEVELOPMENTS

The second half of the 20th century also saw a resurgence of interest in operas from the more distant past. The operas of the 17th-century Monteverdi and Cavalli have been revived, and those of the 18th-century Handel are at last finding a permanent place on stage. The lesser works of the early 19th-century composers Rossini and Donizetti have received close attention, and the first operas of Verdi have rightly been recognised as vigorous and original masterpieces.

With the new adventurousness of operatic production comes the hope of incorporating more contemporary works into the repertoire. Over the past century, the importance of the stage director and the designer has increased dramatically. Great visual artists such as Picasso, Bakst, Dali, Chagall, and Hockney have become involved in theatrical design, and the purely stage aspect of opera has become more important. At the end of the 20th century, directors such as Peter Sellars and David Alden reaffirmed opera's links with contemporary theatre. For opera to remain the overwhelming experience that synthesises music, voice, drama, and spectacle, it must achieve an image that attracts ordinary people—rather than being a vehicle for a stable of international stars who travel the world delivering the culture of past times.

Stuart Harling

SEE ALSO:

EXPRESSIONISM IN MUSIC; IMPRESSIONISM IN MUSIC; MINIMALISM; OPERETTA.

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SUGGESTED LISTENING

Bartok: *Bluebeard's Castle*; Berg: *Wozzeck*;

Britten: *Billy Budd*; Janáček: *The Cunning Little Vixen*;

Prokofiev: *The Love for Three Oranges*;

Puccini: *Turandot*;

Schoenberg: *Moses und Aron*;

Richard Strauss: *Der Rosenkavalier*;

Weill: *The Rise and Fall of the City of Mahagonny*.

OPERETTA

An operetta is a light theatrical work set to music. It occupies the artistic middle ground between opera and musicals, but differs from most opera in that spoken dialogue, rather than sung recitative, links the songs. Because of the importance placed on dialogue, operetta is generally performed in the language of the audience.

Traditionally the subject matter of operetta tends to steer clear of realism, usually opting for romantic escapism, and a happy ending instead. Many early operettas had elements of farce or satire. Other elements include extensive dance sequences and, like 20th-century musicals, the use of melodies that are “catchy” and easy to sing.

EARLY HISTORY

In England, the light opera tradition began in 1728 with John Gay’s *The Beggar’s Opera*, which was a reaction to the noble works of Handel. Gay used popular ballad tunes sung by street singers. Two hundred years later, *The Beggar’s Opera* became the basis for *The Threepenny Opera*, written in 1928 by Kurt Weill and Bertolt Brecht.

The Beggar’s Opera began a tradition in England that continued into the late Victorian era with William S. Gilbert and Sir Arthur Sullivan, whose work for the impresario D’Oyly Carte became a national mania and is still performed to this day. Gilbert and Sullivan operetta is characterised by witty lyrics and topical satire, and the love interest is typically tongue-in-cheek. Some of their most popular works are *The Pirates of Penzance*, *The Mikado* (1885), and *The Yeomen of the Guard* (1888).

In the early 20th century, English operetta retreated from the sparkling wit of Gilbert and took on a more nationalistic tone. For example, Edward German’s light operas, *Merry England* (1902) and *Tom Jones* (1907) are both good-humoured, amusing, tuneful, and mildly patriotic, but they lack the sharpness and inspiration of the earlier Gilbert and Sullivan operettas.

In Europe, in the late 18th and early 19th centuries, Mozart and Rossini had written comic operas with spoken dialogue. Later in the 19th century Jacques

Offenbach took over where Mozart and Rossini had left off, and became the most successful 19th-century operetta composer. Offenbach’s works were often irreverent and full of risqué double-entendres.

VIENNA—THE HEART OF ROMANCE

In Austria, Franz von Suppé and Johann Strauss II (who was known as the “waltz king”) were that country’s most famous composers of operettas (among other styles of music). The composers’ work became popular worldwide, and performing Strauss’s *Die Fledermaus* remains a tradition on New Year’s Eve at the Metropolitan Opera in New York.

The last of the great Viennese operetta composers was Franz Lehár. In 1905, the librettists Victor Léon and Leo Stein were searching for a composer and offered Lehár a chance to audition for the job by writing a single song. Lehár called Léon the next day with his song, and the operetta *The Merry Widow* was underway. Although the plot of *The Merry Widow* is vintage operetta—the playboy Count Danilo must marry his first sweetheart, the widow Sonia, or else her great riches will be lost to their mythical country of Marsovia—the mood is more romantic than comic, the music more sentimental than playful.

The popularity of *The Merry Widow* grew slowly. The production moved to bigger theatres, and touring companies spun off through Europe and America. It is now hard to imagine a time when a revival of *The Merry Widow* is not playing somewhere in the world. Lehár wrote several more operettas before World War I, and then, between the wars, his work became the vehicle for the warm tenor voice of the Austrian singer, Richard Tauber.

Probably the greatest success of the composer-singer duo was with *Das Land des Lächelns* in 1929, with its most famous aria “Dein ist mein ganzes Herz” (My Whole Heart Is Thine), which Tauber recorded many times. *Das Land des Lächelns* had its premiere in Berlin, but also had great success at the Drury Lane Theatre in London, in 1931. Lehár wrote a total of 30 operettas before his death in 1948.

Other Austrian operetta composers were Leo Fall (best known for *The Chocolate Soldier*, 1908), Oscar Straus (*A Waltz Dream*, 1904) and Emmerich Kalman (b. Victor Hirschfeld, who wrote *Gay Hussars*, 1909). The appetite for operetta was so great in Vienna that 23 works by Kalman were staged. Robert Stolz was responsible for 90 operettas, six of them in 1921 alone.

THE AMERICAN TRADITION

American operetta was derived from the European rather than the English tradition: many European composers emigrated to America, taking the romantic sentimentality of Paris and Vienna with them, and early American composers tended to go to the European conservatories for training.

Aside from the importation of European works and homegrown minstrel shows and reviews, America began its own operetta tradition with Reginald De Koven, who had studied in Europe. De Koven's most successful operetta, *Robin Hood*, written in 1891, contained the song "Oh, Promise Me," which became a popular tune sung at weddings.

John Philip SOUSA, whose *El Capitan* was produced in 1899, was the first American-born and trained operetta composer. He is best known for his marches and, not surprisingly, *El Capitan* has a distinctly military flavour.

Victor HERBERT, who was born in Ireland and educated in Stuttgart, came to America in 1894. In the first decade of the 20th century, he wrote *Babes in Toyland*, *Mlle. Modiste*, *The Red Mill*, and *Naughty Marietta*. This last was filmed in 1935 with Jeanette MacDonald in the role that Emma Trentini had created at the Manhattan Opera House. Emma Trentini's quarrel with Herbert over an encore led to the hiring of the Czech-born Rudolf FRIML as composer for *The Firefly* (1912). Friml went on to compose 20 operettas, the most famous of which were *Rose-Marie* (1923) and *The Vagabond King* (1925). The libretti of Friml's operettas were more romantic than farcical, a continuation and intensification of the trend that Lehár had initiated in Austria.

ROMBERG AND HOLLYWOOD

The last American operetta composer in the European tradition was Sigmund Romberg, an immigrant from Hungary. He too stayed with the frothy Viennese style with *Blossom Time* (1921), based on the life of Franz Schubert; *The Student Prince* (1924), popular despite its sad ending; and most famously the romantic *The Desert Song*, written in 1926 with Oscar HAMMERSTEIN II and Otto Harbach. Hollywood loved operettas and there were three film versions of *The Desert Song*, and *The Student Prince* was filmed in 1954. Romberg moved to Hollywood in the 1930s to compose film scores—a sign of the writing on the wall for the operetta genre.

After Romberg, the operetta form began to change. There was no longer an audience for a form which was so divorced from the reality of its listeners. The style had retained much of the feel of grand opera, but it was of 18th-century opéra bouffe, rather than the harsher adventurousness of 20th-century composers.

LATE DEVELOPMENTS

America was ready for rhythms derived from American speech rather than marching or waltzing feet, and for harmonies that hinted at the blues. The result was songs like "Ol' Man River" and "Can't Help Lovin' Dat Man" from *Show Boat* (1927), by Jerome KERN. Kern had begun his career by writing songs to be inserted in operettas by other composers, and *Show Boat* was his first independent success. It is considered the link between operetta and musical comedy. These later operettas began to deal with important social issues such as racism (*Show Boat* and *South Pacific*, 1949).

Some musical comedies did capture the feeling of operetta. Lerner and LOEWE's *My Fair Lady* (1951), with its cheerful story and classic waltz number "I Could Have Danced All Night," is a good candidate for the genre. Even Leonard BERNSTEIN referred to his *Candide* (1956) as operetta. Yet each differs from the classic operetta in several ways. Perhaps it is best to say that some elements of operetta still survive in today's musical theatre, though composers have gone far beyond the boundaries of the earlier form.

Jane Prendergast

SEE ALSO:

FILM MUSICALS; MUSICALS; OPERA.

FURTHER READING

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SUGGESTED LISTENING

Gilbert and Sullivan: *The Pirates of Penzance*;
Lehár: *The Merry Widow*;
Offenbach: *La belle Hélène*;
Johann Strauss: *Die Fledermaus*.

ORCHESTRAL MUSIC

A complete re-assessment of orchestral forces regarding form, rhythm, and tonality took place in the years before World War I. This fresh approach to instrumental writing was coupled with a greater willingness to experiment, and the possibilities that emerged informed the extraordinary diversity of orchestral music for the whole century.

DEVELOPING THE ROMANTIC LEGACY

The natural legacy of 19th-century Romantic music took the form of orchestral gigantism. Massive orchestras stretched music to its limits in the symphonies of the Austrian composer Gustav MAHLER, his countryman Arnold SCHOENBERG's *Gurrelieder* (1910–13), the composer Richard STRAUSS' *Alpensinfonie*, and Ferruccio Busoni's Piano Concerto (1904). In *Prometheus* (1909–10), Alexander Scriabin filled the concert hall with coloured light linked to specific notation to achieve the ultimate transcendental experience. All these compositions contain pointers to the future, but it is a more specific group of works that provide the principal tendencies for 20th-century orchestral music.

Claude DEBUSSY moved forward to explore a new freedom of form and orchestral colour in *Prélude à l'après-midi d'un faune* (1894), and these qualities were further developed in *La mer* (1904) and the ballet *Jeux* (1912).

The early works of Igor STRAVINSKY still owed a debt to his teacher Nicolai Rimsky-Korsakov, but with *Rite of Spring* (1913) a completely new set of dramatic and rhythmic possibilities emerged.

A third strand of development can be identified in the redefinition of musical harmony that Schoenberg effected in the Chamber Symphony (1906) and the operas *Erwartung* (1909) and *Pierrot Lunaire* (1912). This dissonant and expressionist music is known as atonal. It was simultaneously taken up by two of Schoenberg's pupils—Alban BERG, in the *Altenberg Lieder* (1912), and Anton WEBERN, in his *Six Orchestral Pieces* (1909–10). Paris and Vienna were

the centres of this new music, but the bonds of tradition were also being broken independently in the United States by Charles IVES. Ives was unaware of the music of Stravinsky or Schoenberg, but he was experimenting at the same time with atonality, free rhythms, polytonality, quartertones, and separate groups of musicians performing simultaneously. *The Unanswered Question* (1908), *Three Places in New England* (1903–14), and the *Holidays Symphony* (1912–13) place him at the forefront of the avant-garde, but his compositions remained largely unperformed until the 1930s.

NATIONAL SCHOOLS

In other parts of Europe, the rise of nationalism meant that the leading composers turned to the past, in the form of folk music, to underpin current developments. Béla BARTÓK combined the traditional and the contemporary in *Bluebeard's Castle* (1911) and the *Miraculous Mandarin* (1919), but new rhythmic and harmonic possibilities were completely assimilated in his first two piano concertos (1926 and 1931), and *Music for Strings, Percussion, and Celeste* (1936). The composer Leos JANÁČEK evolved a strikingly original style, synthesising folk music with localised rhythms and patterns of speech. Stravinsky too had a specifically "Russian" period, drawing on folk verse and dance rhythms in the *Feu d'artifice* (1908) and the ballets *Petrushka* (1910) and *Les noces* (1914–23).

NEOCLASSICISM AND SERIALISM

Having undermined the old order, most composers still hankered after some sort of musical structure. Anti-Romanticism was not enough in itself, and after World War I, two conflicting approaches established themselves. Neoclassicism was a style that harked back to the coolness and objectivity of the 18th century. It was adopted by Igor Stravinsky soon after his Pergolesi-based ballet *Pulcinella* (1920) was commissioned by Sergey Diaghilev for his Ballets Russes. The ballet set the style for some of Stravinsky's greatest works, such as the opera-oratorio *Oedipus* (1927), the ballet *Apollo Musagetes* (1928), and the Violin Concerto (1931). French composers Francis POULENC and Darius MILHAUD applied the style with a rather more ironic voice, while Paul HINDEMITH adopted elements of Baroque style in *Kammermusik* 2–7 (1924–27), with their emphasis on solo instruments tracing the contrapuntal



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The Boston Symphony Orchestra, founded in 1881, has established Boston as a world-famous musical centre.

texture. In *Mathis der Maler* (1934), which Hindemith set as both an opera and a symphony, he uses styles from even earlier when he incorporates passages of plainchant. But the work remains thoroughly 20th century in its harmonic resources. The American pupils of the influential teacher Nadia BOULANGER—Aaron COPLAND, Roy HARRIS, and Elliott CARTER—carried the flame of neoclassicism back to the United States.

SERIALISM

Schoenberg's more natural conservatism craved a form as clear as the old Austro-Germanic musical construction. For six years, he produced no music, but in 1923 he arrived at the system of composition based on the use of the 12-tone-row, called serialism. Schoenberg applied and refined serialism in later works such as the *Variations for Orchestra* (1928), and the Violin Concerto (1936). The other members of the group, which came to be known as the Second Viennese School, also adopted serialism. Berg pursued a freer and more romantic form in the opera *Wozzeck* (1917–21) and in the Violin Concerto (1935).

Webern was its strictest and most classical exponent; economy and pared-down musical thought are the dominant features of works such as his *Symphony* (1928), and *Variations* (1940). A later generation was to return to this aspect of serialism.

CHOOSING A DIFFERENT ROUTE

In the 1930s, much of the world's music was distorted by the policies of the Nazi and Communist regimes. By 1938, Stravinsky, Schoenberg, Bartók, and Hindemith had fled to the United States for political asylum. Music produced in accordance with Nazi theories is of little importance, but experiences in the Soviet Union are more interesting.

Both Sergey PROKOFIEV and Dmitry SHOSTAKOVICH were active members of the Soviet avant-garde, and compositions in this progressive manner are represented by the former's opera *The Love for Three Oranges* (1919) and the Symphony No. 2 (1924), and by the latter's Symphony No. 1 (1924) and his operas, *The Nose* (1927) and *Lady Macbeth of the Mtsensk District* (1930–32).

In 1932, the Union of Soviet Composers was formed as a watchdog committee and, soon after, pressure was brought to bear on Prokofiev and Shostakovich to compose in a populist style more appropriate to socialist principles, although in their major works they retain the integrity and individuality of their respective voices. Prokofiev's symphonies No. 5 and No. 7 (1944 and 1952–53) and the ballet *Romeo and Juliet* (1935), and Shostakovich's symphonies No. 5, No. 8, and No. 10 (1937, 1943, and 1953 respectively) and various concertos, maintain a regular place in the repertoire.

Composers who worked with a more conservative form of musical expression were still creating music of outstanding quality. The symphonies of Edward ELGAR and Carl NIELSEN, Strauss's *Metamorphosen* (1945), and the work of Sergey RACHMANINOV, luxuriate in the possibilities of tonal music. The composer Maurice RAVEL, meanwhile, though close to the main protagonists of neoclassicism, achieves a striking fusion of clarity and sumptuous orchestral colour in his ballet *Daphnis et Chloé* (1912), and in his piano concertos (1931). Apart from the hybrid Symphony No. 2 (1911), the composer Jean SIBELIUS's symphonic writing is rooted in tonality. He gradually builds highly controlled melodic fragments into structures of clean-lined orchestral textures. His seven symphonies are among the great orchestral landmarks of the century.

WILDER SOUNDS

There were those who did not want to continue with the traditional orchestra at all. The Italian polemicist Marinetti's Futurist manifesto of 1909 proclaimed the need to weld modern art to modern man with the sounds of the industrial society. George Antheil's *Ballet Mécanique* (1926) wields eight pianos, eight xylophones, pianola, two electric doorbells, and an airplane propeller. Arthur Honegger's *Pacific 231* (1923) simulates the sound of a locomotive, although with a normal orchestra.

The principal exponent of this modernist field was Edgard VARÈSE. His belief in the triumph of science is reflected in all his pieces after he moved to New York in 1915. Varèse's *Amériques* (1926) and *Hyperprism* (1923) give priority to woodwind, percussion, and brass, and *Ionization* (1931) is the first Western composition for percussion alone (and sirens). He paved the way for new technology and electronics, but for many composers providing modern music for modern man also meant the incorporation of popular music.

Jazz and ragtime were often used by Stravinsky, Poulenc, Milhaud, and Ravel, but found a more pertinent place in Copland's Piano Concerto (1926), George GERSHWIN's *Rhapsody in Blue* (1924), and his Piano Concerto (1925), and later in some of the music of Leonard BERNSTEIN. The specifically American interpretation of neoclassicism that Copland evolved in *Appalachian Spring* (1944), and Harris used in his Symphony No. 3 (1937) were concurrent with the establishment of an American avant-garde in music. Charles Ives's music was becoming known, and new

developments were welcomed by Henry COWELL in both his compositions and his musical publications. The American avant-garde's best-known composer was perhaps John CAGE (labelled by Schoenberg as "inventor rather than composer"), whose Concert for Piano and Orchestra (1957) explored the possibilities of chance music, with the players themselves choosing what they play from the score. The music of the East is echoed by both Cowell and Cage, but the latter took this a stage further by applying his studies in Zen philosophy to composition, sometimes offering works fully composed, and sometimes giving performers the chance to select from multiple musical options.

Eastern music had influenced Debussy, Ravel, Stravinsky, and many others, but the most complete integration of Eastern sounds, form and rhythm are represented by the music of composer Olivier MESSIAEN. He used ancient Hindu rhythmic patterns, simulated the sounds of the gamelan in his percussion section, and combined these with elaborate notations of birdsong. Messiaen's richly textured compositions such as the *Turangalîla Symphony* (1947), the minutely organised rhythms of *Chronochromie* (1960) and *La transfiguration de Notre Seigneur* (1965–69), are a potent synthesis of Catholic devotion and adventurous modernism.

SINCE WORLD WAR II

Messiaen's pupils, Pierre BOULEZ and Karlheinz STOCKHAUSEN, have extended these new sound-worlds even further. Both composers have taken up Webern's closely argued use of serialism and applied it to every aspect of musical composition. Boulez's ensemble for *Le marteau sans maître* (1954) includes flute, xylorimba, vibraphone, guitar, viola, and percussion, while the voice assumes an almost instrumental status. Stockhausen has moved on from the serial transformation of sound to exploit the possibilities of electronic and aleatory music.

Studios in Paris and Cologne conducted the principal experiments with electronic music, but it was in the United States that Milton Babbitt forged its most sophisticated and coherent application. He was an exponent of serialism, and introduced serialism into works such as the *Three Compositions* (1947), and the *Composition for Twelve Instruments* (1948). Stockhausen has passed from the massive forces of *Gruppen* (1955–57) and *Carré* (1959), through purely electronic works, and a combination of the electronic

and the natural, to pieces that achieve a synthesis of all his experiments, and add both a meditative layer and choice. Boulez and Stockhausen endeavoured to contain this music of limitless possibilities within an intellectually and physically coherent form.

But the outstanding feature of the last 35 years of the 20th century was the failure to enforce a musical orthodoxy. The tendency was towards diversity, as each composer provided his own order within his own personal solution.

NEW SOUNDS AND DEVELOPMENTS

The ever-widening range of orchestral sonorities are taken up in the work of Krzysztof PENDERECKI and Witold LUTOSLAWSKI, and to an even greater extent in the complex micropolyphony of György LIGETI's *Atmosphères* (1960) and *Requiem* (1963–65). Lutoslawski ignored experimental music in the 1960s, yet during the 1980s his work was more modernist than many so-called avant-garde composers. He invented a system of composition that covered every aspect of music. As well as his four important symphonies, he also wrote *Chain 1*, *Chain 2*, and *Chain 3*. They had a special kind of form, with overlapping sections forging a musical chain.

There were several innovative English composers too. Sir Peter Maxwell Davies has written six large-scale symphonic works; the last symphony was written in just six weeks. Brian Ferneyhough, who lives in San Diego, was a hard-line modernist who wrote music that is nearly impossible to play, yet many of the world's virtuosos have taken up the challenge. His orchestral pieces include *La Terre et un Homme*, and *Transit*. Sir Harrison Birtwistle worked musical blocks into long, gradual processes of change for his orchestral piece, *The Triumph of Time* (1972). Finally, George Benjamin, who was a student of Messiaen, has reached a wide audience with his *Ringed by the Flat Horizon* (1980).

Composers such as Luciano Berio and Luigi Nono were involved in the politicisation of art in the 1960s and 1970s, and they applied that commitment to concert pieces. They also returned to the conservative form of opera.

As a reaction to the increasing complexity of serial music, a style of composition known as minimalism was created. Minimalism is a response to, and the offspring of, the postwar avant-garde, and it brings serious music nearer to popular and rock music.

Influenced by the subtle melodies and rhythms of Eastern music, it uses a limited vocabulary. The simple melodies, patterns, and repetitions used by Steve REICH in *Drumming* (1971) and *Different Trains* (1988) have appealed to a wide audience.

A further trend in the 20th century has been the re-assessment of the distant past, with the discovery of a vast quantity of early music, and the use of authentic instruments on which it is played.

In the latter half of the century, the wide diversity of styles used by composers led to the rejection of post-World War II avant-garde orthodoxy. The composers Benjamin BRITTEN, Sir Michael TIPPETT, and Hans Werner HENZE are good examples of this. They have drawn on the harmonic revolution without belonging to any particular school. Britten's *War Requiem* (1961), Tippett's *Triple Concerto* (1978–79), Henze's *The Raft of the Medusa* (1968), and the romantic compositions of Samuel BARBER and Sir William WALTON, or the intellectual rigor of Elliott Carter are as valid as Boulez's *Répons* (1981) or Stockhausen's *Stimmung* (1968).

At the end of the 20th century, there were almost as many styles and voices of composition of music as there were composers.

Stuart Harling

SEE ALSO:

ALEATORY MUSIC; LATE ROMANTICISM; MINIMALISM; OPERA; OPERETTA; SERIALISM; VOCAL AND CHORAL MUSIC.

FURTHER READING

Daniels, David. *Orchestral Music: A Handbook* (Metuchen, NJ: Scarecrow Press, 1996);
Morgan, Robert P. *Twentieth-Century Music* (New York: W. W. Norton, 1991).

SUGGESTED LISTENING

Bartók: Four Pieces; Copland: *Appalachian Spring*;
Debussy: *La mer*; *Nocturnes*;
Ives: Symphony No. 4; *Unanswered Question*;
Lutoslawski: Symphony No. 3;
Mahler: *Das Lied von der Erde*; Symphony No. 9;
Olivier Messiaen: *Turangalila Symphony*;
Schoenberg: Variations;
Shostakovich: Symphony No. 6;
Richard Strauss: *Eine Alpensinfonie*; Oboe Concerto;
Stravinsky: *The Rite of Spring*.

CARL ORFF

Carl Orff is equally famous as a composer and as an educator. His masterwork, *Carmina Burana*, is part of the standard choral repertory, and has become familiar to millions through its frequent use as background music for films and television commercials. As an educator, Orff devised the *Schulwerk*, a comprehensive system of musical education that remains in use throughout the world.

Orff was born on July 10, 1895, in Munich, Bavaria, where his father, an army officer, was stationed. He began piano studies with his mother at the age of five and continued at the Akademie der Tonkunst. Upon graduation, he became director of the Munich Chamber Orchestra, a group that had a particular interest in the study and performance of music written before the time of Bach. He served in the German military in 1917–18, and moved back to Munich in 1919.

GÜNTHERSCHULE

In 1923, he met Dorothee Günther, who shared his dream of creating a school that would impart musical instruction to children in a natural way, rather than through traditional academic training. Together, they founded the Güntherschule in Munich in 1924. He felt that rhythmic training should underlie all musical instruction. (Orff's own feeling for the importance of rhythm in music is strikingly demonstrated by the syncopations and ostinato beat of sections of the *Carmina Burana*.) The realisation of rhythm through speech patterns and body movement, including dance, was the central element of the teaching and a group of dancers from the school toured Germany in the 1930s.

Students at the Güntherschule first improvised on percussion instruments, which freed them from worry about creating dissonance. For use at the school, Karl Maendler created glockenspiel-like instruments. Schulwerk beginners used the pentatonic scale, which does not have the leading tone of the major and harmonic minor scales in which most classical music is written. Thus, no note determines the next, and the improviser remains free to choose his path at any point. The emphasis on freedom and

the publication of works by Jewish writers brought the school under the scrutiny of the Nazi government, and it was closed in 1944. In 1945, bombing destroyed the school, its instruments, and its library.

Since his earliest music training, Orff had composed music. For the Munich Kammerspiele, he adapted Monteverdi's *Orfeo*, and he composed *Schulwerk* to demonstrate the instruments used at the school. Other work showed the influence of BARTÓK and STRAVINSKY. However, after the premiere of *Carmina Burana* in 1937, Orff ordered the publisher to "pulp" all his previous compositions. *Carmina Burana* is a stunning illustration of the *Schulwerk* principles. It uses texts from a collection of medieval Latin lyrics and is part of a trilogy also containing *Catulli Carmina* and *The Triumph of Aphrodite*. He also composed two operas based on the fairy tales of the Grimm Brothers, *Der Mond* and *Die Kluge*.

In 1948, Orff was given the opportunity to do a series of radio programs that demonstrated the Orff *Schulwerk*. His partner in this was Gunild Keetman, who had been the choreographer of the Güntherschule dance group, and together they documented the Orff *Schulwerk* in the five-volumes of *Musik für Kinder*. This work was translated into English and published in England as *Music for Children* in 1956, and an American edition appeared in 1977.

Orff's pedagogical methods remain popular, particularly in Austria and the United States. The Orff-Institute opened at the Mozarteum, the prestigious conservatory in Salzburg, in 1963, and the American Orff-Schulwerk Association was founded in 1968. Both institutions are active in the promotion of Orff's work, as is the Carl Orff Foundation, established when Orff died in 1982.

Jane Prendergast

SEE ALSO:

VOCAL AND CHORAL MUSIC.

FURTHER READING

Keetman, Gunild, and Carl Orff. *Music for Children* (London: Schott, 1963);

Warner, Brigitte. *Orff Schulwerk: Applications for the Classroom* (Englewood Cliffs, NJ: Prentice-Hall, 1991).

SUGGESTED LISTENING

Astutuli; *Carmina Burana*;
Die Kluge.

PATTI PAGE

When Patti Page sang about how someone stole her sweetheart “the night they were playing the beautiful ‘Tennessee Waltz,’” she captured the hearts of so many record buyers that the song remained No. 1 for 13 weeks. The demurely attractive blonde’s 1950 release was only one of 14 singles that would appeal to pop and country fans alike, and would sell more than a million copies each before the decade had passed—a phenomenal achievement which earned her the nickname “The Singing Rage.”

Page was born Clara Ann Fowler on November 8, 1927, in Claremont, Oklahoma, and grew up in nearby Tulsa. She sang from an early age, eventually performing with two of her seven sisters, Rema and Ruby, as the Fowler Sisters. At age 19 she passed up an art scholarship to sing with Al Klauser and His Oklahomans on the Tulsa radio station KTUL. The station soon offered her a show of her own, but the show’s sponsor, the Page Milk Company, insisted on keeping the programme’s name: “Meet Patti Page.” It was thus that Clara Ann Fowler became Patti Page.

In 1947 Page left the radio show to join the Jimmy Joy Band after its road manager, Jack Rael, assured his discovery that a six-week Chicago stint would bring her much more than just farmland fame. Rael became Page’s manager—a post he would hold for over 40 years—and in 1948 persuaded Mercury Records to sign the singer. That same year Page sang with Benny Goodman’s orchestra, appeared on the popular Chicago radio program *Breakfast Club*, and had her first Top 15 hit with the tune “Confess.” This was one of the first recordings to feature double-tracked lead vocals, a technique used on many of Page’s subsequent singles.

MILLION-SELLING HITS

In 1950, in the U.S., the singer scored her first No. 1 hit, “All My Love.” This was followed by “Tennessee Waltz,” a version of the Pee Wee King–Redd Stewart song first released by country singer Cowboy Copas in 1948. Page’s rendering totally eclipsed this earlier cut, and went on to become one of the best-selling records

of all time. It was also possibly the first “crossover” hit from country to pop. Les Paul and Mary Ford, also pioneers of multiple-track recording, immediately followed Page’s rendition with one of their own, and she returned the compliment by singing a version of their next single, “Mockin’ Bird Hill,” in 1951.

Over the following seven years Page reliably turned out hits in the U.S., notably the weeper “I Went to Your Wedding” (1952), “Let Me Go, Lover” (No. 1 in 1954), and the idyllic ballads “Allegheny Moon” (1956) and “Old Cape Cod” (1957). The novelty song “(How Much Is That) Doggie in the Window” (1953) reached No. 1 in the U.S. and No. 9 in the U.K. She made extensive TV appearances throughout the 1950s, hosting *The Patti Page Show* (1955–58) and *The Big Record* (1957–58), and also played in movies including *Elmer Gantry* (1960) and *Dondi* (1961). After 1958 there was only one more Top 10 release (“Hush, Hush, Sweet Charlotte,” No. 8 in 1965), but Page continued to record and perform into the 1990s—still managed by Rael.

A LITTLE BIT OF COUNTRY

Few things evoke more nostalgia for the early and mid-1950s than Patti Page’s warmly inviting hits. What usually distinguished her recordings from those of the period’s other top women singers—Jo Stafford, Rosemary Clooney, and Kay Starr—were her country elements. After the 1960s Page increasingly focused on country music, which had always been her first love. Indeed, the high point of her career may well have come in 1983 when she was chosen to co-host, along with country legend Roy Acuff, the debut of cable TV’s The Nashville Network (TNN).

Terry Atkinson

SEE ALSO:

COUNTRY; POPULAR MUSIC; RADIO; RECORD PRODUCTION.

FURTHER READING

Bufwack, M. A., and R. K. Oermann.
*Finding Her Voice: The Illustrated History
of Women in Country Music*
(New York: Henry Holt, 1995).

SUGGESTED LISTENING

16 Most Requested Songs;
The Patti Page Collection, Vols. 1 and 2;
Patti Page, A Golden Celebration.

CHARLIE PARKER

Saxophone player Charlie “Bird” Parker looms over jazz larger than any other musician, except for perhaps Louis ARMSTRONG. Parker’s compelling, distinctive tone—his searing, “hot” sound—his bristling sense of rhythm and his sophisticated harmonic sense are still considered the standard for jazz improvisers today.

Born on August 29, 1920, Parker was raised in Kansas City, Missouri, and left school at 15 to become a professional musician. After observing jazz innovators Lester YOUNG and Count BASIE, Parker began jamming with Kansas City bands, before relocating to New York City in 1939. He was already showing signs of heroin addiction. In 1941, Parker, playing the alto saxophone, took part in his first recording sessions, with Jay McShann, through whom he met Dizzy GILLESPIE. While these early recordings showed Young’s influence, his work with Gillespie developed harmonic and rhythmic ideas that broke new ground in jazz, helping to shape the bebop revolution of the mid-1940s.

A turning point in Parker’s career came in 1945. He led his first ensembles in the jazz clubs on Manhattan’s then legendary 52nd Street, and continued to work extensively with Gillespie. With titles such as “Groovin’ High,” “Dizzy Atmosphere,” “Shaw Nuff,” and “Hot House,” their quintet irrevocably changed the course of jazz, in every sense—tonal, rhythmic, melodic, and harmonic. As a soloist, Parker freed improvisers by refusing to accept the progressions considered “proper” for jazz. His sense of rhythm and phrasing revolutionised the traditional method that improvisers had used, and by centring his melodies on the higher intervals of a chord, his improvisations created a new sound. But his novel approach evoked hostility from critics, with the result that Parker sank deeper into drug and alcohol abuse. In Los Angeles, in June 1946, he suffered a complete breakdown and was committed to a mental hospital. He was released in January 1947, and his work during the next three years was among his best. During this period, he recorded most of his classics, with ensembles that included key figures such as Miles DAVIS, John Lewis, Bud POWELL, Gillespie, and Max ROACH.



UPI/Corbis-Bettmann

The legendary Charlie Parker who led the way for modern jazz, with innovations in harmony, rhythm, and tone.

From 1950 to 1955, however, Parker was limited to working for only short stretches at a time due to a succession of illnesses and cures related to his drug addiction. In 1953, he performed at what was billed “The Greatest Jazz Concert Ever,” as part of a quintet that included Gillespie, Roach, Powell, and Charlie MINGUS, at Massey Town Hall in Toronto.

Parker’s last appearance was at Birdland, on March 5, 1955; he died seven days later, physically exhausted. Legend holds that, judging from Parker’s ravaged corpse, the coroner listed his age at death as 55—he was only 35. His influence on jazz was so great that Lennie Tristano observed in the late 1950s: “If Charlie wanted to invoke plagiarism laws, he could sue almost everybody who’s made a record in the last ten years.”

Chris Slawacki

SEE ALSO:

BEBOB; COLTRANE, JOHN; JAZZ.

FURTHER READING

Vail, Ken. *Bird’s Diary: The Life of Charlie Parker 1945-55* (Chessington: Castle Communications, 1996);
Woideck, Carl. *The Charlie Parker Companion*
(New York: Schirmer Books, 1998).

SUGGESTED LISTENING

Bird: The Complete Charlie Parker on Verve;
The Charlie Parker Story; Now’s the Time;
South of the Border.

DOLLY PARTON

The irrepressible Dolly Parton has conquered every field she has entered, from songwriter and singer, to actress and businesswoman. With her potent combination of intelligence, determination, business savvy, good humour, glamorous appearance, and natural talent, this Mae West of the mountains is one of the most successful women in entertainment.

Dolly Rebecca Parton was born on January 19, 1946, the fourth of 12 children brought up in a one-room mountain cabin in Sevier County, Tennessee. She was a precocious child with uncanny intelligence and creativity, composing songs before she could read or write. Parton's uncle bought her a Martin acoustic guitar when she was seven, and by age ten, she was a regular on a Knoxville TV show. By the age of 16, she had cut her first record, appeared on the *Grand Ole Opry*, and signed a songwriting contract with the Music Row publishing house. A day after graduating from high school, she took the bus to Nashville and started her professional career.

A COUNTRY STAR

Although Parton struggled at first, she wrote several successful songs for other artists, finally scoring two hits of her own in 1967 with "Dumb Blonde" and "Something Fishy." Parton's songs exhibited a maturity that placed them above standard Nashville fare, tackling darker issues with frankness and grace.

Country star Porter Wagoner needed a female foil for his road show and television program, and he recruited Parton to fill the slot. By joining Wagoner, Parton gained an audience of three million viewers across the country, and her duets with him became a constant presence on the country charts. She began scoring solo hits in the early 1970s with songs such as "Joshua," "Touch Your Woman," and "Coat of Many Colors." After Parton earned her first Top 10 hit with "Jolene" in 1976 (1973 in the U.S.), she began to assert her independence from Wagoner. They continued to work together (he produced many of her mid-1970s hit singles, including "Bargain Store" and "The Seeker"), but she left his touring show.

After 1974, Parton began to record less overtly country tracks. She sang old standards such as "House of the Rising Sun" and Jackie Wilson's "Higher and Higher," and even made a successful foray into disco with her 1979 single, "Baby I'm Burning."

By 1979, Parton had become a media icon. She starred in the film *9 to 5*—with Jane Fonda and Lily Tomlin—and her title song was a No. 1 pop hit in the U.S. Other films followed, including *Best Little Whorehouse in Texas*, *Steel Magnolias*, and *Straight Talk*. In 1985, Parton opened a theme park named Dollywood in Sevier County.

Throughout the 1980s Parton continued to record with success. Teaming up with Kenny ROGERS she scored a No. 1 hit in 1983, with "Islands in the Stream." Two years later she had another No. 1 in the country charts with "Real Love." Other songs from the 1980s were less commercially successful but became well-known standards. The Whitney HOUSTON version of Parton's song, "I Will Always Love You," was the biggest-selling single of 1992, topping the U.S. charts for 12 weeks, and the U.K. charts for nine.

Estimated to be worth many millions of dollars, Parton contributes proceeds from her businesses to a foundation that provides scholarships for the high school graduates of Sevier County. Despite her wealth, Dolly still practises the fine art of unassuming modesty, treating her success with a mixture of pride and good humour. What is most remarkable about Dolly Parton is how she has achieved everything she wanted to on her own terms, projecting strength and independence while celebrating her femininity.

Greg Bower

SEE ALSO:

COUNTRY; NASHVILLE SOUND/NEW COUNTRY; POP MUSIC.

FURTHER READING

Parton, Dolly. *Dolly: My Life and Other Unfinished Business* (Thorndike, ME: Thorndike Press, 1995);
Saunders, Susan. *Dolly Parton, Country Goin' to Town* (New York: Puffin Books, 1986).

SUGGESTED LISTENING

Eagle When She Flies;
Home for Christmas; Rainbow.

CHARLEY PATTON

Charley Patton earned the title “King of the Delta Blues” not only through his music, but also because of the many bluesmen he influenced, and because he led the archetypal blues life. An African-American who grew up in the Deep South, when he was young he learned to play the blues while living on a plantation, and when older he seldom spent much time in one place.

Patton was born sometime between 1881 and 1891 on a farm near Edwards, Mississippi, one of 12 children. His father beat him to try to discourage his interest in “un-Christian” music. But already Patton was performing this music so regularly with the neighbouring Chatmon Family that many people thought he was related. The group’s repertory ranged from Tin Pan Alley songs to jump-ups (highly danceable music), indeed almost everything but the blues.

In due course Patton’s father moved his family to the Mississippi Delta, where he went to work at Dockery Farm, near Cleveland, Mississippi. In doing so he put his son on the very plantation where the blues may well have been born. Charley Patton soon fell under the spell of bluesman Henry Sloan, following Sloan everywhere and no doubt adopting some of Sloan’s style as his own. Little is known about Sloan—his music was never recorded—but he was apparently playing the blues by 1897.

INFLUENTIAL BLUESMAN

By the mid-1910s, Patton was one of the most celebrated bluesmen in the Cleveland, Mississippi area, which was known throughout the state as the place to learn to play the blues. His repertory included many of his own compositions. Tommy Johnson moved to the area around 1913, and soon was socialising with Patton and his sidekick, Willie Brown. Other blues players such as Son House, Howlin’ Wolf, and Robert Johnson followed, listening to (and later performing) Patton classics such as “Pea Vine Blues,” “Tom Rushen Blues,” “Going to Move to Alabama,” and “Down the Dirt Road.” Patton’s influence on each of these blues musicians was profound.

It was not until 1929, however, that Patton got to the recording studio, where he cut “Pony Blues” (a hit on his first try) for Paramount. By this time he was well known throughout Mississippi, and popular with both African-Americans and whites. He went on to record 50 titles for Paramount and Vocalion.

Patton had a powerful, gritty baritone that could be heard over a plantation dance crowd. Rocking in rhythm to a single guitar pattern—which would sometimes last half an hour—his hollering voice was often incomprehensible but always moving. In a live setting he was a showman, tossing his guitar in the air, flipping it backward and playing it like a drum, or playing it behind his back and between his knees. His recordings better reflect the sophistication and inventiveness of his work. Although he played in conventional quadruple meter, he used a variety of tricks to accent the first beat in the measure with his guitar and the fourth beat with his voice, creating a layered, polyrhythmic tension.

Although Patton travelled to Indiana, Wisconsin, and New York to record, for the 20 years that were the heart of his career he mostly kept to the states around Mississippi. He was married as many as eight times, though perhaps never legally, and periodically tried to reform his ways, even serving as a preacher and recording religious titles. Patton and Bertha Lee, his last “wife,” recorded spirituals together shortly before he died on April 28, 1934, in Indianola, Mississippi. The official cause of death was heart failure, probably first weakened by rheumatic fever as a youth or from the syphilis he contracted as a young man, and further damaged by smoking and drinking.

Stan Hieronymus

SEE ALSO:

BLUES; GOSPEL.

FURTHER READING

Davis, Francis. *The History of the Blues* (New York: Hyperion, 1995);
Evans, David. *Big Road Blues: Tradition and Creativity in the Folk Blues* (Berkeley, CA: University of California Press, 1982).

SUGGESTED LISTENING

Founder of the Delta Blues;
King of the Delta Blues.

LUCIANO PAVAROTTI

Luciano Pavarotti is considered by many to be the most celebrated tenor of his generation. His voice, amplified in mammoth stadium concerts, reproduced on record and film soundtracks, and broadcast internationally on television and radio, reached a wider audience than that of any other opera singer in history. While appearing in Spain in 1988, he was given over a hundred curtain calls.

SON OF A SINGING BAKER

Pavarotti was born on October 12, 1935, in Modena, Italy. His father was a baker who had a good singing voice, but was too afflicted by stage fright to perform in public. Pavarotti grew up to the sound of his father singing the melodies of the Italian operatic repertory while he worked. From a very early age, the young Pavarotti wanted to be an opera singer.

However, after leaving school he became a teacher, and it was not until he was 20 that he started formal voice training. His first teacher was Arrigo Pola, with whom he studied for six months. Pola followed a traditional approach, making his student sing vocalisations and exercises rather than arias. Later, Pavarotti studied in Mantua with Ettore Campagalliani, riding the bus to lessons with his friend, the soprano Mirella Freni. During this time he supported himself by selling insurance.

In 1961, Pavarotti won the international Peri Prize in Piacenza. This led to him making his operatic debut as Rodolfo in Puccini's *La bohème* in the Reggio Emilia Theatre under the baton of Francesco Molinari-Pradelli, an influential conductor who liked Pavarotti's work. Pavarotti's diction was flawless, and his voice had no "break." (A break, or unwelcome change in timbre, can occur when a singer transfers from chest to head resonance.)

Now launched on his career, Pavarotti married Adua Veroni. Still singing within Italy, he appeared as the Duke in Verdi's *Rigoletto*, Alfredo in *La Traviata*, Lieutenant Pinkerton in Puccini's *Madama Butterfly*, and Edgardo in Donizetti's *Lucia di Lammermoor*. His first engagement to sing outside Italy was in 1963,

when he appeared as Edgardo in Amsterdam, followed by the role of Rodolfo at the Royal Opera House, Covent Garden, London. In 1964, he returned to England to sing the role of Idamante in Mozart's *Idomeneo* at Glyndebourne in southern England.

JOINING SUTHERLAND IN AUSTRALIA

When Pavarotti appeared in Bellini's *La Sonnambula* with the Australian soprano Joan SUTHERLAND, she was so impressed with him that she invited him to join her own company which was about to tour Australia. Together with her husband and artistic director, Richard Bonyng, she was leading a revival of the *bel canto* repertory of Bellini and Donizetti.

Pavarotti became a star in his own right in Donizetti's *La fille du régiment*. In this opera, the tenor must produce six high Cs in quick succession. Pavarotti tossed them off, according to one critic, "like rice at a wedding."

From the early 1980s through the late 1990s, Pavarotti extended his activities beyond the operatic stage. He starred in a film, *Yes, Giorgio*, and appeared in concert with popular artists such as Elton JOHN and STING. But his most celebrated venture was teaming up with Plácido DOMINGO and José Carreras to form "The Three Tenors." Together the star tenors enjoyed phenomenal success performing at massive venues such as the Dodgers Stadium in Los Angeles, Madison Square Garden in New York, and, in 1998, at the base of the Eiffel Tower in Paris, an event viewed by millions worldwide.

Jane Prendergast

SEE ALSO:

LEVINE, JAMES; OPERA.

FURTHER READING

Kesting, Jürgen, with Susan H. Ray, trans.

Luciano Pavarotti: The Myth of the Tenor

(London: Robson, 1996);

Pavarotti, Luciano, and William Wright. *My World*

(New York: Crown Publishers, 1995).

SUGGESTED LISTENING

Great Tenors of Our Time; Verismo Arias;

Ponchielli: *La Gioconda*;

Rossini: *Guglielmo Tell*;

Verdi: *La Traviata*.

KRZYSZTOF PENDERECKI

Polish composer Krzysztof Penderecki started out as an avant-garde composer but gradually became more aligned with the mainstream. While in some of his early works he flirted with the boundary between music and noise, moving blocks of sound to create disquieting effects, his later compositions, especially those for the human voice, are deeply moving and dramatic.

Penderecki was born in Debica, Poland, on November 23, 1933. He was a Roman Catholic and until the age of 15 he intended to become a priest. It is not surprising, therefore, that much of his music had religious connotations and inspiration.

Penderecki's father was a lawyer who played chamber music in his spare time, and as a child the young Penderecki studied violin and piano. Later he studied composition as private student with composer Franciozek Skolyszewski, and in 1954 he enrolled in the Krakow Conservatory, where he continued his composition studies with Stanislaw Malawski, whose musical epitaph was Penderecki's graduation piece.

While at the conservatory, Penderecki was influenced first by the music of Igor STRAVINSKY, beginning in 1957, and from 1958 by that of the serialists Arnold SCHOENBERG and Alban BERG. Although excited by Stravinsky and the serialists, at 24 he wanted to push beyond the boundaries of metered rhythms and the conventional sounds of orchestral instruments. In 1959, after graduating from the conservatory, three of his compositions won prizes in a national competition for young composers. In 1960, Penderecki wrote *Threnody for the Victims of Hiroshima*, a work for 52 strings, which proved to have wide international appeal, as did his *St. Luke Passion* (1965). Commissions for other works soon followed

UNCONVENTIONAL DEVICES

For *Threnody* Penderecki used "optical" scoring: he "drew" the music on the staff, rather than using conventional notation. He also used other techniques, such as "col legno" (meaning with the wooden part of the bow, giving a staccato effect),

and sometimes instructed that the bow be placed behind or on the bridge of the instrument. Some pitches were deliberately left up to the player, and microtones (notes between those of the conventional Western scale) were specified in the score by a notation of hooks that he invented.

Some of his vocal works called for *sprechstimme*—a technique between speaking and singing pioneered by Schoenberg and Berg. Penderecki also required his voices to hiss, shout, and whistle. He pushed both instruments and voices to the limits of their ranges, deliberately courting the distortion that occurs at these extremes. Between 1961 and 1972, he composed several works for electronic tape, alone and in combination with conventional instruments. Also during this period, Penderecki taught at the Krakow Conservatory, becoming its rector in 1972, and commuted to the U.S., where he taught at Yale University.

A RETURN TO TRADITION

In 1968, the Hamburg State Opera commissioned what is perhaps Penderecki's best-known work, *The Devils of Loudun*, which is an opera that deals with demonic possession. Another opera, *Paradise Lost*, was commissioned by the Chicago Lyric Opera Company in 1978.

In the 1980s and 1990s, Penderecki increased his use of melody and traditional harmony, particularly with post-Wagnerian chromaticism. Replying to critics of this trend, he said that "music has to relax a little and learn from the past in order to find new sources with which to continue."

Jane Prendergast

SEE ALSO:

ELECTRONIC MUSIC; OPERA; ORCHESTRAL MUSIC.

FURTHER READING

Robinson, Ray. *Krzysztof Penderecki: A Guide to His Works* (Princeton, NJ: Prestige Publications, 1983);
Schwinger, Wolfram, trans. William Mann.
Krzysztof Penderecki: His Life and Work
(London: Schott, 1989).

SUGGESTED LISTENING

King Ubu; *Polish Requiem*;
Symphony No. 2; Symphony No. 4;
Te Deum; Violin Concerto No. 1;
Viola Concerto.

PHILADELPHIA SOUND

In the early 1970s, Philadelphia was the most influential source of African-American music in the country. At the centre of this musical scene stood Kenneth Gamble and Leon Huff, founders and lead executives of Philadelphia International Records (PIR). At the time, PIR was the city's largest label, and Gamble and Huff directed one of the most successful black-owned musical enterprises (second only to Motown).

At the heart of their success was their unique "Sound of Philadelphia" (sometimes referred to as Philadelphia Soul). The best-known musical exponents of the Philly Sound were soul and disco acts signed to the PIR label. These acts included the O'Jays, Teddy Pendergrass, the Stylistics, the Spinners, and the Three Degrees.

Gamble and Huff met in 1964, when Huff played keyboards on a tune written by Gamble, called "The 81." By the mid-1960s, they had begun to produce sessions on a freelance basis, using recording facilities at Sigma Studios. In 1966, they started their own label, Excel, which they soon refined into Gamble Records. Their first success came with a group called the Intruders, who scored a crossover rhythm and blues (R&B)/pop hit with "United." The Intruders followed this up with several more hits that reached both the pop and the R&B charts.

RIVALLING MOTOWN

However, Gamble and Huff's first Top 10 hit came in 1967 in the U.S., with the Soul Survivors' "Expressway to Your Heart." In 1969, Gamble and Huff decided to expand their label and made a deal with Neptune Records. They set up Philadelphia International Records and won a distribution deal with CBS.

From the beginning, Gamble and Huff set out to create soul music with a unique sound that differed from Motown. The Philadelphia Sound was characterised by swirling, fast-moving, orchestrated productions, and Gamble and Huff replaced the high shrills and booming bass of Motown with sharply pinpointed instruments and increasingly lush and sophisticated

arrangements. The work of Thom Bell, an arranger whose orchestral scores were featured on many of PIR's hits, was particularly important in the development of this new sound. Bell favoured ballads accompanied by string arrangements, French horns, and woodwinds. On many tunes, such as "Didn't I (Blow Your Mind This Time)," he created miniature symphonies within the label's format. Bell's approach was perfected in the 1970s with his work for the Stylistics and the Spinners.

Another influential contributor was Vincent Montana. Montana was a member of M.F.S.B.—Philadelphia's studio band—and was instrumental in the development of disco. He was one of the first to bring a fully orchestrated sound to the dance music genre.

HIGHS AND LOWS

During the early 1970s, successful singles poured out of the Sigma studios selling millions of copies. PIR's first hit was Billy Paul's 1972 classic, "Me and Mrs. Jones." This success was followed in the same year by the O'Jays' hit, "Backstabbers" (which went gold in 1973). The O'Jays went on to become international stars with their 1973 hit single, "Love Train."

Sadly, just as Motown had failed to keep up with changing tastes in music toward the end of the 1960s, so Philadelphia International fell out of fashion in the late 1970s. Sensing this trend, in 1982, Gamble and Huff embarked on a new venture, launching Peace International, a label devoted to gospel music. However, by this time the company was financially unsound. In February 1983, their distribution deal with Columbia ended, and with it went the legend and sound of Philadelphia International.

Judi Gerber

SEE ALSO:

DANCE MUSIC; DISCO; MOTOWN; SOUL.

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(New York: Harmony Books, 1982).

SUGGESTED LISTENING

Harold Melvin: *Wake up Everybody, If You Don't Know Me by Now; The Best of Harold Melvin and the Blue Notes*; Teddy Pendergrass: *Truly Blessed*.

EDITH PIAF

Edith Piaf was a legendary French cabaret singer whose sad, nostalgic songs of defiant or doomed love won hearts across Europe and America. Her life of sickness, suffering, and failed love affairs was the force behind her music. She appeared in numerous films, but is best remembered for her powerful and emotionally expressive voice, and for songs such as “Non, je ne regrette rien” and “La vie en rose.”

Edith Giovanna Gassion was born on December 19, 1915, in Paris. There are many legends surrounding her early life: she was blind for several years, her mother abandoned her, and her father left her in the care of someone in the countryside outside Paris for her early childhood years. He reclaimed the child in 1922, and the pair survived by singing on the streets. At age 15, with her half-sister Simone Berteaut, she was singing duos in the streets and cafés of Paris.

In 1935, Piaf was discovered by Louis Leplée, who owned the cabaret, Le Gerny. Leplée encouraged her and invented her stage name when he billed her as *La môme piaf*—“the waif sparrow.” Leplée was later murdered and Piaf was held briefly as a material witness, but the murder was never solved. Rising fame landed her a recording gig with Polydor, where she recorded “Les Mômes de la Cloche” and “L’Etranger.” But her big break came with her concert at ABC, the city’s foremost music hall. A subsequent ABC French tour was a springboard to fame.

FILM CAREER

During World War II, Piaf remained in Paris. She appeared in several films, such as *Paris chante toujours* and *Les Amants de Demain. Le Bel Indifférent* (1940), was originally written for her as a play by Jean Cocteau. Piaf wrote the songs for the film *Montmartre sur Seine* (1941), in which she appeared.

Piaf performed the work of many songwriters, including Johnny MERCER (“Autumn Leaves”), LEIBER & STOLLER (“Black Denim Trousers and Motorcycle Boots” translated into French as “L’Homme à la Moto”), and George Moustaki and Marguerite Monnot, who provided “Milord,” probably her greatest

hit next to “Non, je ne regrette rien.” But she also co-wrote much of her own material, including the famous “Le Vagabond” and “La vie en rose” (1946). In 1946 Piaf went to America, where she received a seven-minute standing ovation at Washington’s Constitution Hall. She made ten visits to the U.S., including an 11-month tour in 1956.

Although she performed some of her songs in English in 1950, it was her 1959 performance of “Milord” that sent her to the top of British and other European charts. In 1959, after years of drug and alcohol abuse, Piaf collapsed onstage at New York’s Waldorf Astoria. An emotional comeback in 1960 at the Olympia Music Hall in Paris featured perhaps her most famous song, “Non, je ne regrette rien.” Aided by pills and injections, she endangered her frail health with a taxing French concert tour. In 1962, she married Théo Sarapo, a man 20 years her junior. But her health was failing fast and she died on October 11, 1963.

Despite her fame, Piaf’s life was marred by tragedies, such as Leplée’s assassination and the deaths of two lovers in plane crashes. One of these was the world middleweight boxing champion, Marcel Cerdan, who was killed in 1949. After Piaf died, the story of her relationship with Cerdan was made into the film *Edith and Marcel* (1983) by the director, Claude Lelouch.

Suffering permeated Piaf’s music. She sang very personal, emotional songs about grief, betrayal, and tears shed for love lost, and she put her soul into every song. “I wouldn’t be Piaf if I hadn’t lived all that,” she once said. For many, she epitomises the sound of the French chanteuse.

Brett Allan King

SEE ALSO:

AZNAVOUR, CHARLES; CABARET MUSIC; CHEVALIER, MAURICE.

FURTHER READING

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(London: Robson, 1989);

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My Life (London: Owen, 1990).

SUGGESTED LISTENING

30th Anniversary Anthology;

The Complete Piaf;

Mon Légionnaire;

The Very Best of Edith Piaf: The Voice of Sparrow.

PINK FLOYD

Pink Floyd was formed in London in 1966 from the remains of several beat groups. The blues-influenced band consisted of Syd Barrett (guitar and vocals), Roger Waters (bass), Nick Mason (drums), and Rick Wright (keyboards). As Barrett gradually became involved with psychedelic drugs, the music tended to expand in length to include extended improvisations, and incorporated more electronic effects.

In early 1967, the band released two singles composed by Barrett, "Arnold Layne" and "See Emily Play." That summer they released their first album, *The Piper at the Gates of Dawn* (1967), most of the songs being by Barrett. They are full of childlike images that combine innocence with anxiety or danger. Barrett's guitar work, complemented by Wright's keyboard, is innovative, expressive, and unpredictable, moving from lyrical melodic solos to harshly dissonant sections to jazz-like improvisations.

While recording their second album, *A Saucerful of Secrets* (1968), Barrett's behaviour became more erratic, probably due to drug use. He was replaced by guitarist David Gilmour in February 1968. The *Secrets* album continued the practice of extended improvisations and electronic effects—particularly with Gilmour's use of substantial echo while playing electric slide guitar, which became his trademark, although it has been claimed that Barrett originated the technique.

From *Secrets*, Pink Floyd's music is characterised by intricate polyphonic textures, extended harmonic progressions, and lyrics reflecting the pessimistic outlook of principal composer Waters. The title track is a lengthy instrumental suite of several interconnected songs, the first in a long line of extended Pink Floyd compositions. Subsequent works such as "Atom Heart Mother Suite" (*Atom Heart Mother*, 1970) and "Echoes" (*Meddle*, 1971) progress naturally to the albums *Dark Side of the Moon* (1973), *Wish You Were Here* (1975), *Animals* (1977), and ultimately *The Wall* (1979). The group also attracted the attention of various film directors and producers who used their music in soundtracks such as *The Committee* (1969), *The Body* (1970), *La Vallée* (1972), and *Zabriskie Point* (1979).



"The Floyd"—one of London's seminal psychedelic art-rock pioneers from the 1960s.

Through the 1970s, Pink Floyd recorded and toured sporadically, with stadium-based live shows that were increasingly large, theatrical, and spectacular. A film version of *The Wall* made in 1982 starred Bob Geldof, with animation by Gerald Scarfe. The last release by the complete band was *The Final Cut* (1983).

In 1987, Wright, Gilmour, and Mason began touring and recording again as Pink Floyd, causing ex-band member Waters to sue, believing himself to have been the main creative force behind the band. Waters lost and Pink Floyd (Wright, Gilmour, and Mason) subsequently released the albums *A Momentary Lapse of Reason* (1987), *The Delicate Sound of Thunder* (1988), and *The Division Bell* (1994).

Stephen Valdez

SEE ALSO:

PROGRESSIVE ROCK; ROCK FESTIVALS; ROCK MUSIC.

FURTHER READING

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SUGGESTED LISTENING

Animals; *Dark Side of the Moon*; *Meddle*; *The Piper at the Gates of Dawn*; *A Saucerful of Secrets*; *The Wall*; *Wish You Were Here*; *Works*.

MAURIZIO POLLINI

The Olympian pianism of Maurizio Pollini brought formidable technique and a deliberately intellectual interpretation to the contemporary and traditional repertoire. Pollini widened the audience for modernist composers such as Pierre BOULEZ, and presented work of the classic and romantic periods in a new, clear light. He committed himself to penetrating through 19th-century performance traditions to reach the composers' notes as purely as possible in the most authentic possible reconstruction of the score.

Pollini was born on January 5, 1942, in Milan, Italy. His father was an architect, one of the founders of the modernist Gruppo 7, and both parents were amateur musicians. Pollini's love of music was encouraged from childhood, and he was given a recording of Bach's Brandenburg Concertos to console him from the pain of tonsillitis. He began piano lessons early, and, by the age of ten, he was giving recitals. He studied at Milan's Giuseppe Verdi Conservatory with Carlo Lonati and Carlo Vidusso. He won a second place in the Geneva Competition, and he later won first place in the Ettore Pozzoli Competition in Seregno. At the age of 18, in 1960, he also won the prestigious Warsaw competition, playing the music of Frederic Chopin, including the complete book of 24 preludes.

DEFINITIVE CHOPIN

Pollini remained distinguished for his interpretations of Chopin and, shortly after the Warsaw competition, made a recording of the E Minor Concerto, which some critics feel has never been surpassed. Although in demand as a soloist after the competition, Pollini took the risky step of withdrawing from the concert stage in order to continue studies with Arturo Benedetti MICHELANGELI, and to rethink his approach to music, as he did not want to be known only as an interpreter of Chopin. From the mid-1960s, Pollini played regularly in Europe and America, and was considered to be one of the most talented and distinguished performers of his generation. Pollini never performed a work until he had carefully studied many editions of the text, with the aim of arriving as near as

possible to the composer's intentions. He developed a technique of playing smoothly and suavely rather than overwhelming the listener with athletic pianism. Among the works that best display Pollini's approach are the sonatas of Beethoven, especially the last four, which are among the most introspective works of that composer. During the 1970s, Pollini, together with the composer Luigi NONO, was attracted to Socialist ideals, and played concerts for working people in the poorer districts of Milan.

INTERNATIONAL RECOGNITION

Pollini made his American debut in 1968, and thereafter performed regularly at Carnegie Hall, where he presented traditional works, including the sonatas of Beethoven, and the works of new composers. In the late 1970s, he made a benchmark recording of Sergey PROKOFIEV's Sonata No. 7. In 1987, the Vienna Philharmonic orchestra awarded him the *Ehrenring* (Golden Ring) for his performance of the Beethoven piano concertos in New York. The Beethoven sonatas remained a core part of his repertoire, and he performed the complete cycle, beginning in 1996 at the Royal Festival Hall in London, and then in major cities around the world. He has also recorded the Schubert sonatas and has also assembled a formidable repertoire of modern works, including Pierre Boulez's challenging Second Sonata, the complete piano works of SCHOENBERG, and works by BERG, NONO, and STOCKHAUSEN.

He also earned recognition as a conductor of opera and orchestral works.

Jane Prendergast

SEE ALSO:

CHAMBER MUSIC; ORCHESTRAL MUSIC; ABBADO, CLAUDIO.

FURTHER READING

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Brahms: Piano Concerto;
Chopin: *Piano Music Selections*;
Nono: *Sofferte onde serene*;
Schubert: Piano music;
Schumann: *Symphonic Etudes*.

POP MUSIC

The term “pop music” refers specifically to a branch of popular music during the modern rock era, and it is particularly associated with young people and with the explosion in record sales since the late 1950s and early 1960s. It encompasses a wealth of modern genres, including rock, rock’n’roll, surf music, Doo-wop, British beat music, and many more. Originally intended as dance music, it inevitably includes songs.

PERCEPTIONS OF POP MUSIC

It has been fashionable, at times, for academics and others to look upon pop music with disdain and to criticise its listeners and performers as philistines, while lauding the sophisticated merits and superiority of so-called “serious” music. Others feel that it is wise to remain aware of the emotional, social, and political impact of pop music. The criticism of one generation’s music by the preceding generation is not new. Each new generation and its music, styles, and fads have been subjected to the same harsh scrutiny.

One music critic put it this way: “By the time I reached [his] concert on Tuesday last week, the opening number was over, the audience in bold enthusiasm, and the piano a wreck ... [he] is at least exhilarating; and his hammer play is not without variety but his touch, light or heavy, is the touch that hurts; and the glory of his playing is the glory that attends murder ... Besides, the piano is not an instrument upon which you can safely let yourself go in this fashion.” Was the reviewer referring to Nat King COLE or Jerry Lee LEWIS, Elton JOHN or Billy Joel? No. The review, written by George Bernard Shaw in 1890, was of a concert given by Ignacy Jan Paderewski, a great classical concert pianist of that era.

WHAT MAKES A GOOD POP SONG?

Although the style and popularity of the group delivering the song is crucial to its success, some elements are common to all good pop songs. “Song forms” (structures) used to create pop music include the 8-, 12-, or 16-bar blues, or the 32-measure AABA song form used by the “golden era” composers of popular songs—



LIP/Corbis-Bettmann

The pop group, the Monkees, who made some of the most appealing pop singles in the late 1960s. As well as making records, they also launched a successful TV series.

George GERSHWIN, Cole PORTER, and Jerome KERN. One of the most important elements of any pop song that seeks to attain mass appeal is a memorable, melodic, and catchy refrain (also known as a “chorus” or “hook”). Songs that lack this hook are unlikely to become popular. The repetition of a central idea or theme is also important.

A song from a group or artist of a particular style that has broken-out of its “niche market” and has become a mass-market (national or international) hit is said to have “crossed-over.” Most artists in one of the various pop music genres seek, at one time or another, to have a major million-copy “crossover” hit.

THE POWER OF THE CHARTS

Record sales and radio airplay time for the various styles and sub-genres that make up the fabric of American and British pop are tabulated using several methods. These determine a song’s position on the charts (such as those published by *Soundscan*, *Billboard*, *Radio and Records*, and *Rolling Stone*). Sales charts and radio/video hits have in turn spawned a number of hit-oriented radio formats, such as *Top 40*, *Contemporary Hit Radio (CHR)*, and others. This crossover marketing approach is not entirely new: the

Top 40 and *CHR* programs have their origins in radio and television shows dating back to the early 1960s, such as *Your Hit Parade*, *American Bandstand*, and Britain's *Top of the Pops*. Naturally when a group appears on one of these shows, it materially increases sales, thus lengthening the time its hit number remains on the charts. In other words, the pop music industry is largely a media-driven phenomenon.

POP IS ROCK

From the 1950s onward, pop music has been virtually synonymous with rock music. In this context, "rock" has a much broader meaning than the term might seem to imply—it includes music as stylistically diverse as rockabilly, rhythm and blues (R&B), soul, funk, country, rap, disco, progressive rock, punk, heavy metal, doo-wop, acid, alternative, techno, and a host of sub-genres that have developed since the early days, when rock was created as an amalgam of African-American blues, white country music, and swing.

Pop music in the rock era has been viewed as primarily dance-oriented music for a young audience. Most of these records are marketed to a consumer audience that includes preteens through college-age individuals. While the strong beat of the music encourages dancing, the lyrics are often poignant and sympathetic to the emotional state of young people.

THE COMING OF ROCK'N'ROLL

Important styles from the 1950s include New Orleans, doo-wop, rockabilly, and jump blues. DJ and rock impresario Alan Freed is often credited with coining the term "rock'n'roll" for the type of blues, boogie-woogie, and R&B music played on his radio show; but no one is certain of the derivation of the term. Famous radio personalities who helped popularise the music during this era were Freed and Frank "the Hound-Dog" Lorenz, from WKBW-AM in Buffalo, New York. The Hound-Dog played blues, R&B, and doo-wop on a popular program called *The Blue Room*, which could be heard on the "Mighty KB" all along the East Coast as far as Florida. Another important personality who popularised rock music in the 1950s and 1960s was television celebrity Dick Clark, host of a dance party show called *American Bandstand*. Early record labels that were devoted exclusively to rock'n'roll included Sun (owned by Sam Phillips, credited with discovering Elvis Presley), Dot, and later, Chess (originally a blues label owned by brothers Phil and Leonard Chess).

FEMALE VOCAL GROUPS

In the 1960s, the music evolved and split into several sub-styles that extended the musical and lyrical vocabulary of pop. The sounds of the early rockers continued to find an audience, but were joined by the slick female vocal groups of Berry Gordy's Motown Records and the highly produced pop-symphonies of songwriter and arranger Phil Spector. There was also a resurgence of a phenomenon from the 1950s known as the "one-hit wonder"—a prefabricated artist or group put together in the recording studio, usually enjoying a meteoric, yet unrepeatable, rise up the pop charts.

The Monkees, launched in the mid-1960s, ostensibly typified this type of band and took it further into the TV age. Having been manufactured by Columbia Pictures for a series of television shows, they did not even play on their early, successful, hits. They were the first of many contrived bands who are conceived simply as a mass-media, money-making operation. However, they did go on to produce some great pop songs of their own, which to many are viewed as lightweight but accurate reflections of several musical movements of the time—particularly psychedelia and folk rock. However, perhaps unsurprisingly, as the Monkees became more in control of themselves musically, their popularity dwindled.

THE BRITISH INVASION AND THE BEATLES

The 1960s also saw the advent of the first wave of the "British invasion" of America. Bands like Gerry and the Pacemakers, The Kinks, Freddie and the Dreamers, and Herman's Hermits became smash hits in the U.S., supplanting the previously all-powerful Motown groups like Martha Reeves and the Vandellas, the Supremes, and the Ronettes. But the most influential British group, and possibly the most important pop group of all time, arrived in 1964—the Beatles.

The Beatles took the world by storm and had an incredible string of hit singles and albums. Songs such as "I Want to Hold Your Hand," "I Saw Her Standing There," "And I Love Her," "Hard Day's Night," "Help," "Revolution," "Norwegian Wood," "Yesterday," and "Strawberry Fields Forever" drove the band to the top of the charts and cemented their place in pop history. Part of their appeal to their enormous following of fans was their talent for quick-fire repartee when questioned by journalists. When they were asked "How do you find America?" (meaning "How do you like it?") they replied "Turn left at Greenland."



Mitchell Gerber/Corbis

The popular boy band Hanson appearing at a concert, encouraged by their enthusiastic young fans.

The musical craftsmanship of the Lennon-McCartney partnership still influences pop songwriters. By the time the Beatles finally disbanded, they had set world records in concert ticket and record sales. Other important British groups of the 1960s included THE WHO, the Yardbirds, and the ROLLING STONES.

THE BLUES REVIVAL

The Rolling Stones helped to bring about the blues revival in Britain. Mick Jagger's singing and Keith Richards rhythm guitar playing were influenced by the Chicago R&B of blues legend Muddy WATERS and the rock'n'roll of Chuck BERRY. Many of the young British musicians and fans, seeking the sources of American rock'n'roll, also discovered Chicago blues artists like Waters and Howlin' Wolf. American blues artists who had fallen out of fashion in the U.S. were enthusiastically welcomed in the U.K. The blues boom also spawned a number of top British blues bands like Graham Bond's Blues Organization and Alexis Korner. Important rock musicians that came out of the blues revival equipped with their own sound include Eric Clapton, the Animals, and Fleetwood Mac. The blues revival in Britain had two major effects: it created a similar revival in the U.S. (showcased by the early versions of the J. Geils Band,

the Steve Miller Band, and the Jimi HENDRIX Experience), and it was the impetus for the later evolution of the hard-rock proto-heavy metal groups such as LED ZEPPELIN, Deep Purple, and Uriah Heep.

ACID BANDS

Meanwhile, in the U.S. in the late 1960s and early 1970s, rock'n'roll was dominated by the heavy, psychedelic-influenced "acid" bands that proliferated between 1967 (the "summer of love") and 1969 (the year of Woodstock, the first major rock festival held in the U.S.). Popular groups had names like the Doors, Jefferson Airplane, the Grateful Dead, Sly and the Family Stone, and Jimi Hendrix.

Although the late 1970s saw a continuation in popularity and the evolution of the hard rock bands, there was also a resurgence in the importance and popularity of African-American music. This was manifest in the wide acceptance of funk (Rufus, Funkadelic, Rick James, and Earth, Wind, and Fire), and its weak derivative, disco, which was made known to white dance-crazy audiences by groups such as the Commodores, Chic, the outrageous and prefabricated Village People, and K.C. and the Sunshine Band. The 1970s also saw the emergence of artists with major crossover potential, such as Elton John and Billy Joel;

as well as more one-hit wonders—disposable, million-selling crossover pop singers and groups such as Carl Douglas, Debbie Boone, Rick Dees and his Cast of Idiots, Terry Jacks, Andy Kim and C. W. McCall.

RAP AND PUNK

Toward the end of the 1970s and the early 1980s, the middle-of-the-road music of such artists as the Carpenters contrasted with the fast and furious sound of rap that began to be heard all over the world. Originating from Jamaicans who had emigrated to the U.S., rap was heard only in the black ghettos of New York until 1979. Its first toe-hold was in the “urban contemporary” charts, with hits by groups such as Grandmaster Flash and the Furious Five, and the Sugar Hill Gang. Also the REGGAE sound was heard outside of its native Jamaica, thanks largely to Bob MARLEY and the Wailers.

In 1977, Britain fostered another movement in rock’n’roll that was to have a profound effect on pop music on both sides of the Atlantic: the punk explosion. Punk drew on sources as diverse as Jamaican reggae and the home-made garage band sounds of the 1960s. Punk music was typified by purposefully outlandish and painful fashions, and by groups like the SEX PISTOLS and the Clash. British punk, however, owed a debt to both the American “glam” rock and nascent punk scenes, exemplified by groups and artists like Patti Smith, the New York Dolls, and the Ramones. These bands in turn were heavily influenced by earlier minimalist rockers such as Lou Reed and the VELVET UNDERGROUND.

NEW WAVE AND OTHERS

Out of the radical punk explosion came the pop bands of the early 1980s—“new wave” artists such as the Cars, the Knack, Blondie, and minimalist art rockers like the Talking Heads. Smart pop, exemplified by the Police, ruled the charts and the dance floor. Synth-pop, dance-oriented acts, such as Gary Numan, boldly combined sci-fi looks, techno sounds, and disco beats with punk cynicism, and reached a zenith in popularity.

The new wave did not eclipse mainstream pop. Artists such as Michael JACKSON, PRINCE, Phil Collins, Billy Ocean, Elton John, and Billy Joel broke sales records in the mid- to late 1980s, while rappers such as MC Hammer became million-selling crossover artists. One significant factor that has become

extremely pronounced in the business of pop music since the 1980s is the increasing prominence of music video. The rise of popular music TV networks and video networks such as MTV, VH-1, and TNN (The Nashville Network) have seriously altered the course of pop history and have at least partially wrested the reins of hit-making machinery from radio.

In the 1980s and 1990s, all the various pop styles were found on the sales charts while struggling for supremacy in the minds, hearts, and wallets of the record-buying public. Boy bands, such as Hanson, gained popularity with a young audience.

Part of the continuum of new styles emerging and evolving includes rap, alternative, dance hall, techno, and ambient sounds; as well as the reappearance of the prefabricated pop group, for example, the Spice Girls.

Regardless of what is on the pop music horizon in the next millennium, it is sure to demonstrate three important elements: it will be media-friendly, be easy to dance to, and, most of all, it will be popular.

Gregg Juke

SEE ALSO:

BLUES; BRITISH BEAT MUSIC; COUNTRY; DANCE MUSIC; DISCO; FUNK; JAZZ; POPULAR MUSIC; PROGRESSIVE ROCK; PUNK; RAP; ROCK MUSIC; ROCK’N’ROLL; SURF MUSIC.

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Smith, Giles. *Lost in Music: A Pop Odyssey* (London: Picador, 1996).

SUGGESTED LISTENING

Beatles: *Let It Be*; *Magical Mystery Tour*;
Eric Clapton: *461 Ocean Boulevard*;
The Doors: *Strange Days*;
Jefferson Airplane: *Crown of Creation*;
Billy Joel: *An Innocent Man*;
Elton John: *Here and There*;
Jimi Hendrix: *Electric Ladyland*;
Michael Jackson: *Dangerous*; *Thriller*;
Monkees: *Headquarters*;
Elvis Presley: *From Elvis in Memphis*;
Rolling Stones: *Sticky Fingers*;
Spice Girls: *Spiceworld*;
T. Rex: *Electric Warrior*.

POPULAR MUSIC

In contemporary times, popular music embraces the songs of minstrel and vaudeville shows, dance music, ballads, musical comedy, music hall and all other kinds of music that you might expect to hear people whistling or humming in the street. Patriotic popular songs have seen many countries through depression, wars, and much of the economic, political, and social change of the past hundred years. But for the most part, popular music in the 20th century originated in the U.S., and has been about romance and good times, dominating the music industry from the advent of the phonograph and the radio, until the rise of rock'n'roll in the mid-1950s.

THE AFRICAN INFLUENCE

"Yankee Doodle" has been called America's first popular song, and until the 20th century it was followed mainly by music of white, middle-class society. But there was another type of music that had been created in the Deep South, where African-influenced rhythms and vocal styles met with folk, "hillbilly," and European classical forms and instrumentation. This juxtaposition of cultures and musical styles produced the heady and rhythmically complex sounds of the blues, jazz, ragtime, and spirituals, later known as gospel music.

The music of Africa was more rhythmically advanced than European music. Although their instruments were denied them in most places (a notable exception being "Congo Square" in New Orleans, Louisiana) the African rhythmic and melodic influence and genius could not be excised. These African musical characteristics found expression in work songs, field hollers, folk music, and the new hymns that were written to express the transplanted Africans' new-found faith—spirituals.

In the 19th century, some African-Americans received training as musicians primarily so that they could entertain the plantation owner. Other African-Americans became church musicians or enlisted as

bandsmen in the "coloured" units of the Union Army during the Civil War. Out of these plantation entertainments came the minstrel show and the cakewalk.

RAGTIME

Ragtime developed from the cakewalk, a slave dance that mimicked the stiff, European-derived dance postures displayed by white society at plantation balls. Later, it became both a part of the minstrel shows and a dance contest, in which the winning dancer or couple was awarded a cake. Musically, the cakewalk was performed by small groups playing banjos, fiddles, basses, and rhythmic instruments called "bones." Cakewalk music was syncopated—it accented what would normally be the weak beats in the music. Ragtime appeared about 1890. "Rags," as they were called, were originally pieces performed by individual pianists attempting to reproduce the sound of an entire cakewalk band. Later, ragtime compositions were transcribed for larger brass bands. After the Civil War, many unused military brass and percussion instruments found their way into pawn shops, or were simply left on the field. Some of these instruments were acquired by the former slaves, and were used to create community bands. Along with cakewalk and ragtime styles, the bands played a swinging, syncopated march music sometimes called "second line." The combination of improvised second line brass music, ragtime, and the blues led to what is now called early or traditional Dixieland jazz. New Orleans and St. Louis, Missouri, were significant in the development and early popularity of ragtime. Two important ragtime composers were Scott JOPLIN and Jelly Roll MORTON.

Scott Joplin, famous for his compositions such as "Maple Leaf Rag" and "The Entertainer," wrote or co-wrote at least 40 ragtime pieces, and even a few rag operas. Jelly Roll Morton was a New Orleans pianist who played ragtime, and also claimed to have "invented" jazz. His style was unique, and there was some improvisation in his playing. Morton was also the first to note the importance of the Latin/Afro-Caribbean rhythmic influence in New Orleans music—he said "all good jazz has the 'Spanish tinge.'"

EARLY POPULAR SONGS

In the late 19th century many popular songs were written for, and popularised by, a form of travelling entertainment known as the "minstrel show." Minstrel shows employed African-American entertainers (or

white musicians and singers made-up in “black face”) and featured many pre-jazz popular styles, including early blues, cakewalk music, and proto-ragtime songs, as well as folk music and popular songs. Songs from this era include “My Old Kentucky Home,” “Jeannie with the Light Brown Hair,” “Beautiful Dreamer,” “Oh Susanna,” and “Old Folks at Home.” Minstrel shows declined in popularity toward the end of the century, giving way to vaudeville and musical theatre.

Minstrel shows and vaudeville took the current popular songs around the country so that people could hear them. Very often the audience would then buy the sheet music and play the song on the piano at home, making their own entertainment. One of the most successful songs sold in sheet music was “After the Ball,” a popular waltz written and published by Charles K. Harris in 1892. Within a year, it was bringing in \$25,000 a week; after 20 years, sheet music sales topped \$10 million. The boom in sheet music sales spurred the creation of America’s first major music publishing centre on 28th Street in New York City, known as “Tin Pan Alley.”

Tin Pan Alley publishers employed staff songwriters and arrangers to produce a steady stream of popular songs. They launched the careers of some of America’s best-known, “golden age” songwriters and composers, including Irving BERLIN, George M. COHAN, George GERSHWIN, and Cole PORTER. Sensing the increased interest in popular music, Tin Pan Alley sought new ways to make sheet music more readily accessible to potential buyers. They moved it into department stores and the five-and-ten-cent stores. By 1900, the department store had become an important supplier of sheet music. At the same time, sheet music counters were placed in five-and-ten-cent stores.

THE SONG PLUGGER

The most aggressive marketing tool used by Tin Pan Alley, however, was the “song plugger.” These song pluggers were musicians sent out to the new store counters to sing and play current releases as an enticement to potential buyers. In addition, every music publisher sent song pluggers out to popularise their songs by singing them in restaurants and bars, and convincing popular entertainers to use them. Pianists were hired by music stores to play the printed sheet music so that customers could hear it. The song plugger became the “king” of Tin Pan Alley because of his influence over major stage performers and his gift



Hulton Deutsch/Corbis

A balladeer, Tony Bennett used his big band and jazz training to forge a career as a popular music singer.

of salesmanship. The pluggers promoted their songs at parades, picnics, political campaigns, circuses, on excursion boats, and even at baseball games.

In 1913, *Billboard* magazine began to publish a weekly count of the week’s top selling sheet-music. This was the first such chart in popular music. The initial listing consisted of 112 retailers. Within a few weeks, the list topped out at over 500 reports. Among the ten tunes on the first chart were “When I Lost You” and “Snooky Ookums,” both by Irving Berlin; “When It’s Apple Blossom Time in Normandy,” “The Trail of the Lonesome Pine,” and “That’s How I Need You.”

Between 1910 and the early 1920s, ragtime temporarily replaced the ballad as Tin Pan Alley’s most popular song form. Some of the popular Tin Pan Alley syncopated songs of that period included Joseph E. Howard’s “Hello, My Baby,” Bob Cole’s “Under the Bamboo Tree,” and the most famous of them all, Hughie Cannon’s “Bill Bailey, Won’t You Please Come Home.” The second most famous ragtime song of this period was Irving Berlin’s “Alexander’s Ragtime Band.” The tune is not really in ragtime at all, and syncopation is not a central feature. However, “Alexander’s Ragtime Band” helped to make ragtime a national craze and established Berlin as a “king of ragtime.”

DANCING TO A SYNCOPATED BEAT

Thanks in large part to the strong rhythm of ragtime, social dancing spread through America and through the popular music industry. The syncopation of the

rhythm was stimulating to the senses and the feet, and the new dances were easier to learn and perform than the formal dances of the previous generation. It was not long before “rag” dancing contests were featured in both ballrooms and vaudeville. Dancing schools began to open and thrive, and dance instructors became rich by giving private lessons. Vernon and Irene Castle were the greatest dancing stars of all. After starring in the musical *The Sunshine Girl* in 1913, in which they presented the turkey trot, they popularised one dance after another: the castle walk, the castle classic waltz, the castle house rag, and the castle tango. In the 1920s the influence of jazz brought in even more energetic dances—the Charleston, the shimmy, and the black bottom.

THE RISE OF THE BLUES

Another popular form of music that took Tin Pan Alley by storm during those years was the blues. It was brought to Tin Pan Alley in 1914 by W. C. Handy, bandleader and self-styled “father of the blues.” His “St. Louis Blues” was the first commercial blues to be published, and was the most widely performed and admired blues tune. It became an American classic and was featured by several stage stars including Sophie TUCKER. Recorded by military and dance bands, it also became popular abroad. Handy wrote other blues tunes, including “The Harlem Blues,” “The John Henry Blues,” and “East of St. Louis Blues,” but “St. Louis Blues” was his masterpiece. Most of the blues that were written for the commercial market came from Tin Pan Alley’s own songwriters, including Jerome KERN and George Gershwin, and they kept producing blues throughout the 1920s. For example, Kern wrote two blues pieces in 1920 and 1921, and Gershwin used blues harmonies and melodies in his symphonic works and in his folk opera *Porgy and Bess*.

RECORDING AND BROADCASTING

World War I represented a virtual gold mine for Tin Pan Alley. The war in Europe had stimulated a renewal of patriotism and national pride, and when the United States entered the war in 1917, songs became an important part of the war propaganda. In no other American war were songs sung by so many people in so many different places. There was one song that seemed to capture the prevailing mood of wartime more than any other. This was George M. Cohan’s

“Over There,” which became the classic tune of World War I. Twenty-five years after the famous song was written, George M. Cohan was presented with the Congressional Medal of Honor by President Roosevelt.

After World War I, Tin Pan Alley moved from 28th Street to 42nd Street, but it remained a hit-making machine and the developing medium for talented new composers and lyricists. It also found new subject matter for its songs accompanying silent movies. In addition, the invention of the phonograph, radio, and the talking movies brought music to more people than ever before and was important in making songs popular.

The first records for the entertainment market were produced in 1894, and by 1924 thousands of phonographs had flooded the market. By the middle 1920s, nearly 130 million records were sold annually. This was a bountiful source of revenue for the Tin Pan Alley publishers, and a hit song began to be measured by the number of records rather than copies of sheet music sold.

Radio began to be marketed as a household utility after World War I. By 1929 there were 300 commercial stations to choose from, and within ten years the NAB (National Association of Broadcasters) and several national radio networks had sprung up. Broadcasts by the NBC and CBS radio networks featuring live and recorded music made overnight successes of many of the popular singing stars of the 1930s and 1940s, such as Rudy VALLEE and Kate Smith.

One non-singing radio phenomenon was especially significant for American popular music. This was the disc jockey or DJ, who played his own selection of popular records on his radio programme, and became a very powerful factor in making hits.

The radio program *Your Hit Parade* was also a measure of popular song success during the early days of radio. This was a weekly Saturday night programme that lasted for 28 years. It presented the top tunes of the week based on the number of record and sheet music sales, and also on the number of performances the tunes got on radio, on jukeboxes, and in dance band performances.

SWING AND SINGERS

In the 1930s dance music was the popular music of the time, and was played by the big bands or jazz orchestras. “Swing,” which was the most famous big band sound, is a style of playing that was popularised by

groups such as the Duke ELLINGTON Orchestra, the Count BASIE Big Band, the Glenn MILLER Orchestra, and the various bands led by Benny GOODMAN. Swing remained virtually synonymous with America's popular music until the end of the post-World War II era.

In addition to producing hit songs, some big bands also made stars out of their popular singers. These included Bing CROSBY, who was perhaps the most famous "crooner" of all, and the ANDREWS SISTERS, who were heavily featured on the radio as well as in a few films. Other notables were Ella FITZGERALD, who made her first hit single, "A Tisket, a Tasket," in 1938, and Peggy LEE, who, in 1941, was hired as a replacement singer by Benny Goodman for his orchestra.

By the end of World War II and into the 1950s, popular music was dominated by romantic balladeers. These vocalists often had graduated from being big band singers, and they sang in a romantic, smooth, and understated style. Some of the most successful balladeers were Perry Como, Andy Williams, Tony BENNETT, Frankie LAINE, Nat King COLE, and Johnny Mathis, all of whom remained popular well into the 1960s.

No popular singer, however, matched the staying power of Frank SINATRA, whose popularity spanned six decades. After leaving the Tommy Dorsey group in 1942, Sinatra's fame as a singer exploded. Hundreds of Sinatra fan clubs sprang up all over the country, and his records and concerts sold out. Sinatra was often mobbed by screaming women trying to tear off bits of his clothing when he appeared in public. In essence, Sinatra, a singer of popular music, was the first true "pop" star.

BROADWAY AND HOLLYWOOD

Starting in the late 1920s, musicals proved a prime source of popular music. Songwriters such as Irving Berlin, Richard RODGERS and Lorenz Hart, Cole Porter, Jerome Kern, and Harold ARLEN wrote primarily for Broadway shows and Hollywood musicals, but their tunes became popular favourites. Many entertainers also emerged from the Great White Way and Hollywood during the 1920s and 1930s to become popular performers. One such performer was the dancer and singer Fred Astaire, who had several hits with his Broadway shows in the early 1920s and his Hollywood musicals starting in the early 1930s. Other popular singers to make their way to the silver screen included Judy GARLAND, Doris DAY, and Mario LANZA.

Disparate musical voices and styles, which include songs from the musical comedies of Broadway and Hollywood movies, new dance rhythms from ragtime, and the songs of Tin Pan Alley, together with the fusion of European and African traditions, combined to influence popular music. And this combination has given 20th-century popular music its extraordinary vitality and versatility.

In the mid-1950s, popular music as we know it today started to emerge from rock'n'roll, which marked the start of what we now call the rock era. A decade later, one of the most successful composers was Burt BACHARACH, who in collaboration with Hal David wrote more than 20 Top 40 hits for Dionne Warwick, beginning with "Don't Make Me Over." Bacharach also supplied hits for many other artists, including Herb ALPERT and the Carpenters. As a songwriter who maintains the romantic ideals of popular music, it is impressive that Bacharach has been able to find success in the cynical age of rock. His successful formula continues to reap rewards for many singers. Other popular composers and performers, such as Barry MANILOW, Barbra STREISAND, and composer Michel LEGRAND prove that popular music remains a formidable force.

Judi Gerber

SEE ALSO:

BLUES; JAZZ; RADIO; ROCK'N'ROLL; SWING; TIN PAN ALLEY.

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SUGGESTED LISTENING

- Count Basie: *Count Basie*; Irving Berlin: *Irving Berlin Revisited*; Tommy Dorsey: *The Complete Tommy Dorsey*; Duke Ellington: *River Suite*;
 George Gershwin: *Orchestral Music, Selections*; Billie Holiday: *Billie Holiday*; Jerome Kern: *Showboat*;
 Glenn Miller: *Glenn Miller*; Cole Porter: *Kiss Me, Kate*;
 Frank Sinatra: *Songs for Swinging Lovers*.

Neal Preston/Corbis



Hulton-Deutsch Collection/Corbis



Daughter of Sissy Houston and cousin of Dionne Warwick, Whitney Houston (above) dominated the U.K. and U.S. charts with a series of huge hit singles between 1985 and 1990. With strong support from her record company, Arista, Houston released her eponymous first album in 1984. Featuring several No. 1s, including "Saving All My Love for You," "Greatest Love of All," and "I Wanna Dance with Somebody (Who Loves Me)," among others, it established Houston as a major force in American pop music.

French composer, conductor, and educator Nadia Boulanger (left) is best remembered for her energy and influence as a teacher at the American Conservatory in Fontainebleau near Paris. A friend of Stravinsky, she used his music and that of Fauré to set the standards for her pupils. She was also renowned for her work as a conductor and champion of French Baroque and Renaissance music.



Hulton-Deutsch Collection/Corbis

Catalan cellist Pablo Casals (left) plays the Dvorak Cello Concerto in Prague in 1937. In 1936, under the threat of execution by Franco, he moved over the border from Spain to France. He played abroad many times during the next few years, but withdrew from public life in 1945 when he realised that political moves would not be taken against the Spanish regime. He did not play again until 1950.

Their name taken from a novel by Herman Hesse, Steppenwolf (below) released their first album in 1968. It featured the song "Born to Be Wild," which was used in the opening sequence of the film Easy Rider. Both song and film are now cult classics. Although singer John Kay has tried to revive the band's fortunes since then, subsequent releases have not been able to recapture former glories.

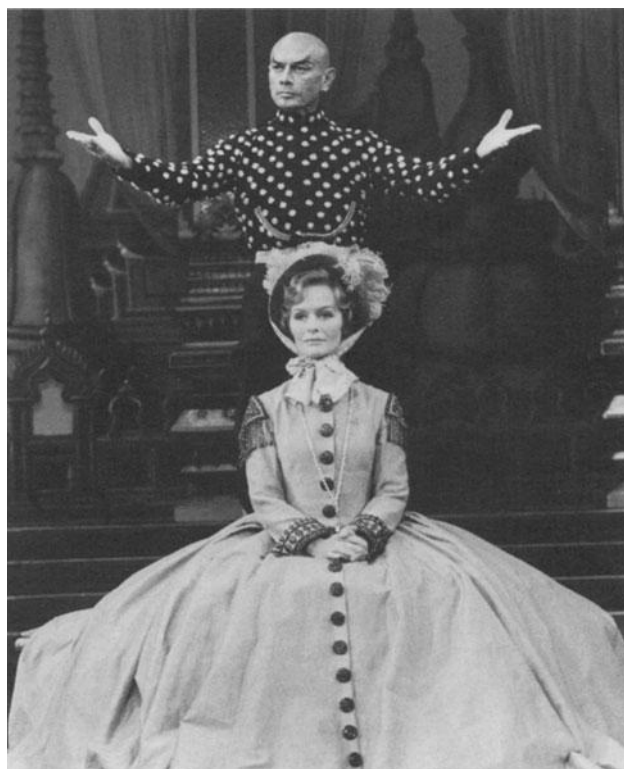


Henry Diltz/Corbis



*Duke Ellington (above, at the piano) and his orchestra in a scene from the Columbia Pictures film *Reveille with Beverly* (1945). The 1940s were fertile years for Ellington, during which he worked closely with co-arranger Billy Strayhorn and the rest of the tightly knit Ellington organisation.*

*Yul Brynner and Virginia McKenna (right) perform in the musical *The King and I* in a revival in London in 1979. Though Brynner is forever associated with the show as the domineering King, it was originally written, in 1951, as a vehicle for the actress Gertrude Lawrence to feature as Anna—the show's starring role.*





Hulton-Deutsch Collection/Corbis

Canadian pianist Glenn Gould (left) rehearses for a performance at London's Royal Festival Hall in 1959. Gould only took to the international stage in 1957, when he toured the Soviet Union, Europe, and Israel with the Berlin Philharmonic and conductor Herbert von Karajan to widespread acclaim. However, he retired from live performances in 1964 to concentrate on recording, believing the concert hall to be obsolete.

Stan Getz (below, right) performing with Lionel Hampton at a jazz festival in New York in 1982. Getz, one of the most highly regarded tenor sax players in jazz history, is also remembered for recording "The Girl from Ipanema" with Astrud Gilberto, which was his biggest hit.



UPI/Corbis-Bettmann

COLE PORTER

Composer and lyricist, Cole Porter crafted the most “swellegant, elegant” standards of the 1920s, 1930s, and 1940s, including “You’re the Top,” “Night and Day,” and “I’ve Got You Under My Skin.” According to music historian David Ewen, he “was the cynic whose love was often for sale; who could be true to you only in his fashion; to whom that seemingly crushing love affair was just one of those things.” But the key to Cole’s ultra-sophisticated work and extravagant lifestyle is the title of one of his most popular tunes: “Anything Goes.”

Cole Porter was born in Peru, Indiana, on June 8, 1891, the only grandchild of a self-made millionaire. At six, he began studying piano and violin, and had a waltz published by his indulgent mother when he was 11. After prep school, Cole attended Yale University, where he was the big music man on campus, composing 300 songs for football games and college musicals. He dropped out of Harvard Law School for a songwriting career. Some of his songs were performed on Broadway but his first show, *See America First*, was a flop and he sailed for France in 1917. Later, Porter circulated stories that he had joined the French Foreign Legion, but he actually spent World War I partying in Paris. In 1919, he married Linda Lee Thomas, a wealthy American divorcee. Even though Porter was homosexual, he and Linda were devoted to each other and lived in grand style until her death in 1954.

While he was in Paris, Porter studied harmony and counterpoint with the French classical composer, Vincent d’Indy, and this early classical training can be heard in the chromaticism and rhythmic complexity of his songs. Porter composed the score for a 1924 revue—but he didn’t have his first Broadway hit until *Paris*, in 1928, which included “Let’s Do It (Let’s Fall in Love).” Over the next decade, Porter wrote words and music for the wittiest shows on Broadway. In 1929, he had hits with *Wake Up and Dream* (“What Is This Thing Called Love?”) and *Fifty Million Frenchmen* (“You Do Something to Me”). In 1930 he came out with *The New Yorkers* (“Love for Sale”), along with *Gay Divorce* (“Night and Day”) in 1932 and *Jubilee* (“Begin

the Beguine”) in 1935. Two of his most successful shows *Anything Goes* (“I Get a Kick Out of You”), in 1934, and *Red, Hot, and Blue!* (“It’s De-Lovely”), in 1936, starred his favourite singer, Ethel Merman. His songs were also used enthusiastically by many stars of the day, including Fred Astaire and Bing CROSBY.

When Porter’s legs were severely injured in a riding accident in 1937, Linda refused to let doctors amputate. After several operations (and walking with the aid of braces and a cane), he returned to the limelight with a string of successful—if formulaic—musical comedies. In 1946, *Night and Day*, a film biography of Porter, used fourteen of his songs. In 1948, he made a stunning comeback on Broadway with *Kiss Me, Kate*, a reworking of Shakespeare’s *The Taming of the Shrew*, which produced classic songs such as “So in Love,” “Always True to You in My Fashion,” and “Too Darn Hot.” He followed with more hits—in 1950, *Out of this World* (“From This Moment On”); in 1953 *Can-Can* (“I Love Paris”); in 1955 *Silk Stockings* (“All of You”). He also wrote directly for Hollywood. The movie *High Society*, starring Grace Kelly, Bing Crosby, and Frank SINATRA, was released in 1956 featuring the hit song “True Love.”

Sadly, in 1958, Porter’s right leg was finally amputated, and with it his desire to write—and even to live. The great sophisticate died on October 15, 1964, in Santa Monica, California, at the age of 73, and was buried back home in Indiana. In 1990, rock artists, including U2 and Annie Lennox, paid tribute to Porter on *Red, Hot, and Blue*, an album sold to benefit AIDS research.

Michael R. Ross

SEE ALSO:

FILM MUSICALS; MUSICALS; POPULAR MUSIC; U2.

FURTHER READING

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SUGGESTED LISTENING

American Songbook Series: Cole Porter; From This Moment On: The Songs of Cole Porter; Red, Hot, and Blue.

FRANCIS POULENC

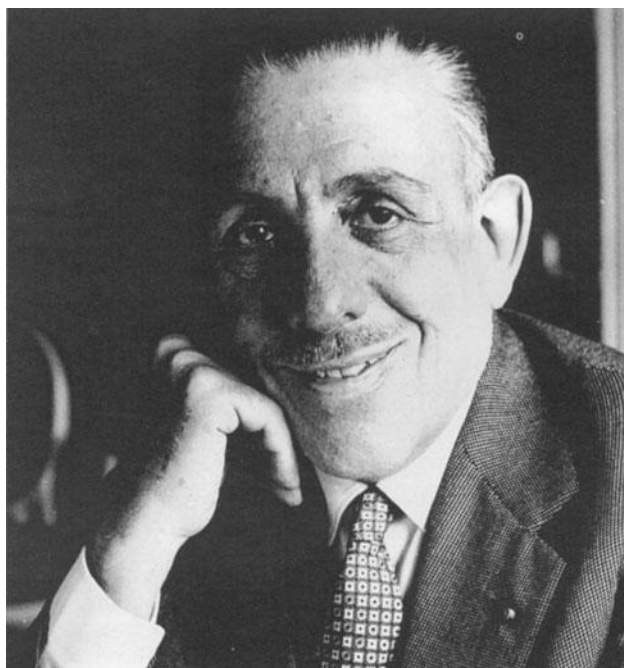
Francis Jean Marcel Poulenc was a French composer and pianist whose early works exhibited qualities of wit and dissonance, so that at first he was not taken seriously by the critics. However, since World War II, he has been generally accepted as one of the most distinguished masters of the *chanson* (French song for piano and voice).

Poulenc was born on January 7, 1899, into a wealthy Parisian family. His mother was an accomplished pianist and started giving him piano lessons when he was five. When he was 16, he began studying piano with Ricardo Viñes and writing piano pieces. With five other fellow students, including Georges Auric, Arthur Honneger, and Darius Milhaud, he started giving concerts at which they played their own compositions, and in 1920 the group was named as LES SIX. From 1921 to 1924 Poulenc studied composition with Charles Koechlin, at the same time continuing to compose.

Poulenc's writing for piano was described as "highly idiomatic in style in a modern vein" but also as a revival of "the classical keyboard style in a new guise." His songs show clear melodic lines with intricate, restrained accompaniment. His *Rapsodie nègre* (1917) for small orchestra, brought him early recognition, while his ballet *Les biches* (1924), produced by Diaghilev, established his reputation.

Poulenc's later instrumental music included *Concert champêtre* (1927–28); the quasi-religious *Organ Concerto* (1938); and a piano concerto (1950), which he presented as soloist with the Boston Symphony Orchestra. His works were always melodic, and his output prolific—he wrote quantities of choral music, orchestral music, songs, and chamber music for a variety of instruments.

In 1935, Poulenc renewed his Roman Catholic faith and his *Mass in G* (1937) was the first of several religious pieces, including *Stabat mater* (1950) and the *Gloria* (1959). He also wrote music for films and plays, and for three operas. Of these, *Les mamelles de Tirésias* (1947) was based on a book by Guillaume Apollinaire, extolling the virtues of motherhood; *Dialogues des carmélites* (1957) was about a group of



Corbis-Bettmann

A highly talented pianist himself, Francis Poulenc wrote a wealth of memorable material for the instrument.

nuns condemned for remaining loyal to their faith during the French Revolution; and *La voix humaine* (1958) was about a distraught woman talking to her indifferent lover on the telephone.

Poulenc often performed in concerts with singer Pierre Bernac, and composed many of his songs as a result of their collaboration. Poulenc died in Paris on January 30, 1963, having made a distinguished and lasting contribution to the music of the 20th century.

Jim Whipple

SEE ALSO:

OPERA; ORCHESTRAL MUSIC; VOCAL AND CHORAL MUSIC.

FURTHER READING

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Dialogues des carmélites;
Les mamelles de Tirésias, *Rapsodie nègre*,
Sextet for piano and wind.

BUD POWELL

Earl "Bud" Powell was one of the most important pianists in the early bebop style. His highly individual approach to harmony and melody, together with his innovative ways of coupling the hands, helped transform the art of jazz piano playing in the 1940s and 1950s. At his peak Powell was a virtuoso of the highest order, but unfortunately mental illness forced him into early retirement.

Powell was born on September 27, 1924, in New York City. He began piano studies at age six, and by age 15 he was taking part in informal jam sessions at New York nightclubs such as Minton's Playhouse. Here he came into contact with Thelonious MONK and the emerging bebop jazz style. From 1942 to 1944, while playing in the band of his guardian, "Cootie" Williams, Powell refined his remarkable virtuosity. He soon created a unique piano style of long, dazzling melodic runs that were interrupted by irregularly timed chords.

RACIST ATTACK AND ITS AFTERMATH

A violent racist incident in 1945 left Powell with a head injury that brought on the first of many nervous breakdowns. Plagued after the brutal event by mental illness, he spent much of his adult life in mental hospitals. During the late 1940s and early 1950s, Powell appeared intermittently in various New York nightclubs, headlining with other leading bop soloists such as Charlie PARKER, Dizzy GILLESPIE, Sonny Stitt, and Fats Navarro. Around this time he also composed a number of memorable jazz pieces, including "Dance of the Infidels," "Tempus Fugue-It," and "Bouncing with Bud" (all 1949); and "Hallucinations" (1950), later recorded by Miles DAVIS as "Budo." His most famous piece, "The Glass Enclosure" (1953), is a remarkable musical impression of his experiences in mental institutions.

Ill-health and mental problems forced Powell to restrict his public appearances by the mid-1950s. In 1959 he moved to Paris, where he led a trio with Kenny Clarke and enjoyed country-wide celebrity status, substituting an economical primitivism

reminiscent of Monk for his own lost virtuoso powers. Powell returned to the U.S. in 1964 and made an ill-advised appearance at Carnegie Hall a year later. An eagerly anticipated musical event, it turned out to be a public calamity. Powell bickered with other musicians during the performance, disappointing an audience primed by the recordings made in his heyday, and finally walked off the stage. Forced to retire ignominiously, Powell sank into obscurity and died in New York on August 1, 1966.

UNIQUE JAZZ PIANO STYLE

At the height of Powell's powers, his playing shone with technical brilliance. His style was never fastidious, however, linked as it was to an explosive intensity and a freewheeling originality. His unpredictable phrases ranged from percussive, horn-like riffs to cascading lines that displaced 4/4 bar lines. His harmonic conception, meanwhile, was based not on conventional triads, but on seconds and sevenths. This gave an exotic flavour to his interpretations of tunes such as "Night in Tunisia" and "Un Poco Loco."

The incongruity of Powell's precipitous melodic lines in the right hand, punctuated by unevenly spaced, sometimes dissonant chords in the left, represented a break from the styles of his idols, the swing pianists Art TATUM and Teddy Wilson. Because he devised new melodic ideas, harmonies, and ways of interrelating the hands, Powell remains one of jazz music's true originals. Pianists may admire his genius and imitate his style, but none can match his rich melodic invention.

Hao Huang

SEE ALSO:

BEBOP; CHRISTIAN, CHARLIE; COOL JAZZ; FREE JAZZ; SWING.

FURTHER READING

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SUGGESTED LISTENING

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Bud Powell Piano Solos;
The Complete Bud Powell Blue Note Recordings;
The Genius of Bud Powell; Inner Fires.

CHANO POZO

Chano Pozo was a Cuban *conguero* (conga drummer) who performed with Dizzy GILLESPIE's historic Latin-influenced big band of the 1940s. Along with MACHITO and other exponents of Afro-Cuban rhythms, he was extremely influential in popularising Latin/Afro-Cuban percussion and song forms in jazz. He was also a co-writer and arranger of some of Gillespie's greatest Latin jazz hits, including the big band anthem "Manteca."

Pozo was born Luciano Pozo y Gonzales in Havana, Cuba, on January 7, 1915. He sang, danced, and played percussion for Carnival (a Caribbean-wide celebration similar to Mardi Gras) and with local groups that included percussion greats Armando Peraza and Potato Valdes. He also became a composer of some renown, achieving success with tunes such as "El Pin Pin" and "Nague." Pozo was a follower of the Cuban Lucumi faith, which derives from West African rituals. His drumming rhythms and vocal style were firmly rooted in these African traditions, but were also influenced by indigenous Cuban musical forms such as *son*, *rumba*, and *comparsa*.

LATIN JAZZ IS BORN

Pozo first went to the U.S. with Cuban singer Miguelito Valdes. Miguelito had wanted to take percussionist Carlos Valdes (no relation) with him to New York, but since Carlos was a minor, he was unable to secure a passport for him. When Valdes brought Chano Pozo instead, the course of Latin jazz history was set.

Pozo was introduced to Dizzy Gillespie in 1947 by trumpeter Mario BAUZÁ, who worked with Gillespie's band as well as with the Machito Orchestra. Gillespie and Pozo had no language in common, but their musical bond was immediate. Gillespie, Bauzá, George Russell, and Gil Fuller all worked closely with Pozo to create arrangements for some of his best ideas. Many of these, such as "Manteca" and "Cubano-Be, Cubano-Bop," were destined to become jazz classics. During this period Tadd Dameron also created several original arrangements for the group.

Gillespie's big band debuted their new Afro-Cuban influenced material at New York's Carnegie Hall, in December 1947, to widespread acclaim. An international tour followed. Unfortunately, Pozo's drums were stolen sometime during the tour, and he left the band to return to New York.

TRAGIC AND MYSTERIOUS DEATH

On December 2, 1948, after a dispute over money, Pozo was shot and killed at Harlem's Rio Café. The circumstances of his death remain mysterious, and explanations for the shooting run the gamut from a drugs transaction that had gone wrong, to an altercation over royalty payments. It has even been proposed that Pozo had stolen money from members of his Lucumi sect back in Cuba, and that they were seeking revenge. According to the Rio's bartender, Pozo had just played "Manteca" on the jukebox; he died before the tune ended.

Although Gillespie and Pozo played together for only a year, their time together was extremely fruitful. Their collaboration represented the first serious attempt to fuse the jazz and Latin styles, and went on to become the starting-point for many popular and jazz musicians of the 1940s and 1950s. Recordings such as *Dizzy Goes to College* (1947), *Afro-Cuban Suite*, and *Melodic Revolution* (both 1948) showcase their unique partnership.

Chano Pozo is remembered both as a wild character and an extremely influential drummer and composer. For Gillespie, he was "the greatest drummer I ever heard." Chano Pozo's cousin, Chino Pozo, was also a noted percussionist who recorded with Gillespie, Machito, and Charlie PARKER.

Gregg Juke

SEE ALSO:

AFRICA; CUBA; LATIN AMERICA; POPULAR MUSIC; SALSA.

FURTHER READING

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(Dubuque, IA: Kendall/Hunt Publishing, 1992).

SUGGESTED LISTENING

Afro-Cuban Suite; *Dizzy Goes to College*;
Melodic Revolution.

PEREZ PRADO

Pianist, bandleader, composer, and arranger, Perez Prado was largely responsible for establishing and popularising the mambo in the 1950s and 1960s, and was among the first arrangers to introduce full orchestration (including strings) to Latin music.

He was born Damaso Perez Prado in Mantanzas, Cuba, on December 11, 1916. By his mid-20s he had moved to Havana to pursue a musical career. While working as a pianist in clubs, cinemas, and casinos, Prado began to develop his own unique rhythmic ideas. Some of his arrangements were picked up by a famous Cuban band of the time, Orquesta Casino de la Playa, which hired Prado as pianist and arranger in 1943.

MAMBO MYTH AND MAGIC

Around this time, Prado's ideas began coalescing into mambo—an upbeat and brassy dance music in which horns and percussion provide punchy punctuation. Like the cha-cha-cha, the mambo was most likely a dance before it was a style of music; both the cha-cha-cha and mambo evolved from the traditional Cuban rumba. Perez sometimes claimed he heard the mambo emerging from the percussive cross-rhythms of five or six guitarists simultaneously jamming after hours in Cuban clubs.

Though Prado—and mambo—grew increasingly popular, he left Cuba in 1947—some biographers have suggested that Cuban music publishers considered him an upstart who dirtied their native rumba with forms like jazz, and so conspired to deny him work. Prado settled in Mexico City in 1948, and formed his own band. Through performing and recording for local labels, he gradually succeeded in becoming a multimedia sensation. He regularly performed at Mexico's most chic clubs and served as musical director for a number of Mexican films, in some of which he appeared in a musical role.

The records Prado cut for RCA in late 1949, especially “Mambo No. 5” and “Que Rico El Mambo,” helped to ignite the firestorm of “mambo mania.” Prado's music grew ever more popular, and began

finding its way to pop stations throughout North and South America. The thousands of Cubans who had emigrated to the U.S. in the 1930s and 1940s to escape the Batista regime, and who settled in Spanish Harlem, also helped establish Prado's New York City beachhead in the 1950s.

TOP SPOT FOR “CHERRY PINK”

The mambo and Prado remained popular as he consistently recorded and toured throughout the 1950s. In 1955 he assumed the top pop spot with “Cherry Pink and Apple Blossom White,” which he first recorded in 1951. But the 1955 re-recording accompanied a wriggling Jane Russell in the film *Underwater* (in which Prado himself made a brief appearance), and it spent 26 weeks in the charts, including ten consecutive weeks as a U.S. No. 1.

Prado scored his second No. 1 hit in 1958 with his original “Patricia,” which Nino Rota chose as the theme for Fellini's film *La Dolce Vita* in 1960. But by 1960, rock'n'roll was overshadowing the mambo on pop radio and, in 1963, RCA stopped releasing Prado's records in the U.S.

Prado returned to Mexico City in 1970 and remained popular in South America, continuing to tour and record. He recorded his final session in 1987. By that time his health was deteriorating, and he suffered a fatal stroke two years later, dying on September 13, 1989.

Perez Prado's influential relationship with the mambo was similar to Elvis PRESLEY's with rock'n'roll. He was almost certainly not the originator of the form (other candidates include Orestes Lopez, Antonio Arcano, and Arsenio Rodriguez, father of the *conjunto*), but he did more than anyone else to make mambo internationally popular.

Chris Slawecki

SEE ALSO:

CUBA; DANCE MUSIC; LATIN AMERICA.

FURTHER READING

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SUGGESTED LISTENING

10 Grandes Exitos,
Voodoo Suite / Exotic Suite.

ELVIS PRESLEY

During his lifetime, Elvis Presley was undoubtedly the most celebrated rock'n'roll star of his generation. In death, however, Presley has assumed cult status, and has become one of the key cultural icons of the 20th century.

He was born Elvis Aaron Presley on January 8, 1935, in Tupelo, Mississippi, the son of a truck driver and a seamstress. His earliest musical influences were the gospel songs and psalms he heard at his Pentecostal church, but he also had a good grounding in country and blues—a combination that would create his groundbreaking musical identity. His early life was unremarkable and, like his father, he drove a truck for the Crown Electric Company of Memphis.

Presley's career started when he cut a record as a birthday present for his mother, and the studio manager contacted Sam Phillips, the owner of Sun Records. Phillips recognised that this white boy who sang in an African-American style had an astonishingly original talent. In 1954, Presley's Sun Records single "That's All Right (Mama)" electrified the Deep South thanks to the radio station WHBQ. A few other singles followed: "Good Rockin' Tonight," "Milkcow Blues Boogie," and "Baby Let's Play House," which led to Presley performing on the *Grand Ole Opry* and *Louisiana Hayride* radio programmes.

In 1955, a series of live dates took Presley to clubs in Arkansas, Louisiana, and Texas, where the audience reacted enthusiastically to Presley's stage presence and suggestive semi-erotic gyrations, which earned him the nickname "Elvis the Pelvis." His last Sun single, a soaring and pulsating version of Junior Parker's "Mystery Train," confirmed his massive potential and heralded the next phase of his career.

ENTER THE COLONEL

In late 1955, Colonel Tom Parker, a former fairground huckster, took over Presley's career. He replaced DJ Bob Neal as Presley's manager and convinced Sun Records to release Elvis so he could sign with RCA. RCA paid \$35,000 to gain Presley's release—an incredible figure at the time. "Heartbreak Hotel,"

released on January 27, 1956, was Presley's first RCA recording and his first American No. 1 single. There followed, in remarkably short order, seven more No. 1 hit singles. One of these, the double-sided "Hound Dog"/"Don't Be Cruel," stayed at No. 1 for a remarkable 11 weeks, and was to be the most successful double-sided single in pop history. The diversity of Presley's musical influences and his ability as an interpreter of vocal material allowed him to cross over from rhythm and blues (R&B) into the mainstream. Along the way he changed pop music forever and lived every cliché of superstardom.

Presley's next venture was making Hollywood films. Amazingly, he completed three major motion pictures—*Love Me Tender*, *Loving You*, and *Jailhouse Rock*—in the next two-and-a-half years, and all of the



UPI/Corbis-Bettmann

December 3, 1968—one of the sublime moments of pop broadcasting history—The Elvis TV Special was networked across the States and showed Presley at his finest.

films spawned No. 1 hit songs. In 1958, Presley starred in what was arguably his greatest film, *King Creole*, but that same year, he was drafted into the U.S. Army. From 1958–1960, he served mainly in Germany. During his absence, Colonel Parker's business acumen ensured that his money-maker was not forgotten by the public. When Presley returned, he secured a series of U.S. No. 1 hits in the early 1960s, such as "It's Now or Never," and "Are You Lonesome Tonight." He also resumed his film career with *GI Blues*, which boasted the popular chart hit "Wooden Heart."

The mid-1960s, however, were difficult years. With the advent of the BEATLES, Presley seemed to have been forgotten. His recordings were dated and his films—he made around 30 in all—seemed increasingly pointless. Even his capacity to make instant hits from mediocre material was beginning to wear thin.

Presley's fallow period was short-lived, however. In 1968, two songs—"Guitar Man" and "U.S. Male"—marked an amazing return to form. During the same year, Presley recorded a live television special, *The Elvis TV Special*, one of the most celebrated shows in pop broadcasting history, in which he appeared dressed in black leather. The success of this show personally re-invigorated Presley and the subsequent albums, including *From Elvis in Memphis*, and singles such as "Suspicious Minds," were critically acclaimed and hugely successful. Concerts followed in Las Vegas hotels and he seemed to have a new lease on life. The movie *Elvis on Tour* (1972) demonstrated his magnetism and showed his power as a performer.

THE DECLINE OF THE KING

Although Presley continued to perform, his creative inspiration again ran out and the albums started to become increasingly patchy. Presley turned into a Vegas caricature of his previous self. His personal life was fraught with difficulties: the tragedy of his still-born twin brother caused his mother to feel protective toward him, and in turn, he felt responsible for her. Meanwhile, the dissolution in 1973 of his six-year marriage to Priscilla Beaulieu further speeded his decline. He suffered an astonishing personal deterioration, gaining vast amounts of weight and becoming addicted to prescription drugs.

When not filming in Hollywood Presley performed in Las Vegas. But by this time his behaviour was becoming unpredictable and he was said at some point to have stormed out of a television studio in a

fit of anger. Graceland, his relatively small but eccentric mansion on the south side of Memphis, provided him with his only refuge, and he cloistered himself there along with the same band of old Memphis buddies who had followed him since the mid-1950s.

Presley still continued to appear live, dressing in brightly coloured jumpsuits and rhinestone-studded belts in a desperate attempt to disguise his obesity. He twice collapsed on stage and finally his abuse of drugs and overeating caught up with him. He died, burnt-out, on August 16, 1977. Doctors stated that he died of a heart attack, probably induced by his long flirtation with barbiturates. The world mourned and President Carter proclaimed that a part of America had died with Elvis Presley.

Despite his greatness, many feel that Presley's talent was wasted. There is also regret over his wilderness years and his untimely death. His huge talents were never fully realised, largely because neither he nor anyone else knew how to exploit them.

Colonel Tom Parker has been criticised for influencing Presley's career misdirection, but it must be recognised that without Parker's intervention at a critical time, Presley may not have achieved his enormous success.

Joseph Goldberg

SEE ALSO:

FILM MUSICALS; HALEY, BILL; LEIBER & STOLLER;
LITTLE RICHARD; ROCK MUSIC; ROCK'N'ROLL.

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The Rise of Elvis Presley*
(London: Abacus, 1994);
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SUGGESTED LISTENING

*Elvis' Golden Records; Elvis! His Greatest Hits;
Essential Elvis: The First Movies; I Was the One;
King Creole; The Legend Begins;
The Sun Sessions.*

ANDRÉ PREVIN

André Previn is one of the most versatile figures in music. He has made successful jazz albums, won Oscars for his film scores, conducted some of the best orchestras in the world, and even emerged as a popular personality on television.

Previn was born in Berlin, Germany, on April 6, 1929, of Russian-Jewish parents. He studied piano at the Hochschule für Musik in Berlin, and at the Paris Conservatory after his family moved to Paris in 1938. The following year they emigrated to Los Angeles, where Previn's great-uncle, Charles Previn, was music director at Universal Studios. Previn became an American citizen in 1943, at the age of 14.

JAZZ PRODIGY

While still in high school, Previn worked as a jazz pianist and wrote orchestrations for MGM. Later, he was hired as the studio's music director. His jazz trio achieved considerable success in the 1950s and his jazzed up version of *My Fair Lady* (in collaboration with Shelly Manne) started his run of jazz albums made from Broadway musical scores.

As an orchestral conductor, Previn has enjoyed a distinguished career. He has been conductor of—among others—the Houston Symphony Orchestra (1967–69), the London Symphony Orchestra (1968–79), the Pittsburgh Symphony Orchestra (1976–84), and the Los Angeles Philharmonic Orchestra (1985–90). Although Previn is immensely popular as a conductor, his repertoire is considered by many critics to be limited, generally consisting of light orchestral works ranging from Mozart to BRITTEN.

During his time with the London Symphony Orchestra, he settled in England and became well known for his television work, popularising classical music. He also composed the music for Tom Stoppard's play for actors and orchestra, *Every Good Boy Deserves Favour* (1978).

Previn also composed film scores from 1949 until 1982, and was involved in the musical direction and supervision of many films. He received Academy Awards for his work on the scores of *Gigi* (1958),

Porgy and Bess (1959), *Irma la Douce* (1963), and *My Fair Lady* (1964). In each case, Previn was honoured for his ability to adapt the musical scores of others to the demands of the screen. In addition, he has received six further nominations, mostly for adaptations of existing scores, but also for his original score for *Elmer Gantry* (1960).

One of Previn's finest scores was for Sidney Lumet's 1962 adaptation of Eugene O'Neill's stage play, *Long Day's Journey into Night*. Confining himself to piano, Previn created a highly dramatic style of writing that falls somewhere between BARTÓK and Keith JARRETT. The opening sequence is dark and tense in tone, expertly establishing the claustrophobic mood of the drama. Later, he wrote a bittersweet waltz worthy of POULENC, using it to underscore the unbalanced world of the character played by Katharine Hepburn—the drug-addicted mother of a dysfunctional family.

The score for *Two for the Seesaw* (1962) is an example of Previn's more commercial film writing. Created for solo trumpet, solo saxophone, horns, and strings, it recalls similar work by Henry MANCINI and Elmer BERNSTEIN. Even when he works in the Hollywood mainstream, however, there is a quality to Previn's melodic and harmonic language that raises his music to the level of composers such as Aaron COPLAND and Leonard BERNSTEIN.

Throughout the 1980s and 1990s, Previn has continued to work in a variety of musical styles, and one of his most recent projects was a jazz album with bass player Ray Brown and opera singer Kiri Te Kanawa.

Richard Trombley

SEE ALSO:

ARRANGERS; FILM MUSIC; FILM MUSICALS.

FURTHER READING

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Ruttencutter, Helen Drees. *Previn*
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SUGGESTED LISTENING

André Previn Plays Harold Arlen;
Long Day's Journey into Night; My Fair Lady;
Two for the Seesaw.

LEONTYNE PRICE

Leontyne Price brought to the operatic stage a generous soprano voice full of nobility and warmth. At the time she made her New York Metropolitan Opera debut in 1961, divas such as Maria CALLAS and Joan SUTHERLAND were at the height of their careers. But Price's dramatic presence and soaring high notes ensured that she received her own share of audience attention. Specialising in the Verdi heroines, Price was equally at home with both contemporary music and African-American spirituals.

Mary Leontyne Violet Price was born in Laurel, Mississippi, on February 10, 1927, the child of a midwife and a carpenter. She studied to become a teacher at Central State College in Wilberforce, Ohio, and sang with the college glee club. In 1949 she won a scholarship to the Juilliard School of Music in New York, and her parents mortgaged their house to enable her to attend. Further sponsorship came from the family who employed her aunt as a domestic worker.

In 1952 Price made her New York debut in a revival of Virgil THOMSON's opera *Four Saints in Three Acts*. Later that year she married the baritone William Warfield (they were separated in 1974). Following the success of *Four Saints* she was engaged as Bess in a new production of George GERSHWIN's *Porgy and Bess*, which went on to tour Europe. She stayed in the role for two years. At her New York recital debut, she presented the premiere performance of Samuel BARBER's *Hermit Songs*, a cycle based on medieval Irish texts, in which the composer accompanied her. A television appearance as the lead role in Giacomo PUCCINI's *Tosca* (1955), and as Madame Lidoine in Francis POULENC's *Dialogues des carmélites*, firmly established Price as a powerful operatic presence.

SINGING VERDI TO INTERNATIONAL ACCLAIM

It was the operas of Giuseppe Verdi, however, that brought Price true international stardom. *Aida* was her first professional Verdi role (she had sung Mistress Ford in a student production of *Falstaff*). Herbert von KARAJAN invited her to sing at the Vienna Staatsoper in 1958, and she was an instant success. That same year

RCA signed her to an exclusive recording contract, and she went on to produce many fine recordings of operas by Puccini, Mozart, and of course Verdi.

In 1960 Price made appearances at Covent Garden and at La Scala in Milan. Her 1961 debut at the Metropolitan Opera, as Leonora in Verdi's *Il Trovatore*, won her 42 minutes of applause. Her other Verdi roles included Leonora in *La forza del destino*, and Amelia in *Un ballo in maschera*.

Price's repertoire also embraced Puccini's heroines Manon Lescaut and Madame Butterfly, and Ariadne in Richard STRAUSS's opera *Ariadne auf Naxos*. In 1966 she took the role of Cleopatra in Barber's *Antony and Cleopatra*, written for the opening of the Metropolitan Opera's new theatre at the Lincoln Center in New York. In a performance designed to show off some elaborate new stage machinery, Price became trapped inside a pyramid and managed to wriggle out just in time for her singing cue, but was unable to complete a costume change. Despite the quality of the music, the work was a commercial failure.

PRESIDENTIAL HONOURS

Leontyne Price sang at the White House for three U.S. presidents, Jimmy Carter, Ronald Reagan, and George Bush. Years earlier she had also performed for Dwight Eisenhower when he was president of Columbia University, and in 1965 she was awarded the Medal of Freedom by President Lyndon Johnson.

After she retired from the opera stage in the early 1980s, Price continued to record and to give recitals that included spirituals and the work of American composers as well as the traditional repertoire.

Jane Prendergast

SEE ALSO:

ANDERSON, MARIAN; NORMAN, JESSYE; OPERA; OPERETTA.

FURTHER READING

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SUGGESTED LISTENING

Leontyne Price in Concert at the Met,
Leontyne Price Sings Verdi;
Mozart: *Don Giovanni*; *Requiem*.

CHARLEY PRIDE

The singer-songwriter and guitarist Charley Pride is one of the best-loved of all country artists, and a hero to African-Americans for his determination to break down the barriers of racial discrimination. Pride contrasted the standard country themes of loving and losing with uplifting gospel messages. His smooth baritone vocals and fondness for the "classic" country sound made him hugely popular; at the height of his career, Pride was second only to Elvis PRESLEY in his record sales for RCA.

Charley Pride was born on March 18, 1938, in the northwest Mississippi town of Sledge, where his family were sharecroppers on a cotton farm. One of 11 children, he listened to country music on the radio and was drawn to the songs and style of Hank WILLIAMS. He bought his first guitar from the Sears Roebuck catalogue, playing it through his teenage years. At age 16, he played baseball for the Detroit Eagles and the Memphis Red Sox in the Negro American League. By 1960 he was playing semi-pro, but his failure to reach the Major Leagues turned his attention back to music.

GOING COUNTRY

Paying his dues in small clubs and bars throughout the early 1960s, Pride refined his rich baritone and sharpened his stage performance. A backstage meeting with country star Red Sovine found Charley singing Hank Williams' "Lovesick Blues," and being encouraged by Sovine and Red Foley to try his luck in Nashville. And so it was that in 1966 the producer Chet ATKINS signed "Country Charley Pride" to RCA. Pride soon released his first single, "The Snakes that Crawl at Night."

Pride's third single, "Just Between You and Me," broke the Top 10, and his 1967 remake of Hank Williams' "Kaw-Liga" crossed over from the top of the country to the U.S. pop charts, beginning a streak of six consecutive No. 1 country hits. Keeping a low profile while releasing his first few records, Pride became a runaway success on radio before audiences ever knew he was African-American, and subsequently caused a stir in the white-dominated country music industry. The wisdom of hard labour was etched into his voice, and

his sincerity won legions of fans. In 1967 Pride debuted at the *Grand Ole Opry*. He was well received by the audience, and he became one of the country show's most popular performers.

In the early 1970s, Pride's career took off in earnest as he scored U.S. Top 10 hits with "I Know One" and "Does My Ring Hurt Your Finger." Meanwhile a series of gold albums—including *From Me to You* (1971), *The Best Of, Volume Two* (1972), and *The Sensational* (1973)—cemented his place in country music history as he expanded his audience through regular television appearances. A 1971 gospel record, *Did You Think to Pray*, earned Pride his first two Grammy Awards.

COUNTRY'S FIRST AFRICAN-AMERICAN STAR

Pride's best-known hit, "Kiss an Angel Good Morning" (1971) led to a series of chart-toppers, including "It's Gonna Take a Little Time," "She's Too Good to Be True," and Merle HAGGARD's "A Shoulder to Cry On." In 1972 Pride collaborated with Henry MANCINI on "All His Children," which was featured in the movie adaptation of Ken Kesey's *Sometimes a Great Notion*. In 1977 he enlisted backing vocalists Dave and Sugar for a series of love song hits, including "I'll Be Leaving Alone" and "Someone Loves You Honey." Two Hank Williams originals, "Honky Tonk Blues" and "You Win Again," emerged from a tribute album to provide two more U.S. No. 1 hits for Pride in 1980, with ten more Top 10 hits over the next three years.

Pride continues to perform in concert, and in 1994 the Academy of Country Music honoured him with its prestigious Pioneer Award, in tribute to his triumph over prejudice and his many accomplishments as a recording and performing artist.

Todd Denton

SEE ALSO:

CASH, JOHNNY; COUNTRY; JENNINGS, WAYLON.

FURTHER READING

Pride, Charley, with Jim Henderson.

Pride: The Charley Pride Story

(New York: W. Morrow, 1994);

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(Mankato, MN: Crestwood House, 1976).

SUGGESTED LISTENING

Essential; *Moody Woman*; *Night Games*.

PRINCE

A phenomenal talent, Prince has excelled as a singer, songwriter, instrumentalist, dancer, producer, and showman. *The New Rolling Stone Encyclopedia of Rock & Roll* hailed him as “one of the most flamboyant, controversial, influential, and popular artists of the 1980s ... and also one of the least predictable and most mysterious.” And that was before 1993 when Prince changed his name first to a cryptic icon, made up of male and female gender symbols, then “Victor,” and finally “The Artist Formerly Known As Prince” (Tafkap)—informally, “The Artist.”

Prince Rogers Nelson was born on June 7, 1958, in Minneapolis, Minnesota, the son of the leader of a local jazz group. A self-taught musician, he learned piano at age seven, guitar at 13, and drums at 14. After forming the band Grand Central in high school, he signed with Warner Bros. as a solo artist at age 20 and quickly released a pair of solid urban dance albums, *For You* (1978) and *Prince* (1979), the latter yielding the No. 1 U.S. rhythm-and-blues (R&B) hit “I Wanna Be Your Lover.”

By 1980, when the album *Dirty Mind* was released, Prince had refined his often blatantly sexual, racially ambiguous hybrid of rock and funk. Prince's next two albums, *Controversy* (1981) and *1999* (1982), reaffirmed his mastery of contemporary R&B.

With the release of his semi-autobiographical movie *Purple Rain* (1984), Prince finally made the leap to superstar status. The soundtrack album sold 10 million copies, spent six months at the top of the charts, and contained the chart-topping “When Doves Fly” and “Let's Go Crazy.” The film also won an Oscar for best original score. Prince ignited a fierce controversy with his suggestive lyrics for “Darling Nikki,” resulting in the formation of the “Parents' Music Resource Center” and the record industry's self-censoring sticker policy.

In the late 1980s and early 1990s, however, the extraordinary highs in the diminutive superstar's career were offset by a succession of extreme lows. He scored several big hit singles—“Kiss,” “Raspberry Beret,” and “Cream”—but the movies *Under the Cherry Moon* (1986) and *Graffiti Bridge* (1989) were both critical and commercial failures. Prince's often



The ever-flamboyant Prince shows off his eccentric dressing style at the 1985 Grammy Awards.

eclectic albums ranged from the irresistibly funky *Sign o' the Times* (1987) to the disappointingly bland soul of the soundtrack to *Graffiti Bridge*.

In the early 1990s, Prince's behaviour became increasingly eccentric. A protracted dispute with Warner Bros. became so acrimonious that the singer refused to be seen in public without the word “slave” written on his face—expressing how he felt about the terms of his contract. The dispute meant there was a lengthy hiatus in Prince's career. When the singer finally managed to free himself from Warner Bros., the resulting releases—*Emancipation* (1996) and *Crystal Ball* (1998)—were disappointing. Nevertheless, by this time, Prince's colourful career had produced enough sublime songs for such failures to be overlooked.

Michael R. Ross

SEE ALSO:

FUNK; ROCK MUSIC.

FURTHER READING

Hill, Dave. *Prince: A Pop Life* (New York: Harmony Books, 1989);
Jones, Liz. *Slave to the Rhythm: The Artist Formerly Known as Prince* (London: Warner Books, 1998).

SUGGESTED LISTENING

1999; *Controversy*; *Dirty Mind*; *Purple Rain*; *Sign o' the Times*.

PRODUCERS

The producer is an important linchpin in the music industry and is responsible for the creative, technical, and business processes of record and CD production in the studio. The producer's job is approximately equivalent to those of the producer and director in the film industry, and combines the responsibilities of both.

Of all the genres, producers are most important in popular music. Here, they work with musicians, songwriters, and performers as a liaison between them and engineers in the recording studio, and working as executives for their own record labels. Producers oversee all aspects of the recording process that takes a song or album from a concept to a viable, finished musical product. As such, music producers are to popular music what directors and producers are to the theatre or motion pictures: they combine the key roles of artistic adviser and business representative to create a financially successful result.

THE PRODUCTION PROCESS

The recording/studio process can be divided into three main stages—pre-production, production, and post-production. The pre-production stage involves preliminary decision making, songwriting, song selection, rehearsals, finalising music arrangements, setting up of budgets, and settling any other details before recording begins. The production stage includes overseeing the actual recording, which involves recording all basic rhythm or bed tracks, vocals, any other additional instruments, and mixing the record. At the post-production stage all the earlier stages are tied together to complete the master recording. Mastering and duplicating mass quantities of tapes and CDs then takes place. Mastering is done by highly experienced professionals working in a specially designed environment.

The producer's role in popular music is so intertwined with the creative and business sides of the music industry that it is hard to write a definitive job description. Basically a producer is responsible for overseeing all aspects of an artist's recording. Some of these duties can overlap with those of a manager, but a producer is not a manager per se. By definition, a record producer is concerned with the creative,

technical, and business aspects of an individual recording project, and does not extend this involvement to a life-long commitment.

A producer's involvement in a project often means not only working with the artist and engineer to get the right sound in the studio, but also being the songwriter, co-writer, and arranger, as well as managing all the business issues surrounding a recording.

THE MANY HATS OF A RECORD PRODUCER

The producer's task list includes organising, listening, scheduling, and arranging musical, technical, and business details, so that creativity is maximised and studio time is used effectively. Producers often select material for their artists to record, studios for them to record in, and book the backing band and any additional talent needed for the recording session. The producer wears yet another hat and acts as a "director" of the session. Often having a very direct impact on the music, the producer may sometimes just act as an objective ear. Producers guide the musicians and the music during the recording process, and work with the recording engineer to achieve the best possible sound. They also handle business details such as paying the studio and hiring talent, filing union contracts, and working closely with the record company executives in charge of the act.

Sometimes pop producers are given the task of making a hit song out of a few lyrics and some chords scribbled on a piece of paper. They have a very hands-on style of working, and usually their recordings have an identifiable sound. Often producers are hired on the basis of this hit sound.

Other producers take a more removed approach, and prefer to be involved in the process only as a facilitator, offering an objective ear without being personally involved in the creative process.

Either way, the buck stops at the producer's desk; producers have the final say over all creative and business matters concerning the recording, and they have to be ready to resolve any disputes that may arise in the studio during record production.

INDEPENDENT PRODUCERS

The first independent producers were record company "A&R" (artist and repertoire) scouts—those record company executives who seek out and sign new talent. Originally, A&R executives handled all details of signing and recording new artists. However when they

discovered that they could make more money from advances, royalties, and freelance production than from their fixed record company salaries, the independent producer was born.

Since that time, there has been a general division of labour between A&R representatives and producers in the record industry—with A&R people handling the scouting and signing of new talent, while the producers worked with acts during the recording process. As studio technology advanced and the recording process became more complex, the producer took on a more creative role. Some imposed a distinctive sound or approach on their artists and became famous in their own right. For example, producers of dance music are artists who create original music in the mix from sounds produced electronically or sampled elsewhere. These pioneers of electronic music boast that they can make a hit record without stirring from their own home.

Some producers started out as recording engineers and eventually worked their way up in the business. Others were successful musicians, songwriters, or arrangers who have been through the recording process many times, and therefore have invaluable experience in the creative, technical, and business aspects of music, while being aware of pitfalls.

Other producers have been music critics or radio executives who have shown that they have a commercial ear for finding the next rock or pop superstar.

THE NAMES BEHIND THE PRODUCERS

Many producers of popular music have had varied talents and experiences before becoming producers. George Martin, a classically trained musician, started out in A&R, then went on to sign the BEATLES, with whom he had a long and successful relationship. His main contribution was his ability to translate their ideas practically, and to add classical touches where appropriate. Quincy JONES was a performer, a writer, and an arranger before he produced albums for artists such as Michael JACKSON, Aretha FRANKLIN, George Benson, and all-star projects like "We Are the World." A millionaire by age 21, Phil SPECTOR started out writing songs. He then got backing for his recording projects and launched the careers of the Ronettes, The Crystals, and Bob B. Soxx and the Blue Jeans. He produced records of Ike and Tina TURNER and the Beatles. The ROLLING STONES were initially managed and then produced by Andrew Loog Oldham, who helped to create their rebellious pop star images.

Other notable producers were Steve Lillywhite, whose stars included GENESIS and the Pretenders, Teo Macero produced records by jazz giant Miles DAVIS, and Rick Rubin's artists were as diverse as MADONNA and Tom Petty. Berry Gordy was the founder of MOTOWN and started producing to provide an outlet for artists such as Smokey Robinson, Stevie WONDER, and Marvin GAYE. Don Was of Was (Not Was) produced Bonnie Raitt's album *Nick of Time*, which was an acclaimed best-selling release in 1989, and won Raitt a Grammy Award.

The producer is the person who has the expertise to draw the various strands of music recording together and end up with a coherent and marketable product.

Gregg Juke

SEE ALSO:

BLUES; DANCE MUSIC; ELECTRONIC MUSIC; JUNGLE; MOTOWN; RECORD PRODUCTION; RECORDING STUDIOS; ROCK MUSIC.

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Quincy Jones: Aretha Franklin: *Hey Now Hey*;

Michael Jackson: *Thriller*;

Steve Lillywhite: Pretenders: *Isle of View*;

George Martin: The Beatles: *Abbey Road*;

Rubber Soul;

Andrew Loog Oldham: The Rolling Stones:

Out of Our Heads;

Phil Spector: Bob B. Soxx and The Blue Jeans:

Zip-A-Dee-Doo-Dah;

The Ronettes: *Presenting*

the Fabulous Ronettes Featuring Veronica.

PROGRESSIVE ROCK

The term “progressive rock” is most commonly used in reference to the art-rock movement of the 1970s. The movement joined rock instrumentation with a classically influenced approach to compositional and harmonic structure. In the larger sense, the term can be applied to the journey that rock’n’roll made from being a purely commercial form of popular music to becoming a serious artistic endeavour. This journey was made more or less simultaneously in the U.K. and the U.S.

In the pre-BEATLES era of the early 1960s, rock’n’roll had been co-opted by middle-of-the-road performers such as Pat Boone and Fabian. Pop music had once again become staid and conservative. Young people with more radical tastes, then dubbed “beatniks,” sought refuge in jazz and folk music.

NEW SONGWRITER POETS

Then in New York, as early as 1963, Bob DYLAN broke new ground with *The Freewheeling Bob Dylan*. The seminal singer-songwriter’s second album, it departed from the Woody GUTHRIE-oriented material that had been the folk standard of the time. Dylan used a new style of songwriting that put the composer in the role of visionary poet as well as social critic, using striking imagery reminiscent of 19th-century French poets such as Baudelaire and Rimbaud. This kind of self-expressive artistic statement had previously been strictly limited to European art-song, such as was produced by Bertolt Brecht and Kurt WEILL, and Jacques BREL (both early influences on Dylan). For the first time, mainstream American pop music had been liberated from the tyranny of teenage love songs into a more cerebral, philosophical realm that offered seemingly endless possibilities.

Meanwhile, across the Atlantic, the Beatles began producing their own version of the raw, uninhibited music of rock’n’roll pioneers such as Chuck BERRY and LITTLE RICHARD. Influenced by Dylan, the Beatles (particularly John Lennon) began to inject a more

intellectual form of expression into their music. Songs such as “Norwegian Wood” and “I’m a Loser” offered a more complex lyrical approach, and the group’s progressive leanings resulted in *Revolver* (1966), an innovative album that incorporated avant-garde recording techniques such as running tapes backward and at different speeds, using experimental song structures, and unconventional instrumentation.

In the U.S., the progress of the BEACH BOYS from good-time surf-rockers to progressive artists paralleled that of the Beatles. Brian Wilson’s masterpiece album *Pet Sounds* (1966) took Phil SPECTOR’s lush wall-of-sound production techniques to new heights and featured immaculately crafted songs that stretched far beyond the capabilities of most rock’n’roll songwriters. Wilson’s innovations were responsible for spurring the Beatles on to produce the revolutionary *Sgt. Pepper’s Lonely Hearts Club Band* in 1967.

SGT. PEPPER’S INFLUENCE

Although many of the progressive elements used in *Sgt. Pepper’s* had existed for a few of years, it was this album that truly put progressive rock on the map. Many British groups picked up on the Beatles’ transmutation of American rhythm and blues (R&B) into European-style high art. One of the most progressive groups was the Zombies, with the jazzy keyboards of Rod Argent and the haunting, breathy vocals of Colin Blunstone. Badfinger signed to the Beatles’ own Apple label in the late 1960s; dismissed as slavish imitators of the Beatles, they were actually a band of substance with a fine songwriter in vocalist Pete Ham. The Bee Gees, comprising Barry, Maurice, and Robin Gibb, also picked up on the Beatles’ innovations. The trio’s high, quavering three-part harmonies were wedded to eccentric and well-crafted pop songs about love and sometimes death with great effect.

Other innovations were being explored in Britain in the late 1960s by groups such as the Yardbirds, CREAM, THE WHO, and the Jeff Beck Group, who took American blues and R&B and added state-of-the-art technology to create a bold new electric sound. This built on the work of Muddy WATERS and Howlin’ Wolf, who brought the power of the electric guitar to the blues in the 1950s. The Small Faces, led by guitarist Steve Marriot, released an early concept album, *Ogden’s Nut Gone Flake*, in 1968 echoing the work on *Sgt. Pepper’s*. In 1966 and 1967, psychedelic bands like PINK FLOYD, the Move, and Tomorrow



Gems/Redferns

*Journey, the U.S. rock group formed in 1973 by former members of Santana, started out playing European-style art-rock. A change of direction and a marketing campaign in 1978 brought huge success with the pomp rock album *Infinity*.*

picked up on the Beatles' baroque orchestrations and free-wheeling experimentalism and combined it with their own brand of electronically enhanced pop.

THE UNDERGROUND SCENE

In the U.S., electronics and unconventional song structures found their way into the work of bands such as the Fugs (whose eponymous 1965 debut was seen as a landmark in avant-garde rock), The Holy Modal Rounders, Frank ZAPPA and the Mothers of Invention, and the VELVET UNDERGROUND. *The Velvet Underground and Nico* (1967) presented the New York band as the anti-Beatles. They were dark, decadent, and realistic, depicting street life with a grim, deadpan style.

Along with Midwestern hard rock bands such as the Stooges and the MC5, the Velvet Underground provided a blueprint for the punk rock and new wave movements of the late 1970s.

In England, Fairport Convention (featuring the singer Sandy Denny and the guitar virtuoso Richard Thompson), Pentangle, Steeleye Span, and the Incredible String Band combined traditional British folk songs with rock forms and electric instrumentation.

Their American equivalent—the Byrds, Buffalo Springfield, and later the Flying Burrito Brothers and Crosby, Stills, Nash, and Young—added American folk and country to the equation. The Byrds started out combining the jangly pop of the Beatles with the

philosophical weightiness of Dylan. In fact, they had been among the first to popularise Dylan's songs by recording souped-up versions of his "Mr. Tambourine Man" and "My Back Pages." But with the arrival of singer-guitarist-composer Gram Parsons in the band in 1968, the Byrds' approach tilted towards country-rock, essentially inventing that genre with their 1968 release *Sweetheart of the Rodeo*. After leaving the Byrds, Parsons formed the Flying Burrito Brothers, releasing two classic albums, *Gilded Palace of Sin* (1969) and *Burrito Deluxe* (1970), before going solo.

From psychedelia, folk rock, and a dash of European classical music, groups like Vanilla Fudge and Deep Purple created the beginnings of art-rock. They laid the groundwork for a more fully realised version of the genre, spearheaded by Yes, the Nice, King Crimson, Jethro Tull, Genesis, and Emerson, Lake, and Palmer. The slow, heavy rhythms of Vanilla Fudge also inspired the hard rock/heavy metal sound that took bands such as Black Sabbath, Uriah Heep, Wishbone Ash, the Scorpions, and Golden Earring to the top of the 1970s album charts.

CLASSICAL INFLUENCES

The Beatles were among the first to use classical sources to spice up modern rock—from the string quartet on "Eleanor Rigby" to the sound collages of *Sgt. Pepper's*, which were derived from 20th-century "new music" techniques. The dense, angular

orchestral works of Frank Zappa were doubtlessly inspired by his love of Edgard VARÈSE. Even proto-punks like the Velvet Underground brought conservatory training and modern classical theory to bear in their early, discordant pieces. Lou Reed and John Cale were both heavily influenced by the work of minimalists like John CAGE and LaMonte Young.

Nowhere was the influence of classical music seen more plainly than among British art-rockers of the late 1960s and early 1970s. Some groups, such as Yes, Genesis, and King Crimson, borrowed the structure and arrangement of their lengthy, multi-part compositions from composers such as Beethoven and RAVEL. Others, such as Emerson, Lake, and Palmer and Keith Emerson's pre-ELP group the Nice, ransacked the classical repertoire, creating "rock" versions of well-known classical pieces including Mussorgsky's *Pictures at an Exhibition* and modern works like Aaron COPLAND's *Fanfare for the Common Man*.

THE ELECTRONIC PERSPECTIVE AND PSYCHEDELIA

The German take on art-rock relied less on classical sources, expanding instead on the electronic innovations of late 1960s bands such as Hawkwind, Pink Floyd and Soft Machine and American experimentalists including the United States of America, Lothar & The Hand People, and the Monks. German bands such as Can, Faust, Amon Duul II, Sand, and Guru Guru merged these influences with various ethnic traditions to create a style that most closely resembled a rock version of the "serious music" composed by Steve REICH, Morton Subotnick, and Harry Partch. Synthesizer-oriented bands like Tangerine Dream, Cluster, and Neu took the music even further away from rock toward an exclusively electronic sound that often forsook traditional rock song structure in favour of more abstract, instrumental pieces.

Meanwhile American West Coast bands such as the Grateful Dead, Quicksilver Messenger Service, Spirit, and Moby Grape combined psychedelia and folk rock in a musical amalgam whose trademark was long, improvisational passages alternated with acoustic guitar-based interludes. During this musical experimentalism exponents such as guitar virtuoso Jimi HENDRIX and West Coast "acid-rockers" Jefferson Airplane often took drugs, particularly hallucinogens like LSD, which gave birth to the San Francisco psychedelic scene, home of the hippie movement. Britain gave rise to Soft Machine, who began their

career as a spacy, organ-based psychedelic band, sharing bills with the Syd Barrett-era Pink Floyd in London. Later they transformed themselves into an instrumental jazz rock band. The fashion-conscious element of British rock produced Brian Ferry of Roxy Music, Marc Bolan of T. Rex, and David BOWIE. They were the pioneers of what became known as glam-rock. Brian Eno figured heavily in this scene, first as a pioneering rock synthesizer player with Roxy Music, then as producer-collaborator with Bowie. Eno's 1970s solo albums were critically acclaimed combinations of pop songcraft and edgy art-rock. On later recordings he created a new genre he dubbed "ambient music," which became the new age sound of the 1980s.

The progressive sounds coming from Britain found an audience in forward-looking jazz artists such as Miles DAVIS and Herbie HANCOCK. Davis began utilising electric instrumentation as early as 1968 on *Miles in the Sky*, and in 1969 he released the hugely influential *Bitches Brew*, arguably the first jazz rock (fusion) album. Throughout the 1970s, Tony WILLIAMS, Herbie Hancock, and John McLAUGHLIN furthered the "fusion" approach, incorporating loud electric guitars, synthesizers, and rock rhythms into their jazz-based sound.

DYLAN AND POST-DYLAN INFLUENCES

On the lyrical side, the influence of Bob Dylan was still being strongly felt among American singer-songwriters in the late 1960s and early 1970s. These included the dark, satirical Randy Newman, poetic Texas troubadour Townes Van Zandt, the jazz and soul-influence Laura Nyro, and literary New Yorker Paul Simon, along with the Canadians Leonard Cohen, Joni MITCHELL, and Neil Young.

Singer-songwriters such as Britain's Nick Drake and America's Tim Buckley, Fred Neil, and Tim Hardin helped to evolve a style that combined the post-Dylan approach with a loose, jazzy feel and improvised instrumental passages. This style can be heard on the landmark albums *Happy Sad* by Tim Buckley and *Five Leaves Left* by Nick Drake, both released in 1969. However, throughout the 1970s, the spectre of Dylan was inescapable as one artist after another was dubbed "the new Dylan." Those who survived the tag included Bruce SPRINGSTEEN, Loudon Wainwright III, and John Prine. Others, such as Elliot Murphy, Paul Seibel, and Sammy Walker, although equally talented, were overwhelmed by the burden of the industry's expectations and disappeared from sight.

THE LOST ROOTS OF ROCK'N'ROLL

Although the African-American roots of rock'n'roll were at the heart of most of the music's major innovations, those roots had become all but forgotten by the mid-1970s. In Britain particularly, the influence of European folk and classical music took art-rock even further away from the gospel and blues traditions that formed the core of rock'n'roll. In America, where larger-than-life blues-rock was the order of the day, high-wattage bands such as Bad Company, Ten Years After, Lynyrd Skynyrd, and the Allman Brothers offered more of a departure from than a return to their blues roots.

Most of the progressive black rock being made in the early to mid-1970s was more closely aligned with funk and R&B. These included the cosmic funk-rock of George Clinton's Parliament-Funkadelic in its various permutations; the psychedelic soul of groups such as Mandrill, Bloodstone, and the Five Stairsteps; and the heady, eclectic mix of rock, R&B, and funk at the heart of Sly and the Family Stone's sound. But it was not until the arrival on the pop scene of PRINCE and the later work of Michael JACKSON that progressive R&B became a commercial peer to the rock of Grand Funk, Humble Pie, and Foghat.

CORPORATE ROCK, MERCHANDISING, AND MONEY

Sensing the huge amount of money to be made, the American record industry put its vast resources into promoting a genre that blended the most pretentious aspects of British art-rock and American blues-rock. Various known as AOR, for album-oriented-rock, corporate rock, or pomp rock, the style dominated the airwaves and charts in the mid-to-late 1970s.

Bands such as Journey, Styx, Boston, Kansas, and Foreigner—who were ex-members of the U.K.'s Spooky Tooth and King Crimson—started out aping the British art-rock currently in vogue, but watered it down for mass consumption. Merchandising became the order of the day, with albums, posters, and T-shirts making millions of dollars for these bands.

Always quick to pick up on a trend, the British produced acts such as Elton JOHN and QUEEN, who brought theatricality and a sense of humour to this otherwise earnest genre. Then there was the school of Led Zeppelin-influenced rock that included Canada's Rush, who eventually cranked up the science-fiction influence of Hawkwind and steered a course toward heavy art-rock.

INFLUENCE ON RADIO

These bands generated so much money that American radio began to build its formats around them. The resulting programming would survive as classic rock virtually unchanged throughout the 1980s and 1990s. Rock acts live and die by radio charts and airplay. Any artist not willing to fit into the strictures of mid-1970s radio was cast out. Cult artists such as Tom Waits, Captain Beefheart, John Cale, and Jonathan Richman survived on the fringes, while others, such as Lou Reed and Van MORRISON, achieved the status of elder statesman due to early mainstream breakthroughs such as Morrison's 1960s hit "Brown Eyed Girl" and Reed's twin rock radio anthems "Sweet Jane" and "Rock and Roll," from the Velvet Underground's album *Loaded* (1970), even though they affected a non-commercial stance.

Ultimately, progressive rock took itself too seriously and lost its searching, adventurous spirit. The stage was set for the iconoclastic, irreverent, resolutely unprofessional sounds of punk, whose seeds had been sown nearly ten years before by the likes of the New York Dolls and Iggy Pop's Stooges.

Jim Allen

SEE ALSO:

JAZZ ROCK; PUNK ROCK; ROCK'N'ROLL; SINGER-SONGWRITERS.

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SUGGESTED LISTENING

The Beatles: *Revolver*; Sgt. Pepper's Lonely Hearts Club Band; Tim Buckley: *Happy Sad*;
The Byrds: *Sweetheart of the Rodeo*;
Nick Drake: *Five Leaves Left*; Brian Eno: *Another Green World*; Faust: *IV*; Grateful Dead: *Aoxomoxoa*;
King Crimson: *In the Court of the Crimson King*;
Gram Parsons: *GP/Grievous Angel*;
Pink Floyd: *Piper at the Gates of Dawn*;
The Small Faces: *Ogden's Nut Gone Flake*;
Tangerine Dream: *Electronic Meditation*;
Richard & Linda Thompson: *Pour Down Like Silver*;
Tony Williams: *Lifetime*; Spectrum; Yes: *Fragile*.

SERGEY PROKOFIEV

Sergey Prokofiev, born in the Ukraine on April 23, 1891, was one of Russia's greatest composers. In the hostile intellectual climate of post-revolutionary Russia, he was seen as very much a rebel. The Soviet government criticised him for being too abstract and unintelligible, and exhorted him to write for the "common man" instead of the musical élite. Ironically however, his music is now seen as technically conservative in the West, especially when compared to the innovations of composers such as STRAVINSKY, IVES, and SCHOENBERG.

Innovation, though, is not the only indication of creative genius. Prokofiev's works for the stage are exciting and genuinely theatrical, and he made major contributions in all the main musical genres. With great intellectual and emotional intensity, he made use of the musical tools available to him at the end of a musical era.

Prokofiev should be thought of as the capstone of an era rather than as an innovator and it is the quality of his music, rather than its newness, that demands our attention and admiration.

AT ODDS WITH RUSSIA

Prokofiev was born into a middle-class family. His mother was an amateur pianist, and the young Prokofiev started composing piano pieces when he was five. His output, even as a child, was prodigious. Although his parents were worried about his being committed to a musical career so young, he was enrolled at the conservatory in St. Petersburg in 1904, when he was only 13. He stayed there until 1914, studying orchestration with Rimsky-Korsakov and counterpoint with Lyadov, although he did not form a strong bond with either teacher and got a reputation for being an impatient and rebellious youth. His first public appearance was in 1908, with a performance of his piano piece, *Suggestion diabolique*, which was declared to be unintelligible and "ultra-modern." During this time he came to admire the works of Richard STRAUSS and Scriabin, and was introduced to the early works of Schoenberg and

Stravinsky. In 1910 Prokofiev's father died, and with him, the family's income disappeared. It became clear to the young composer that he had to earn a living from his music. In his last year at the conservatory, he set himself the goal of winning the Rubinstein Prize for piano-playing, and did so with a performance of his own Piano Concerto No. 1. Besides this, his most important music of the period includes the Toccata for piano (1912), the *Scythian Suite* for orchestra (1915), the first Violin Concerto No. 1 (1917), and the *Classical Symphony* (1917).

On graduating from the conservatory, Prokofiev made a trip to London and met the ballet impresario Sergey Diaghilev, who was sufficiently impressed by Prokofiev's playing of his Piano Concerto No. 2 to commission a ballet. This contact did not bear fruit until later in the 1920s, but it fired Prokofiev's interest in ballet and the stage. His early works already showed signs of his mature musical language—one with imaginative orchestration, driving dance-like rhythms, rhythmic ostinatos (repetition of a musical phrase constantly throughout a passage), lyrical melodies, and frequent half-step modulations. The pounding rhythms and screaming sounds of the



Underwood and Underwood/Corbis-Bettmann

Sergey Prokofiev who, despite the Soviet government's censorship, was one of Russia's greatest composers.

Scythian Suite (partly inspired by Stravinsky's *Rite of Spring*), the Piano Concerto No. 2, and the ballets *Chout* (1921) and *Steel Step* help explain why his early audiences considered Prokofiev a shocking radical. But even in his most radical works, Prokofiev's music was almost always tonal, a characteristic of his style that enabled his music to win wide popular acceptance.

In the mid-1910s, Russia was in a state of political ferment. During Prokofiev's time at the conservatory, teachers were dismissed for political dissidence and the conservatory was closed for a period. Then came World War I and the Russian Revolution, which reduced the country to a state of civil war. Musical life became impossible, and Prokofiev decided to leave for the United States.

AMERICA, PARIS, AND DIAGHILEV

Prokofiev left Russia for America in 1918, and he remained there until 1920. During the voyage, he began his popular opera, *The Love for Three Oranges* (1919). However, this proved to be a mixed blessing at the time. The Chicago Opera offered to stage the work but the conductor died; the work was postponed and the composer lost much time during which he could have promoted his piano works. He did, however, complete his third piano concerto and began another opera, *The Fiery Angel*.

Prokofiev left the U.S. for France in 1920, staying there until 1936. In 1923 he married the Spanish singer Lina Llubera and settled in Paris. Here, he again met Diaghilev, who commissioned a ballet on a Soviet theme. He wanted the rawness of the newly industrialised country to be reflected in an exciting ballet. Prokofiev's response, *The Steel Step* (1925–26), was successful in Paris and London, although it was rejected by the Russian Association of Proletarian Musicians as too esoteric. Diaghilev then commissioned *The Prodigal Son* (1928–29), a ballet based on the Biblical story, which was also enthusiastically received, but Diaghilev himself became ill and died in 1929. Several other important works emerged during this period: important revisions of his operas *The Fiery Angel* (1927) and *The Gambler* (1927–28), the Symphony No. 3 (1928), the Piano Concerto No. 4 (1931), for the left hand alone, and the Violin Concerto No. 2 (1935).

Prokofiev returned to Russia (now the U.S.S.R.) in 1936, and remained there until his death in 1953—ironically he died on exactly the same day as the

Soviet dictator Joseph Stalin. Prokofiev had toured the U.S.S.R. in 1927 with considerable success, being treated as a celebrity, and returned for a visit in 1929, when an injury from a car accident prevented him performing. In 1933, the Russian film director Feinzimmer commissioned a score for his film *Lieutenant Kijé*, which remains one of Prokofiev's most popular light-hearted pieces. However, when he actually returned home as a citizen, he began to feel the effects of Soviet censorship. The Soviet government felt that any art not created for the people as a whole was meaningless, and they placed severe restrictions on all Russian artists and banned the work of European composers they considered decadent. Prokofiev responded by trying to write pieces on suitable Soviet themes of the time, but was at his happiest during these remaining years when composing works based on more traditional themes, such as the children's tale *Peter and the Wolf* (1936) and the opera *War and Peace*. In spite of continuing difficulties with government officials, he was still able to produce some of his finest work, including the ballets *Romeo and Juliet* (1935–36) and *Cinderella* (1940–44), and his Symphony No. 5 (1944).

Prokofiev died in Moscow on March 5, 1953, from a brain haemorrhage. Because of the troubled times through which he lived, a number of Prokofiev's works are lost in obscurity. Nevertheless, he is deservedly one of the most popular 20th-century composers, and many of his major works are firmly established in the standard repertoire of soloists, conductors, and ballet and opera companies.

Richard Trombley

SEE ALSO:

CHAMBER MUSIC; OPERA; ORCHESTRAL MUSIC.

FURTHER READING

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SUGGESTED LISTENING

Alexander Nevsky; *Classical Symphony*;
The Love for Three Oranges; *Peter and the Wolf*;
 Piano Concerto No. 3; *Romeo and Juliet*;
 String Quartet Nos. 1 and 2; Symphony No. 5.

GIACOMO PUCCINI

Giacomo Antonio Puccini, one of the greatest operatic composers of the Late Romantic era, was born in Lucca, Italy, on December 23, 1858, the son of a successful organist and composer. When his father died in 1864, the five-year-old Giacomo was promised his father's post when he came of age. In the meantime he studied organ with his uncle and later learned composition from Carlo Angeloni, director of the Instituto Musicale Pacini (of which Giacomo's father had been director).

By the age of 14 Puccini was the official organ player at several churches in Lucca, and soon began composing his own organ pieces. In 1876, when he saw a performance of Verdi's *Aida* in Pisa, Puccini was inspired to become an operatic composer.

In 1880 Puccini became a student at the Milan Conservatory, supported by a one-year scholarship and an allowance from his uncle. There he was taught by the composer Amilcare Ponchielli and became friends with fellow student Pietro Mascagni and with Ruggero Leoncavallo, both destined to become noted operatic composers.

STRUGGLING FOR SUCCESS

While still a student at the conservatory, Puccini decided to enter a competition to write a one-act opera. Ponchielli's influence helped secure Fernando Fontana as his librettist, and Puccini's first opera *Le Villi* was entered in the competition. When the result was announced, it did not even receive a mention. However, the influential composer and music critic Arrigo Boito heard Puccini play and sing the opera at a party, and raised funds for it to be performed at the Teatro del Verne. It was an instant success, and the music publisher Ricordi bought it and then commissioned a second opera, *Edgar*.

Puccini chose the subject of his third opera. *Manon Lescaut* (1893) was based on a novel by Abbé Prévost, which had already been turned into an opera by Massenet. The libretto went through the hands of three different authors before being taken over by Giuseppe Giacosa and Luigi Illica, who were to co-author the

libretti of Puccini's most popular works. Puccini's next opera, *La bohème*, conducted by TOSCANINI, was premiered in Turin, Italy, in February 1893, and was not a success at first. The critics were initially hostile as they had expected an opera in the romantic and tragic style of *Manon Lescaut*. *La bohème*, with its light-hearted scenes of Parisian bohemian life set mainly in a garret, and its conversational style, seemed inconsequential by comparison.

MIXED REACTIONS

However, the premiere of *Tosca* in Rome in 1900 was a runaway success, and Puccini's standing was assured. Serious injury in an automobile accident slowed Puccini's rate of composition, but in 1904, *Madama Butterfly* premiered at La Scala, in Milan. This now-beloved work was so poorly received that Puccini had to return the theatre's advance.

Puccini attended the New York debut of *Manon Lescaut* in 1907, and while there saw David Belasco's play, *The Girl of the Golden West*, which appealed to him as the subject for an opera. *La Fanciulla del West* had its first Metropolitan Opera performance in 1910.

By 1921, Puccini's health was declining. Although he did not know it, he was suffering from throat cancer. He raced with death to finish the score of *Turandot*, but before he could do so he died on November 29, 1924. *Turandot*, completed by the Italian composer Franco Alfano, eventually joined the repertoire of Puccini's great and enduring operas.

Jane Prendergast

SEE ALSO:

OPERA; PAVAROTTI, LUCIANO; SUTHERLAND, DAME JOAN.

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SUGGESTED LISTENING

La bohème; *Madama Butterfly*;
Manon Lescaut; *Tosca*;
Turandot.

TITO PUENTE

The percussionist, bandleader, composer, and arranger Tito Puente was a major catalyst in the creation of the style of music known as Latin jazz. He stood alongside other pioneers, such as Raul "MACHITO" Grillo, Dizzy GILLESPIE, and Chano POZO, as one of the genre's all-time greats. Puente's music combined Afro-Cuban rhythms and instrumentation with the harmonies and improvisations of jazz; as such he had a great influence on both modern salsa and jazz. His skills as a *timbalero* (timbale player) and composer arranger earned him the sobriquet "El Rey" (the king).

Tito Puente was born Ernest Anthony Puente, Jr., on April 20, 1923, in New York City. His parents were immigrants from Puerto Rico, and he grew up listening to the great big bands of the day as well as the popular groups coming out of Cuba, such as Arsenio Rodriguez and La Orquesta Casino de la Playa. In his youth Puente studied piano, drums, and percussion, and later taught himself vibes and saxophone. He also studied dance and performed for a brief time with his sister Anna in a Fred Astaire-Ginger Rogers-inspired dance team.

While still in high school Puente began performing with various Latin bands, including those of Noro Morales, Jose Curbelo, Ramon Olivera, and Machito. When Machito's drummer, Uba Nieto, was drafted, Puente replaced him. Puente played drums and timbales in Machito's band until he, too, was drafted into the U.S. Navy, in 1942. Puente spent time during World War II loading artillery on a converted aircraft carrier that escorted supply and passenger ships. He also played drums and alto saxophone in his ship's big band, and began writing and arranging music.

MAMBO CRAZE HITS THE U.S.

After the war Puente enrolled at the Juilliard School of Music in New York, where he studied conducting, orchestration, theory, and composition. While studying there he continued to play with various bands, and began contracting work on his own. Eventually his band landed a steady gig at the Alma Dance

Studios. In 1949 promoter Max Hyman bought the Alma and changed the name to the Palladium; soon it was filled with dancers from all walks of life. It was the start of the "mambo craze."

In the early 1950s, the fashion for mambo (a Cuban dance form) and Afro-Cuban rhythms swept the U.S. During this time, jazz artists also began to incorporate Latin influences into their music. Dizzy Gillespie's Afro-Cuban style big band was extremely popular, as were the more commercially oriented sounds of Xavier Cugat and Perez PRADO. The Latin influence on U.S. popular culture became firmly established.

LATIN JAZZ VETERAN

Puente released over 100 albums—on various record labels, including Tico, GNP, RCA, Concord, and TropiJazz—and continued to tour and record into the late 1990s. Several of his compositions, such as "Oye Como Va" and "Para Los Rumberos," became Latin classics, and many have been recorded by best-selling artists such as Carlos SANTANA, thus extending both Puente's popularity and his influence.

A long and varied career saw Tito Puente working with big bands, small ensembles, and all-star groups such as the Latin Percussion Jazz Ensemble (a group put together by entrepreneur and instrument manufacturer Martin Cohen). He explored music in the "straight jazz" format (as on the 1956 big band album *Puente Goes Jazz*) as well as in the Latin genre. Tito Puente is still a vital and influential force not only in Latin jazz, salsa, and mainstream jazz, but also in pop and rock music.

Gregg Juke

SEE ALSO:

BIG BAND JAZZ; CUBA; LATIN JAZZ; SALSA.

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Puente Goes Jazz;
Salsa meets Jazz: Un poco loco.

PUNK ROCK

Just when rock'n'roll looked as if it had evolved into a respectable, grown-up art form, along came punk. Punk put the rebellion back into rock, adding an injection of raw, enraged energy, laced, at least sometimes, with a smirking humour. Rejecting the overblown sounds of their contemporaries, the punk bands went back to basics, unleashing a barrage of short, sharp songs that struck a chord with a generation of angry, angst-ridden teenagers.

FOUR BOYS FROM QUEENS

The roots of punk lie in the musical adventures of the Ramones, four young hoodlums from the New York borough of Queens. The band formed in 1974, at a time when rock music was becoming increasingly intricate and self-conscious. Armed with three chords and a couple of basslines, the foursome set about bringing rock back to its roots, creating a music that was stripped down to its raw basics. The Ramones' songs were aggressive, two-minute blasts of pure energy, and their singalong choruses quickly gained the band a devoted following around New York. In 1976, the band released their self-titled debut album, a record that showcased the band's abrasive sound to the rest of the world. The Ramones' attitude struck a particular chord in London, where it inspired a generation of bands who were equally frustrated by the staid musical status quo.

By far the most important of these bands was the SEX PISTOLS, an extremely angry, loud, and outrageous quartet whose attitude toward the rest of the world could be summed up by a line from one of their songs: "... and we don't care!" The band was made up of wild-eyed, orange-haired singer Johnny Rotten, drummer Paul Cook, guitarist Steve Jones, and bassist Glen Matlock. Despite writing the majority of the band's early songs, however, Matlock was to be replaced by the man who would eventually become the most infamous punk of them all, Sid Vicious.

Dictating the general form and thrust of the band was brash young entrepreneur Malcolm McLaren, who at first envisioned the Pistols as a way of promoting the punk clothing he and fashion designer



Dennis O'Regan/Corbis

The Ramones: four punks, three chords, two basslines, one haircut. But they changed the face of music forever.

Vivian Westwood wished to sell in their London shop, Sex. However, the impact of the group's first two singles, "Anarchy in the U.K." and "God Save the Queen," and the accompanying album *Never Mind the Bollocks* proved far greater than even the exploitative McLaren had hoped. Gleefully offending everyone within earshot, the band quickly became a cultural phenomenon. The Sex Pistols were to self-destruct in a flash at the end of their first U.S. tour, with Vicious dead soon after. However, the influence of the band would be felt for years to come.

CLASH CITY ROCKERS

The other great band to emerge from the London punk scene of the mid-1970s was the Clash. The Clash shared the Pistols' raucous, ultra-aggressive sound, but were also overtly political, playing benefit concerts for the Anti-Nazi League at a time when

fascist political organisations were highly active in the U.K. The Clash were also far more willing to incorporate other musical styles into their repertoire. Thus, while their first two albums, *The Clash* (1977) and *Give 'Em Enough Rope* (1978), were straightforward slabs of punk, their later releases such as *London Calling* (1979), *Sandinista* (1980), and *Combat Rock* (1981) incorporated reggae, funk, and rockabilly into the mix. This may have alienated some of the band's more hardcore fans, but the group's willingness to experiment resulted in some of their finest recorded and most successful material.

In the wake of these two dominant groups, dozens of punk bands sprang up in the late 1970s. Among the chief promulgators of punk were the Buzzcocks, a Manchester band whose irrepressibly upbeat melodies earned them considerable chart success. Other notable punk bands of the time included the Damned, who diluted their crudity and viciousness with pub-rock looniness; and the bright and breezy Generation X, whose permanently pouting singer Billy Idol went on to earn huge success as a solo singer. The late 1970s also saw two highly influential bands emerge from Northern Ireland: the improbably youthful Undertones, whose debut single "Teenage Kicks" has become a classic among punk singles, and the more overtly political Stiff Little Fingers.

BACK IN THE U.S.A.

America quickly responded to punk's call and produced its own wide variety of exponents. Perhaps the most influential, and notorious, American punk band were the Dead Kennedys. Formed in San Francisco in 1978, the band took their musical inspiration from the Sex Pistols, but eschewed the Pistols' nihilistic approach to lyrics. Instead, the Dead Kennedys used their songs to make a savage assault on the political establishment. The band's debut single, "California Über Alles," was an aggressive attack on the then governor of California, Jerry Brown, while subsequent releases such as "Holiday in Cambodia," "Kill the Poor," and "Let's Lynch the Landlord" also raised social issues, albeit in rather blunt terms. Unsurprisingly, the establishment bit back. The band's records were banned from both the airwaves and from certain stores, forcing the band's eloquent lead singer, Jello Biafra, to become a de facto spokesman for the anti-censorship lobby.

Among other punk bands to tread the same anarchic path as the Dead Kennedys were several groups based in the Los Angeles area, most notably the Germs, Black Flag, and the Minutemen, whose songs, as their name suggests, rarely lasted more than 60 seconds. The turn of the decade saw punk groups springing up in virtually every major U.S. city. On the East Coast, Washington's Minor Threat led the way, though with their staunch anti-drug, anti-alcohol stance, they were as far removed from the original punk scene as it was possible to get.

Whereas punk lost its impetus in Britain, the genre continued to flourish in the U.S. Artists such as Bad Religion and Hüsker Dü kept the punk flag flying in the 1980s, although somewhere along the line the music began to be known as "hardcore punk" and then simply as "hardcore." Toward the end of the decade, the hard-edged aggression of punk provided the inspiration for the grunge movement, with grunge standard-bearers NIRVANA owing a particularly large debt to the punk sound.

A cultural phenomenon as much as a musical genre, punk irrevocably changed the direction of rock music. Bands such as the Sex Pistols and the Clash brought with them an unprecedented sense of danger and excitement, and in so doing set the standard for countless future generations of would-be rebels.

Terry Atkinson

SEE ALSO:

FUNK; GRUNGE; ROCK MUSIC.

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SUGGESTED LISTENING

The Buzzcocks: *Singles Going Steady*; The Clash: *The Clash*; *London Calling*; The Dead Kennedys: *Fresh Fruit for Rotting Vegetables*; Hüsker Dü: *Candy Apple Gray*; The Ramones: *The Ramones*; The Sex Pistols: *Never Mind the Bollocks*.

QUEEN

The rock group Queen blended pure pop, hard rock, and quasi-classical arrangements to make some of the cleverest popular music of the 1970s and 1980s. Their flamboyant frontman, Freddie Mercury, had a keen sense of the dramatic, and his onstage theatrics were solidly backed up by the band's inventive musicianship. A combination of well-crafted albums and dynamic live presentation made them rock superstars.

The group was formed in 1970, and consisted of vocalist Mercury (b. Frederick Bulsara, September 1946; d. November 1991), guitarist Brian May (b. July 1947), and drummer Roger Taylor (b. July 1949). Bassist John Deacon (b. August 1951) joined in early 1971. Queen signed with EMI in late 1972 and, after appearing in several showcase gigs, their breakthrough finally came when their song "Seven Seas of Rhye" reached the Top 10 in 1974.

The early to mid-1970s saw the band with a foot in both the glam rock and the heavy metal genres, but in 1975, the multilayered "Bohemian Rhapsody" set Queen apart from the less imaginative practitioners of both styles. The single made a massive impact on the charts, staying there for nine weeks—the longest-running British No. 1 hit for 18 years. An innovative song lasting close to seven minutes, it moved swiftly from Mercury accompanying himself on piano, through a frenzied guitar cadenza, to all four members of the group singing in an operatic style. It took the band three weeks to record. The close vocal harmonies of this record became one of the strongest features of Queen's subsequent recordings. The success of "Bohemian Rhapsody" was greatly helped by a promotional video that used innovative film techniques. The single was featured on the album, *A Night at the Opera*, which was one of the most expensive albums ever made and quickly settled at No. 1 in the British charts, hitting the U.S. Top 5 soon after.

In the late 1970s, Queen subtly adjusted their style to take account of changing tastes in mainstream rock. They proved expert at creating crowd-pleasing and long lasting anthems such as "We Will Rock You" and "We Are the Champions"—popular songs for the

burgeoning stadium-rock circuit. The final month of 1979 saw Queen achieve their first U.S. No. 1 hit with "Crazy Little Thing Called Love," a useful springboard into the 1980s. The next decade proved as eventful for the group as the 1970s. In 1980, *The Game* topped the album charts in the U.S., and Queen made a foray into soundtrack work, recording the music for the film *Flash Gordon*. Although a critical failure, the music blends well with the film itself. A year later, *Queen's Greatest Hits* had one of the longest chart runs in Britain.

During the 1980s, the band's output slowed as various members pursued individual projects. However, their popularity was unaffected and in 1991, Queen's last album, *Intuition*, entered the British charts at No. 1. This album was a remarkable achievement as Mercury was by this time very ill. November of that year saw Queen build on their success in the U.S., where the album *Classic Queen* reached No. 4. Sadly, having finally achieved superstardom in America, Mercury died from an AIDS-related illness later that month, after a two-year battle with the disease.

In April of 1992, a concert was held at Wembley Stadium and broadcast to 70 countries to commemorate Mercury's life and music.

Queen were among the most professional of rock bands, ceaselessly seeking perfection in the production and performance of their music. They were at the forefront of an era when rock music was becoming more business-like and technologically advanced, but their innate wit ensured that the music always had a human element. As an example of how to play heavy rock with a light touch, Queen were unequalled.

Graham McColl

SEE ALSO:

HEAVY METAL; PROGRESSIVE ROCK; ROCK MUSIC.

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SUGGESTED LISTENING

Classic Queen; A Night at the Opera; Queen's Greatest Hits; Sheer Heart Attack.

—SERGEY— RACHMANINOV

The Russian composer Sergey Rachmaninov is best known for his piano concertos, which are among the most popular—and the most difficult—in the repertoire. He also had a successful career as a conductor, and after 1918 achieved international fame as a concert pianist and recording artist. His music was often lushly romantic, with broad and memorable melodies.

Rachmaninov was born into a landowning family on April 2, 1873, in Semyonovo, Russia. His father was a retired army officer and a spendthrift; his mother, Rachmaninov's first teacher, was an amateur pianist. The family's bankruptcy meant that they lost their last estate and had to move to an apartment in St. Petersburg. Here Sergey attended the conservatory, studying harmony and piano. At 15, he was accepted by Alexander Ziloti at the Moscow Conservatory.

For his graduation from the conservatory he wrote an opera, *Aleko*, with a libretto taken from Pushkin's *The Gypsies*. This was so successful that it was produced in Moscow in 1893, and Rachmaninov was offered a contract by the publisher Gutheil, for whom he wrote Five Short Pieces for Piano Op. 3, including the Prelude in C sharp Minor, which was destined to become a popular encore piece.

On graduating Rachmaninov took a job teaching music to support himself while composing. But the negative reception given to his Symphony No. 1 in 1897 plunged him into depression. A hypnotist helped him overcome this, enabling him to write his famous Piano Concerto No. 2, which he performed for the first time in Moscow in late 1901, with Ziloti conducting.

CONDUCTING AT THE BOLSHOI

In 1902 Rachmaninov married his cousin, Natalia Satin, and in 1903 their first daughter, Irina, was born. This decade was a busy and highly productive one for Rachmaninov. As well as conducting for two seasons at the Bolshoi Theatre in Moscow, he composed many pieces, including his operas *Francesca* and *The Miserly Knight*, his second symphony (1907), the Piano Sonata No. 1 (1907), the Piano Concerto No. 3 (1909), and his orchestral piece, *The Bells*.

The Russian Revolution in 1917 threw the country into turmoil. An invitation to play in Stockholm gave Rachmaninov the chance to leave, and he and his family departed for Sweden, leaving Russia forever.

Since he left all his possessions behind in Russia, Rachmaninov now embarked on a punishing career as a concert pianist to earn money. He moved on to the U.S., where he gave 36 concerts in four months. At the end of the 1919–20 season, he signed a recording contract with the Victor Talking Machine Company. The constant travelling and the demands of his performing schedule meant that Rachmaninov had little time for composing after he left Russia. Nevertheless during his years of exile he composed his fourth piano concerto (1926), the *Variations on a Theme of Corelli* (1931), and the well-known *Rhapsody on a Theme of Paganini*, which was an instant success at its premiere in New York in 1934. The Symphony No. 3 was premiered in Philadelphia in 1936. The *Symphonic Dances* (1940) was his last work. In its finale he used the *Dies Irae* ("day of wrath") chant from the Mass for the Dead, as he did in much of his music, perhaps reflecting his melancholy and pessimistic nature.

Rachmaninov continued to compose songs (79 were published during his lifetime) and to perform as a concert pianist while making classic recordings of his own and other's piano works. Early in 1943, Rachmaninov developed a cough that was ultimately diagnosed as cancer. He died on March 28, 1943.

Alan Blackwood

SEE ALSO:

CHAMBER MUSIC; OPERA; ORCHESTRAL MUSIC.

FURTHER READING

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SUGGESTED LISTENING

Horowitz Plays Rachmaninov;

Piano Concertos;

Rhapsody on a Theme of Paganini.

RADIO

In the U.K., public broadcasting has followed a pattern different from any other country owing to the early establishment of the British Broadcasting Corporation (BBC), a non-commercial independent institution that maintained control over radio and television until the 1970s. The independence and high standards set by the BBC have made British broadcasting the envy of the world. Since the 1970s, commercial radio in Britain, which has more in common with modern American radio than the traditional BBC, has had an ever-growing listenership.

Radio began with the experiments of Guglielmo Marconi, an Italian inventor who moved to the U.K. in 1896. He filed a patent for wireless transmission with the British Patent Office on June 2, 1896, and the first public demonstration was arranged by the engineer-in-chief of the General Post Office (GPO) on July 27 when a message was transmitted from the GPO's headquarters in London to a receiver a mile away. In 1904, the government took control of wireless transmission in the Wireless Telegraphy Act. This control was further strengthened during World War I when all amateur transmission was banned.

THE REITH ERA

Radio programmes as such began on February 14, 1922, when the Marconi Company started to send out regular transmissions of speech and music from its station near Chelmsford, Essex. Listeners tuned in on crystal sets with earphones. Later that year, a group of companies including the Marconi Company and the General Electric Company amalgamated to form the British Broadcasting Company and John Reith was appointed its first general manager.

Reith became director-general when the company was relaunched as the British Broadcasting Corporation in 1927, and he remained there until 1938. More than any other individual, Reith had an enormous influence on the development of broadcasting in Britain. Born in 1889, Reith belonged to an era that had a profound belief in the importance of education and culture and he saw broadcasting as a medium for general improvement.

The official debate on the independence of broadcasting in the U.K. was revived countless times over the century, but Reith and others remained firmly in favour of a non-commercial service. Revenue was derived from licences, which in 1923 cost ten shillings. Radio became enormously popular in the period between the wars in Britain: amusements were fewer and the Depression meant that people stayed at home. There was also an enormous hunger for self-improvement which radio fed. In 1922 the number of households that had radio licences was 35,774. By 1938 that number had risen to 8 million. This guaranteed income for the BBC enabled it to plan ambitious programmes of plays and orchestral music as well as lighter fare.

HIGH-CLASS FARE

The BBC was closely associated with classical music from early days. In 1927, the BBC took over the organising and financing of the "Proms," the summer series of promenade concerts in London's Royal Albert Hall. The concerts were broadcast on radio and most continue to be aired today on Radio 3.

In 1930, the BBC Symphony Orchestra was formed with Adrian Boult as conductor. This orchestra rapidly became one of the most notable in the country and has boasted Sir Malcolm Sargent, Colin Davies, and Pierre Boulez among its conductors. Later, this was joined by the BBC Salon Orchestra for light programmes, the BBC Singers, a permanent professional choir, and the BBC Symphony Chorus, a larger amateur body.

In 1939, the National and Regional networks were replaced by the Home Service. After World War II, the "light" Forces Programme became the Light Programme and the Third Programme was inaugurated to send out plays and classical music with a remit that it would not have fixed points (like the 6 o'clock news) in its programming, but each programme would simply take the time it needed. The second point that the new director-general of the BBC, William Haley, insisted on was that the best possible performers should be used. The Third Programme opened at a healthy period in British music: many festivals started in the post-war period and composers like WALTON and BRITTEN were writing adventurous new works.

THE LIGHT PROGRAMME

In the beginning, Reith had been against the division of broadcasting into high-brow and low-brow channels and the National and Regional networks

were a mix of everything. However, the streaming of programmes seemed inevitable and World War II witnessed a decisive break from Reith's policy. The Forces Programme broadcast light cheerful music, such as Vera Lynn's *Sincerely Yours* and the long-running *Music While You Work*, to the troops. After the war, the Light Programme continued in this vein with Palm Court evenings of dance music and the BBC Concert Orchestra in *Friday Night is Music Night*.

Amid this culture and light entertainment, there was no provision at all during the 1950s for either the new rock'n'roll and pop music or the potential new audience of young listeners. This changed, however, in the 1960s with exciting developments led by pirate stations that forced the BBC to rethink its policy.

THE ARRIVAL OF THE PIRATES

The pirate radio stations on offshore ships were in fact only significant for less than a decade but had an enormous impact on broadcasting. But "independent" (that is, not BBC) radio had been heard in Britain since the 1930s on Radio Normandy and Radio Luxembourg. These stations were founded by Captain L. F. Plugge and had offices in London. The GPO refused them telephone facilities to transmit concerts live, so they recorded concerts, touring seaside resorts and recording bands on 16-inch 78rpm gramophone records that were then shipped to Brussels and taken by train to Luxembourg to be relayed.

Radio Luxembourg had the most powerful transmitter in Europe at the time. British firms were soon paying a total of £400,000 a year for advertising on programmes and sponsoring them. One of the most popular was the *Ovaltine Show* featuring the Ovaltineys and the Ovaltineys' Orchestra. These first commercial stations were largely lost in World War II when most of the transmitters were destroyed—although the Germans took over Radio Luxembourg to transmit propaganda. It survived after the war and took the new format of the *Top 20* series from U.S. radio, presented at first by Teddy Johnson. This was the beginning of the DJ era in Britain with David Jacobs, Jimmy Savile, and Jimmy Young becoming household names, playing records of Cliff Richard, Billy Fury, Marty Wilde, and the Ted Heath Band.

However, on March 29, 1964, a new development hit the airwaves and captured the imagination and loyalty of the young listeners. Radio Caroline first broadcast from a ship anchored off the Essex coast



One of America's most popular entertainers from the 1940s, Kate Smith's big career was launched on the radio.

just outside British territorial waters. There had been other pirate offshore radio stations before that, broadcasting to Scandinavian and other northern European countries, but Radio Caroline was to become the most successful and long-lived. It was the child of an Irish businessman called Ronan O'Rahilly, who had been trying to promote a young singer named Georgie Fame. He was turned down by the main record companies and decided therefore to start his own company. He then took the records to Radio Luxembourg and was in turn rejected by them as their airtime was mostly taken by the large record companies. In desperation, O'Rahilly decided to start his own radio station.

He bought an ex-passenger ferry and refitted it in secrecy in a port in southern Ireland and then moored it off Harwich. The first disc played was the Beatles' "Can't Buy Me Love" with Simon Dee as the DJ. Pirate stations proliferated off the British coast in the next years: Radio Atlanta, transmitted from the ship *Mi Amigo*, merged with Radio Caroline and the original Caroline ship went north to anchor off the Isle of Man to become Radio Caroline North.

One of the most colourful developments was the "capture" of the Thames Estuary anti-aircraft tower, the Shivering Sands Fort, by ex-Parliamentary candidate

and singer Screaming Lord Sutch. Sutch Radio never really took off (possibly because its record library consisted largely of Sutch's own performances) but the fort was taken over by Radio City.

However, this was the beginning of the writing on the wall: in 1966, a row broke out between Radio Caroline and Radio City over a loaned transmitter. Major Oliver Smedley of Project Atlanta and 11 Gravesend ship-riggers raided the Shivering Sands fort at 3 A.M. one morning and then, later, in a meeting in their London offices, the Major produced a shotgun and shot dead the manager of Radio City, Reg Calvert.

Faced with the increasing chaos and lawlessness of the situation, the British Government had to act: a law was passed making it illegal to supply the ships, or to advertise on the programmes. The stations fought on for a few years and Caroline lasted into the 1970s by renting out their transmitter but the offshore radio stations were over.

In the same year, the BBC reformed its network to offer for the first time a continuous popular music channel. Radio 1 was born and the old Light, Third, and Home Programmes became Radios 2, 3, and 4, respectively. Many DJs joined Radio 1 from the pirate stations including Simon Dee, Tony Blackburn, Dave Cash, and John Peel. They provided 24-hour music and introduced British listeners to new bands. John Peel had learned his trade in the U.S. with radio stations in Oklahoma and California. He then joined the Radio London pirate station, introducing the music of the VELVET UNDERGROUND and Captain Beefheart to U.K. listeners. On Radio 1, he took the Sunday afternoon slot with *Top Gear* and gave airtime to PINK FLOYD, Jethro Tull and Fleetwood Mac among others.

THE OPEN ECONOMY MEETS RADIO

In 1970, the last great development began in British broadcasting: the Conservative government pledged itself to open the door to commercial radio. This led in 1973 to the formation of the Independent Broadcasting Authority, which advertised for tenders for local radio stations. In 1973, the first independent radio stations went on the air—the London Broadcasting Company (LBC), Capital Radio, and Radio Clyde. Capital Radio was formed by an amalgam of interests and headed by David Attenborough. Its format was continuous music with news and traffic information every hour. The music was unadventurous, and only occasionally deviated

from chart hits. In the 1970s, the station ran into financial problems and, after a battle with the unions, closed down its newsroom in 1974, but it continues to broadcast music.

In the 1980s, this development was taken further by the Thatcher government which authorised the expansion of radio with “incremental” stations—stations judged to fill a geographical or ethnic gap. The first of these was Sunset Radio for multi-ethnic groups in Manchester and Sunrise Radio for Asians in west London. Some of these stations—Jazz FM, Melody, and Classic FM—also filled gaps in listening genres.

RADIO IN THE U.S.

Radio in the U.S. followed a more commercially orientated development. In 1927, Congress created a Federal Radio Commission empowered to license and regulate stations. Interest in radio grew in the late 1920s as the Great Depression set in. Radio was a cheap source of entertainment and comedy dominated the airwaves with stars such as Eddie CANTOR and Fred Allen. By 1952, 95 percent of American households had a radio.

From the beginning, businesses were quick to see the potential of nationwide exposure on radio. Sponsors' names appeared on programmes with titles such as the *Firestone Orchestra*, the *General Motors Family Party*. In 1929, Archibald M. Crossley began gathering viewing figures by morning-after telephone calls and then sold the data, called the Crossley ratings, to networks, stations, and the advertisers. It was Crossley who formulated the concept of “prime time” listening for the hours between 7 P.M. and 11 P.M.

In 1922, radio stations WSB in Atlanta, Georgia, and WBAP in Fort Worth, Texas, broadcast shows they called “barn dances.” WLS in Chicago, Illinois, started what was to become the *National Barn Dance* in 1924 and WSM in Nashville, Tennessee, unveiled its own barn dance—the future *Grand Ole Opry*, in November of 1925.

At the other end of the spectrum, the Metropolitan Opera in New York began to broadcast productions every Saturday afternoon in December 1931 and continues to do so today during the opera season. *The Bell Telephone Hour*, *The Prudential Family Hour*, *The NBC Symphony Orchestra*, and *The Longines Symphonette* presented mainly classical entertainment.

In 1932, Al Jarvis of KFWB in Los Angeles introduced a new format which, in only a few years, became the standard for popular music programmes.

Make Believe Ballroom was a nonstop programme of records and commentary. Martin Block began the same kind of show for WNEW in New York, and these two are considered to be the first disc jockeys.

In the mid-1930s, the big band era brought popular dance music by Benny GOODMAN, Tommy DORSEY, Count BASIE, Duke ELLINGTON, Guy LOMBARDO, and others to the air-waves in programmes including *Your Hit Parade*, which featured the top songs of the week performed live by singers such as Frank SINATRA, Dinah Shore, and Doris DAY. For years, teenage dances were planned round this Saturday night programme. At the same time, Hollywood's "singing cowboys"—Roy Rogers, Gene Autry, and Tex Ritter—brought country music to the air and Kate Smith, remembered for her rendition of "God Bless America" on Veterans Day, had her first radio show in 1931, and continued in radio until the 1940s.

In the 1950s, the shows that had been the heart of radio programming—the variety-comedy shows, soap operas, and dramas—began moving to the new medium of television. The central radio music programme of that time—*Your Hit Parade*—moved to television in 1951.

THE TOP 40 TAKES OVER

In the early 1950s in Nebraska, Todd Storz and Bill Stewart introduced a format that dominated music programmes for the decade and marked the marriage between record producers and radio. This was the *Top 40* programme, which introduced listeners to the week's Top 40 records, which they could then go out and buy. Unfortunately, this led to the great "payola" scandal in 1959, when the Federal Communications Commission (FCC) realised that some disc jockeys were accepting bribes for promoting records and many DJs were fined.

In 1955, a recording by Bill HALEY and His Comets became the No. 1 radio disc. "Rock Around the Clock" was the beginning of the rock era on radio. This was fostered by DJs such as Rick Sklar, who began to programme for WABC in 1962. He researched record sales in stores and noticed that the top three songs sold more than twice as many copies as the next dozen. He cut his air-play list down to 18–24 singles a week, with the addition of some past hits from the archive. The top three songs were put on fast repeat cycles controlled by time clocks and this formula invaded the air-waves like wildfire.

However, in the 1960s, underground radio stations became the showcase for more marginal record labels that had been squeezed by the larger ones. "Big Daddy" Donahue of KPMX in San Francisco played the "other" tracks from albums that had never got an airing before. He also removed the jingles from hits. In the liberal atmosphere of the 1960s, these stations became a counter-culture in America, and the prevailing use of drugs gave them the name of "voices from the purple haze" or "acid rockers."

THE DOMINANCE OF THE DJ

In the 1980s and 1990s, specialised minority programmes took a back seat again and major stations reverted to the Top 40 format, rechristened *Contemporary Hit Radio* (CHR). This coincided with a boom in nostalgia for the music of the 1950s and 1960s, and its emphasis on DJ personalities.

Despite the changes in format and the phenomenal advance of television, radio is still the prime medium for hearing new music, both classical and pop. It is also the main vehicle for creating hit artists and selling millions of records.

Renee Jinks

SEE ALSO:

COUNTRY; GOSPEL; NASHVILLE SOUND/NEW COUNTRY; POP MUSIC; POPULAR MUSIC; ROCK'N'ROLL; SOUL.

FURTHER READING

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SUGGESTED LISTENING

The Jimmy Young Show;
John Peel Sessions 1990–95;
Last Night at the Proms–100 Years On;
Opry Time in Tennessee;
Saturday Night Barn Dance;
The Twist Goes to College; *Your Hit Parade*;
Chubby Checker: *Chubby's Dance Party*.

RAGGA

A sub-genre of reggae, ragga is a modern Jamaican sound with ties to the oldest traditional music of that island-nation. The name is taken from the word "raggamuffin," a term used for disenfranchised youth. One popular ragga singer called Half Pint said, "A lot a people interpret raggamuffin as if it [is] a criminal morality."

Ragga shares many attributes with rap music, including rapid-fire lyrics chanted over a heavy bass line. It is a "hardcore" version of the Jamaican style of music called "dancehall." Dancehall is said to be more "sterile" or commercialised than ragga. In 1992, *Time* magazine described ragga as "reggae on megavitamins, bulked-up and bass-pummelled ... punchy, insinuating, and prime for export."

Ragga's heritage can be traced back to the Jamaican DJ and sound-system dances from the 1950s. The latest recordings would be introduced with patter designed to pump up the excitement at dances. When migrants left to work in the Florida cane fields, they returned to Jamaica with the latest records, which they played on their homemade stereo systems. The local DJs became revered for their creative banter or "toasting" over the track. U-Roy was among the "toastmasters" whom contemporary ragga artists looked to as a pioneer.

STRONG LYRICAL CONTENT

Ragga emerged in the 1980s when it became marked by toasting of a more explicit nature. Sexual boasts, raw lyrics, and machismo, plus simulated gunfire were among its hallmarks. Chester Francis-Jackson wrote: "Figuring prominently in the music's vocabulary are the more notorious of Jamaican ghettos; references to the island's two major political parties and their strongholds; and the choicest of swear-words." The strong lyrical content was not always apparent to the uninitiated; Jamaican patois was hard for outsiders to follow. Decoding the homophobic or gangsta lyrics sometimes generated controversy, such as that which surrounded Buju Banton's notorious "Boom Boom Bye Bye." Ragga artists Steely and Cleve expressed a desire for lyrics to become "more conscious and cultured."

Several developments in the mid-1980s changed Jamaican music. Artists such as Mento, Poco, Kumina, and Revival began to cannibalise older musical forms. Much of today's ragga developed from Poco's dancehall music. In 1985, "Under Me Sleng Teng," the first song with entirely electronic tracks, launched dancehall into the computer age. Most ragga is now electronically produced. Some claim this makes it less roots-conscious, but the rhythms are derived from those used in Jamaican religious music.

INTERNATIONAL RECOGNITION

The 1990s saw artists drawing from many musical forms, including hip-hop, rap, rhythm and blues, and bhangra beat. Ragga burst onto the scene outside the Caribbean in 1991 and 1992, and performers including Shabba Ranks, Patra, Super Cat, and Tiger won contracts with major recording labels. Ini Kamoze's "Here Comes the Hot Stepper" was used in the soundtrack to the Robert Altman film *Prêt à Porter*, and introduced even more people throughout the world to ragga.

These artists represent a small fraction of ragga musicians. As Peter Manuel noted in *Caribbean Currents*, Jamaica has a high record production rate, "most of which will never leave the island."

Linda Dailey Paulson

SEE ALSO:

BHANGRA BEAT; CARIBBEAN; RAP; REGGAE.

FURTHER READING

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Potash, Chris, ed. *Reggae, Rasta, Revolution: Jamaican Music from Ska to Dub* (New York: Schirmer Books, 1997).

SUGGESTED LISTENING

Daddy Freddy: *Raggamuffin Soldier*;
Lloyd Lovindeer: *One Day Christian*;
Patra: *Queen of the Pack*;
Shabba Ranks: *As Raw as Ever*; *X-tra Naked*;
Super Cat: *Don Dada*;
Various Artists: *Dancehall Style: The Best of Reggae Dancehall Music*;
Just Ragga, Vols. 1–6.

MA RAINEY

The Paramount label billed Gertrude “Ma” Rainey as “The Mother of the Blues,” and rightly so. She was one of the first female singers of the blues, and one of the best of the classic blues singers of the 1920s. Her earthy vocal style made her a link between male-dominated country blues and the urban blues of contemporary female singers.

Ma Rainey was born Gertrude Pridgett on April 26, 1886, in Columbus, Georgia. Her parents had both performed in minstrel shows, and Rainey made her performing debut in 1900. She married William “Pa” Rainey of the renowned Rabbit Foot Minstrels in 1904. They formed a song-and-dance team, billing themselves as “Rainey and Rainey (or, sometimes, Ma and Pa Rainey), the Assassins of the Blues.” But it was Ma Rainey’s unique singing talent that carried the team, and they eventually separated. It is believed Ma Rainey was the first singer to incorporate the blues into a minstrel show repertoire. By putting the blues on stage, she gave the music a legitimacy not previously known.

Rainey signed with Paramount in 1923, more than 20 years after she had begun performing, and cut about 100 sides for the label between 1923 and 1928. Her deep contralto voice carried great power and feeling, and even her humorous, boisterous songs conveyed an underlying sense of melancholy. Rainey’s singing wore a vulnerability masked by toughness, a sense of the weary veteran who had seen it all. She sang for rural Southern African-Americans, and her songs referred to elements of folk culture, such as farming, hard times, and superstitions. She introduced a new topic into the blues, that of women’s troubles with men. Other themes dealt with social outcasts, and sexuality, including homosexuality. Her hits included the raunchy “Shave ‘Em Dry,” “Bo Weevil Blues,” “Moonshine Blues,” and “See See Rider.” Rainey was short and squat, but she carried herself regally, both on and off stage, and preferred to be called “Madame” to “Ma.” But musicians and other admirers saw her as a mother figure, both compassionate and generous.



Ma Rainey and the Georgia Jazz Band in 1925: Thomas A. Dorsey on piano, Edward Pollack (alto sax), Dave Nelson (trumpet), and Al Wynn (trombone).

Some great musicians accompanied Rainey, including TAMPA RED, Fletcher HENDERSON, Coleman HAWKINS, and Louis ARMSTRONG. Rainey eventually formed her own performing troupe. Her recordings spread her fame from the South to cities in the North, and she joined the Theater Owners’ Booking Association circuit and toured African-American theatres. As her popularity declined in the late 1920s, she returned to Southern tent shows, where she had first made her name. Rainey retired from performing in 1933, supporting herself from income from two small theatres she bought as an investment. She returned to Columbus, Georgia, where she died on December 22, 1939. Sadly, due to poor sound quality, Ma Rainey’s surviving recordings do not fully convey her remarkable bluesy talent.

Stan Hieronymus

SEE ALSO:

BLUES; FOLK MUSIC.

FURTHER READING

Davis, Angela Y. *Blues Legacies and Black Feminism: Gertrude “Ma” Rainey, Bessie Smith, and Billie Holiday* (New York: Pantheon Books, 1998);
Jones, Hettie. *Big Star Fallin’ Mama: Five Women in Black Music* (London: Viking, 1995).

SUGGESTED LISTENING

Ma Rainey’s Black Bottom.

RAP

Few styles of music have experienced an explosion in popularity as spectacular as that of rap. As late as 1979, rap was restricted to the African-American ghettos of New York, yet by the end of the following decade, the music formed the basis of a multi-million dollar industry, and was instantly recognisable across the globe.

The roots of rap lie in the sound systems of Jamaica, mobile discos that blasted reggae out across the slums of Kingston. Thousands of Jamaicans emigrated to New York in the 1970s and they brought their sound systems with them. These became extremely popular in the summertime, when jams in parks, housing projects, and on street corners quickly became a main source of entertainment for African-Americans and Latinos. Mobile DJs grew in popularity, yet it was not until the emergence of Kool Herc, otherwise known as Clive Campbell, that the DJ became a celebrity in his own right. An immigrant from Kingston who had settled in the Bronx, Kool Herc played rhythm and blues, funk, and other records at block parties in the mid-1970s, and during this time developed a highly idiosyncratic style of DJing. Noticing that certain "breaks" or snippets of songs would drive the crowds wild, Herc would play these sections repeatedly, rewinding the records manually. In order to make the music flow, Herc would often have identical records on each turntable, cutting from one to another. This style of DJing would form the basis of rap music, otherwise known as hip-hop.

THE FIRST RAPPER

While Herc was the first hip-hop DJ, he wasn't the first rapper. Like their Jamaican predecessors, the New York DJs would use microphones to urge the crowds to dance. These exhortations gradually became more and more elaborate, and eventually DJs started to compose rhymes to deliver over the beats. Legend has it that the first to do so was a young DJ by the name of Grandmaster Flash. So that he could concentrate on DJing, Flash persuaded a group of friends to share the vocal duties. These would form the basis of the Furious Five, with whom Flash would later record some of the genre's best-loved records.

Initially, rap music circulated purely through unofficially recorded "bootleg" tapes of live sound systems, but that all changed with the phenomenal success of the Sugarhill Gang's "Rapper's Delight" (1979), which sold over 2 million copies worldwide. Soon, all of New York's rap crews—from the Treacherous Three to the Funky Four Plus One—were laying down rap tracks. The most successful were Grandmaster Flash and the Furious Five, who scored huge hits with "The Message" (1981) and "White Lines" (1982).

Gradually, as the 1980s progressed, more and more rap acts reached superstar status. Among them were LL Cool J, the Beastie Boys, and Run-DMC, who crossed over to a white rock audience when they collaborated with the heavy metal band Aerosmith on "Walk This Way" (1987). The former two were signed to Russell Simmons' Def Jam label, which was also home to Public Enemy. Led by the fiercely articulate Chuck D, Public Enemy fused radical black separatist politics with a thundering hip-hop soundtrack, and in so doing produced some of the genre's most critically acclaimed music, most notably the album, *It Takes a Nation of Millions to Hold Us Back* (1989).

Toward the end of the decade, rap plunged into controversy as "gangsta" rappers including Ice-T and NWA began to release tracks celebrating the macho exploits of ghetto criminals. The shadow of violence would continue to fall over the genre in the 1990s, when superstar rappers Tupac Shakur and the Notorious B.I.G. were both murdered. However, in the late 1990s, artists such as Puff Daddy, the Wu-Tang Clan and the Fugees were among the most successful musicians working in the U.S. Despite the controversy, rap continues to thrive.

Nick Grish

SEE ALSO:

FUNK; RAGGA; REGGAE.

FURTHER READING

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(New York: Doubleday, 1994).

SUGGESTED LISTENING

Public Enemy: *It Takes a Nation of Millions to Hold Us Back*; Run-DMC: *Raising Hell*;
The Sugarhill Gang: *Rapper's Delight*; Wu-Tang Clan:
Enter the Wu-Tang Clan (36 Chambers).

MAURICE RAVEL

Maurice Ravel was one of the eminent composers of the century, bringing a distinctive style and craftsmanship to his masterful orchestral, piano, vocal, and chamber works. Like his contemporary and fellow Frenchman DEBUSSY, Ravel has remained consistently popular with orchestras and audiences alike.

Ravel was born on March 7, 1875, in the Pyrenees region of France. Shortly after his birth, his family moved to Paris where he was based for the rest of his life, although he did travel abroad in Europe and to America in 1928. He began his piano studies at the Paris Conservatory in 1889, winning a First Medal in 1891. Between 1897 and 1899 he studied composition with Gabriel FAURÉ, and was awarded second place for composition in the Prix de Rome in 1901.

By 1905 Ravel had already written some outstanding works, including the solo piano piece *Pavane pour une infante défunte* (1899), which was transcribed for orchestra in 1910. Other notable works from this early part of his life include his String Quartet in F Major (1902-03); *Sheherazade*, for voice and orchestra (1903), which includes the beautiful *La flute enchantée*; the solo piano work *Miroirs* (1904-05); and *Introduction et allegro*, for harp, flute, clarinet, and strings (1905). Taken together, these works, completed by the time Ravel was 30 years old, confirm a remarkable musical personality with highly individual qualities.

In 1908, Ravel completed his *Rapsodie espagnole*, following it up two years later with the comic opera *L'Heure espagnole*. Ravel's attraction to the music of Spain can be traced to the influence of Emmanuel Chabrier (1841-94), who had a profound effect on Ravel's work. This period of the composer's life also saw him compose two ballets, *Daphnis et Chloé* (1909-12) and *Ma mère l'oye* (Mother Goose, 1912), the former being the result of a commission from the Russian impresario Sergey Diaghilev.

TRAUMATIC BLOW

Ravel was declared unfit to serve in World War I, but became a driver with the transport corps. He fell ill with dysentery and was sent back to Paris. Shortly



Corbis-Bettmann

A master orchestrator, Maurice Ravel was one of the most influential composers of the century.

afterwards his mother died, which was a shattering blow to the composer. These two events had a traumatic effect on his personality. Ravel became an intensely private man who never formed close relationships with anyone else.

After the death of his mother, Ravel's emotional life seemed to become increasingly centred on childhood and its private magic. This made him a sympathetic reader of *L'enfant et les sortilèges*, a short story by Colette in which a child's toys come magically to life. Ravel turned the story into an opera, although the process took him seven years, with the composer finally completing the task in 1925.

Ravel's numerous orchestral works include *Alborada del gracioso*, taken from the piano work *Miroirs* (1918); *Le tombeau de Couperin* (1919); *La Valse* (1920); *Tzigane*, for violin and orchestra (1924); Piano Concerto in D Major, for the left hand (1929-30); and the Piano Concerto in G Major (1929-31), which makes use of American jazz rhythms. Outstanding among his chamber works is the song cycle claimed by STRAVINSKY to be Ravel's most provocative and significant composition, *Trois poemes de Stephane Mallarmé*, for soprano, two flutes, two clarinets, string quartet, and piano (1913).

ORCHESTRATION AND HARMONY

Whatever style Ravel chose to write in, his orchestration was invariably of the highest quality, comparable with that of SCRIBIN, Debussy, Richard STRAUSS, and

Stravinsky. Between them, these five composers offer some of the richest of all orchestration, taking the 19th-century orchestra to its greatest heights of opulence of sound and tone colour, and demanding a high degree of instrumental virtuosity from each member of the orchestra. Ravel also created orchestral versions of several of his compositions for solo piano, including the *Pavane pour une infante défunte*. At the same time, he worked in the opposite direction: his *La valse*, for two pianos (1921), was based on an earlier orchestral work, and in 1930 he scored a version of his acclaimed ballet *Boléro* (1928), also for two pianos.

In 1922, Ravel orchestrated Mussorgsky's 1874 composition for piano, *Pictures at an Exhibition*, which is a tour de force in timbre experimentation. The ballet *Daphnis et Chloé* is another prime example of Ravel's orchestration, filled with unique timbre combinations and subtle dynamic shades.

Ravel was active as a composer during the first three decades of the 20th century, a time when most composers of his musical talent and stature were struggling to pull away from the conventions of tonality. Ravel, by contrast, seemed content with the old approach to tonality, though he did experiment with bitonality (using two keys simultaneously) once, in *L'Enfant et les sortilèges*. But that does not, of course, mean that his approach lacked imagination. His *Pavane* illustrates one of his most ingenious harmonic devices: when the beautiful though simple opening melody returns later in the piece, it now has a new harmonic accompaniment. This device can be heard, perhaps to an even greater extent, in his String Quartet.

WRONG IMPRESSIONS

Ravel and his near contemporary Debussy are often grouped together as "Impressionists," a term derived from painting, where it referred to an attempt to convey the impression of a scene rather than a precise depiction. In fact, Ravel and Debussy differed in important respects, most notably in their approach to the whole-tone scale. But impressionistic elements can be found in some of Ravel's music, such as *Jeux d'eau*, for solo piano (1901), *Miroirs* (in particular *Une barque sur l'océan*), and *Daphnis et Chloé*.

Ravel claimed that his greatest goal as a composer was to achieve technical perfection. It was in reference to this that Stravinsky once referred to him as a Swiss watch-maker, paying tribute to his intricate precision.

In Ravel's love of clarity in melody, harmony and form we can see one of the more obvious differences between his music and that of Debussy, the arch-impressionist. This tendency also led Ravel to return to earlier forms, as Stravinsky also did occasionally.

In Ravel's early works for piano, too, such as *Menuet antique* (1895) and *Pavane pour une infante défunte*, we can hear his attraction to earlier music. Another example is the later piano suite, *Le tombeau de Couperin*, which is based on 18th-century dance forms.

Ravel's use of harmony was almost invariably clear and uncomplicated. He showed no interest in the more adventurous experiments of his contemporaries although his chords are often dissonant and coloured with chromatic notes. He also mostly employed time-honoured musical forms, such as sonata form.

ENDURING REPUTATION

During his lifetime, Ravel received acclaim from both performers and audiences alike for most of his published works. And this reputation has endured. Although he was working at his peak when most gifted and adventurous composers were attempting to pull free of conventional tonality, Ravel happily embraced tonality and maintained his solid relationship with it.

In his last years Ravel suffered from the progressively debilitating Pick's disease, and he died on December 28, 1937.

Richard Trombley

SEE ALSO:

BALLET AND MODERN DANCE MUSIC; IMPRESSIONISM IN MUSIC; ORCHESTRAL MUSIC.

FURTHER READING

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(London: Phaidon, 1996);
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(New York: W. W. Norton, 1988).

SUGGESTED LISTENING

Alborada del gracioso; *Bolero*;
Carmen Fantasies; *Daphnis et Chloé*;
Gaspard de la nuit; *Mother Goose Suite*;
Pavane pour une infante défunte;
Rapsodie espagnole; *Tzigane*; *La valse*;
Valses nobles et sentimentales.

RECORD COMPANIES

Record companies are commercial organisations responsible for recording musical works and releasing them to consumers. The recording industry has become highly centralised, with a few major companies controlling the distribution of the vast majority of music. But this trend appeared to be challenged somewhat toward the end of the 20th century with the reappearance of small labels and alternative forms of distribution.

While the term "record" is virtually obsolete (as it refers to recordings made on vinyl, a format largely phased out by compact discs and other digital media), the record company's role and its relationship to the music and musicians remains the same. Traditionally, if artists wanted to reach mass audiences, they had to go through a record company with mammoth recording, marketing, and distribution infrastructures. The record company acted as a middleman, a gatekeeper that only allowed what it saw as commercially viable material onto the market.

DISCOVERING NEW TALENT

Every year more than 5,000 aspiring rock stars alone send demo tapes to record companies in the hope of being awarded a recording contract. A record company's A&R person (Artist and Repertoire), an executive who scouts and signs new talent, might receive upward of 100 tapes weekly, but most labels will not sign an act on the basis of an unsolicited demo. Usually they take material only from a known source, or sign acts referred to them through a personal recommendation. Talent aside, getting a record company interested in a new act has a lot to do with luck and personal contacts. All but one percent of bands are discovered through a third party, such as a manager or an acquaintance. Critics say that this means the decision as to which bands get recorded and which do not is in the hands of a privileged few. On signing an act, the record company usually finances the recording costs and pays the

studio musicians. Only about 20 percent of new acts sell enough recordings to cover their costs, so the record company is taking a gamble. However, huge profits can be made when an unknown artist leaps to stardom overnight. In addition to production costs, companies can pay hundreds of thousands of pounds to promote a new artist, sponsoring free concerts and record give-aways. From the 1980s onward, this included producing the promotional music video, which costs upward of £100,000. Companies usually pay to advertise artists and recordings on large commercial radio stations, which, in the U.S. at least, play the tracks without paying royalties to the artists.

To get their product to consumers, record companies usually go through a distributor, a firm that generally takes on a limited contract to sell the records wholesale in certain geographic areas. Distributors are often members of the same corporate family as the recording company. The record company then receives revenues from sales of the vinyl LP, cassette, or CD, and in turn pays the artist or band a royalty on sales, after deducting any advance given to the artists to cover their expenses or to induce them to sign the recording contract.

To offset their huge production and promotional expenses, record companies find various ways of maximising profits. In the U.K. a hit is often not enough to break even; as a result, companies use a U.K. hit as a means of promoting albums in foreign markets. Often record companies boost sales by getting musicians to provide remixes, bonus tracks, and alternative "B-sides" in various different recording formats, in the hope that fans will buy more than one version. Many artists say that this generates standard material and that artificially inflating sales in this way undermines the credibility of the charts.

In some countries, particularly the U.K., the U.S. and India, cross-promotion between music and movies has become inextricably linked. U.K. companies, with their strong global presence, use films to promote their music, and vice versa. In India, many pop songs come from film soundtracks. This has led to record companies merging with movie companies, resulting in huge media conglomerates.

THE "BIG SIX"

In the late 1990s, Americans were purchasing some 670 million records per year. Roughly 80 percent of this market was controlled by the so-called "Big Six"

of the music industry (and their respective labels): Time-Warner (Elektra, Warner Bros., Atlantic), Sony (Columbia, CBS, Epic), EMI Group (Capitol, Virgin), Philips Electronics NV (Polydor, PolyGram, A&M), Bertelsmann (RCA, Arista), and Seagram (Geffen, MCA, Interscope). These giants also own movie and publishing companies, distributors, and even retail outlets. Faced with an industry trend toward mergers and media consolidation, unknown artists hoping to reach large audiences via these vast corporations have faced an uphill battle.

Nonetheless, the 1980s and 1990s brought the rise of small record companies. While the Big Six were interested in rock music and spending millions of dollars promoting their artists, hundreds of small, independent companies popped up to fill the needs in smaller genres such as jazz, folk, country, new age, and alternative rock.

This development began during the PUNK ROCK era, when new bands wanted a raw, unprofessional sound that the major labels could not give them. Local record companies began to set up in small cities, picking up talent that the major labels in New York and Los Angeles were overlooking.

Although many of these independent companies were then bought out by the megacorporations, more independents kept sprouting up. Some house artists began by pressing records and distributing them to local specialty record stores themselves.

Ironically, independent companies became a major force within the musical mainstream of the 1990s, with many "independent" artists taking top awards. Many successful artists, however, used small labels merely as stepping stones to gain contracts with the Big Six.

DIGITAL TECHNOLOGY

Like the rest of the entertainment industry, record companies in the 1990s were greatly affected by revolutions in digital and communications technology. Companies had been selling music digitally on CDs since the 1980s, but the rise in information technology has made it possible to reach consumers via the Internet. Revenue from the on-line sales of recorded music was growing about \$25 million per year in the late 1990s.

It began with CDs being sold by mail order from company websites, but this was gradually eclipsed by the sale of music downloaded directly from the Internet. But the digital revolution turned into a

double-edged sword and the Big Six have had their fingers burned. Record companies once complained about unauthorized copies of their artists' material circulating on cassette tapes. These were usually substandard, degraded by multiple duplication. But now they have to contend with digital copies of their products that are as good as the original.

INTERNET PIRACY

The advent of Mpeg-1 Layer 3 compression (MP3) technology made it feasible for pirates to turn their CD tracks into digital files that could be distributed over the Internet. Music enthusiasts could then listen to these perfect replicas directly on a personal computer, or they could download them and store them on any number of recording media, including DAT tapes, Mini-Disks, recordable CDs, Zip disks, and Digital Video Disks.

Record companies (notably Geffen) began attacking MP3 pirate sites and servers, and the Recording Industry Association of America successfully shut down some of these sites, suing pirates for up to \$1 million. But the pirates stayed one step ahead by offering files from international sites that are moving constantly.

Issues of piracy aside, the new digital technology offered high recording quality that was previously only available at the major recording studios. This allowed small or controversial artists (and even untalented ones) to sell their music for download—and bypass the record companies altogether.

Brett Allan King

SEE ALSO:

CHARTS, RECORD PRODUCTION; RECORDING STUDIOS.

FURTHER READING

- Bowen, Jimmy, and Jim Jerome. *Rough Mix: An Unapologetic Look at the Music Business and How It Got that Way* (New York: Simon & Schuster, 1997);
 Cimino, Al. *Great Record Labels* (New York: Apple, 1992);
 Connelly, Will. *The Musician's Guide to Independent Record Production* (Chicago, IL: Contemporary Books, 1981);
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RECORD PRODUCTION

Record production is the art and science of creating recorded musical works. Specifically, it refers to the work of artists, producers, and engineers, but in general record production combines the worlds of music, audio production, manufacturing, marketing, and the many other necessary tasks that have to be performed before a record can be released.

The term “record” is a generic term used to describe commercially released, recorded work. Vinyl LPs are still manufactured, but most commercial releases are now on CD or cassette tape. Modern formats currently vying for consumer acceptance, or looming on the audio horizon, include DAT tapes, mini-disks, DCC (digital compact cassette), and DVD (digital video disk—a new format that will carry more than just video information that is being touted as a revolutionary step forward).

Several distinct processes are involved in recording, and releasing a record for the commercial market, but we will concentrate here on the actual audio recording process and preparation of master recordings for eventual commercial release.

WORKING IN THE RECORDING STUDIO

There are several jobs involved in record production, and each one is vital to the creation of a successful master recording.

The A&R (artist and repertoire) person is responsible for finding and signing new talent to a record label. The “talent” is a term for those individuals who are actually performing. They fall into a number of categories, such as musicians, vocalists, and voice-over artists. A&R people also act as general guides, helping new acts through the process of recording. A&R executives are assigned a stable of talent, and act as a liaison between the act and the record company. A&R people were originally in-house producers, signing talent and producing their records as well. Modern-day A&R executives do not usually produce, and theoretically are not involved in the

process, but in practice they often are. The repertoire, choice of producer, and band image are all important areas under the A&R person's control.

The producer is directly responsible for the creative, technical, and business processes of record production in the studio. A music producer's job is analogous to those of the producer and director in the film industry, combining the responsibilities of both. Producers work with the band on arrangements, song selection, and creative methodology. They also collaborate with the recording engineer on the technical process in the studio, and are responsible to the record company for keeping the project within budget. Producers directly supervise the recording process, and are responsible for the completion of the master recording. Some album recordings use different producers for each track, in which case they come under the supervision of an executive producer.

Arrangers are responsible for creating musical arrangements or orchestrations for the material being recorded. This can be the overall style and sound of the piece, or just specific aspects of the recording. For instance, a producer/arranger with limited knowledge in certain areas might call in a specialist to help with a specific recording—for example, a rhythm, vocal, horn, or string arranger. The arranger then takes the musical material and expands on it to create specific parts for individual performers. This process is known as arranging in jazz, pop, or rock music, and is called orchestration in the context of classical music.

The recording or audio engineer has the task of actually recording the material. Working with the producer, engineers mix, process, and shape the sound to create the required result. Some engineers specialise in certain areas of recording. Mix engineers, for example, are adept at mix-down (mixing and blending all the recorded tracks on a multi-track session down to one stereo mix). The assistant engineers/technicians (or A2s) help the tracking or chief engineer set up and repair the equipment, among other things.

STEPS IN THE RECORDING PROCESS

The process of producing a studio recording can be broken down into three main stages: pre-production, production/recording, and post-production. Pre-production is the preliminary work that needs to be completed before the actual recording begins—songwriting, song selection, key selection, rehearsals,

finalising musical arrangements, budgetary planning, paperwork, and any other details that need to be handled prior to recording.

Production/recording/tracking is the process of recording in the studio. This stage encompasses recording all basic (rhythm or bed) tracks, vocals, and any additional “sweetening” (strings, horns, percussion, etc.). Different styles of recording are used for different effects: live/off-the-floor recording (where all musicians and vocalists perform together and are recorded as they perform); tracking/over-dubbing (where individual instrumental and vocal parts are recorded separately to build into a completed piece); or a combination of the two approaches. The producer usually decides which approach will be used.

In post-production all the earlier phases of the process come together to create the completed master recording. The first step of post-production is mixing the recorded tracks to create a definitive version, known as the mix-down. During mixing the producer must take into account individual and overall volume of various tracks, their placement and balance in the stereo field, and the equalisation or EQ, which means achieving just the right tone on each recorded track and subsequent mix.

The next step is mastering—preparing the mix-down track for manufacture (pressing or duplication). Mastering is usually handled by skilled professionals working in specially designed environments, who add just the right EQ, match the levels of all pre-recorded material, and add any corrective touches. Finally, there may be some remixing. Often a hit tune will be remixed to highlight specific aspects of the recording, and sometimes entirely new versions of a song are created (such as dance/rap remixes). This process also comes into play when reissuing catalogue material.

STUDIO EQUIPMENT

The modern recording studio is a specially designed environment, generally divided into two areas—the studio (where the music is actually performed) and the control room (where the producer and engineer supervise and direct the recording). Most of the studio equipment is kept in the control room.

All modern recording studios have a recording-machine. Formerly this was a 2-track, 4-track, 8-track, 16-track, or 24-track analog tape-recorder. Now, with the popularisation of various new formats and recording technologies, studios often rely on a

tapeless system. New advances in technology have also led to the ability to synchronize machines and record as many as 48 discrete tracks.

THE MICROPHONE

The microphones are some of the most important pieces of studio equipment as the first items used to reproduce the source signal. Microphones come in two basic types: dynamic (which accurately record differences in volume), and condensers (which automatically adjust recording levels). Different types of microphone have different frequency response and pickup patterns, and are used in special applications.

The signals picked up by the microphones are processed through a mixing board, also known as the mixer or console. The mixer has control sections for each incoming signal and track, called channels. Each channel has a volume control and an EQ section (allowing for specific shaping of tone).

Special effects units such as reverbs (which simulate reverberation), digital delays, and filters are used to shape, enhance, and change various characteristics of incoming signals. Synthesizers and sequencers simulate sounds or create new ones, and record them for playback. Samplers are similar devices that can digitally record and manipulate short segments of sound.

As recording technology improves, new and exciting processes will continue to change record production. In the past decade, technology has facilitated the home recording boom—computers and inexpensive equipment have put the facilities of large studios in the hands of home enthusiasts. Record production, however, maintains its ties to the fundamental tenets it was built on: creating the best possible version of the song, and recording and reproducing it in the best possible way.

Gregg Juke

SEE ALSO:

PRODUCERS; RECORDING STUDIOS.

FURTHER READING

- Burgess, Richard James. *The Art of Record Production* (London: Omnibus Press, 1997);
 Chanan, Michael. *Repeated Takes: A Short History of Recording and Its Effects on Music* (New York: Verso, 1995).

RECORDING STUDIOS

Recording studios play a vital part in the music industry. They are where state-of-the-art equipment is used to record musical performances for posterity or for release as a single or album. They may also be involved in other aspects of sound recording, such as manipulating sounds electronically to produce new or unusual effects.

The history of audio recording began with Thomas Edison's invention of the phonograph in 1877. Edison's original machine used wax cylinders as the recording medium, but these were replaced ten years later by flat discs. Initially, these early phonographs were intended to be a type of archiving device—like a dictaphone or a message machine. However, manufacturers were quick to sense the commercial potential of this new device, and introduced the first records and phonographs for the entertainment market in 1894. By 1924, thousands of phonographs and millions of records had been sold.

The growth of radio in the 1930s led to great advances in sound recording. Early recordings on Edison-type machines had used large conical “horns” as the transducer (a device that electrically or mechanically changes one form of energy into another). These horns recorded the source sounds directly onto the disc, and served as an amplifier on playback. But they were clumsy and the sound fidelity was extremely poor.

A GREAT LEAP FORWARD

Meanwhile in Germany scientists were hard at work on a technological advance in audio recording. This was not mechanical, but electric. “Wire” recording used a microphone as the transducer, and a spool of wire as the recording format. These wire recording machines had a much higher fidelity than the Edison machines. However, the early wire recordings were delicate and subject to accidental erasure. After World War II, inventors used wire technology as a basis to create the reel-to-reel tape recording format. In the mid-1940s, two Frenchmen, composer Pierre Henry

and acoustical engineer Pierre Schaeffer, began some of the first experiments with *musique concrète*. This used sounds from real life (automobiles, birds, etc.), or taken from other sources such as recordings, to create new musical works or “sound compositions.” Often these sounds were passed through a filter (which let some frequencies through and blocked others), played backward, or manipulated in other ways. Henry and Schaeffer foreshadowed later innovations in electronic music and “sampling” technology. By 1954, avant-garde composers such as STOCKHAUSEN, VARÈSE, and MILHAUD had composed their own *musique concrète* in the recording studios of Henry and Schaeffer.

THE CONTRIBUTION OF LES PAUL

During the 1950s, along with the innovations of Henry and Schaeffer, modern analog recording equipment and multi-tracking techniques appeared. These innovations can be attributed to the tireless invention and experimentation of one man, singer-guitarist Les Paul. Paul invented one of the first functional electric guitars and a viable multi-track recording system. His first foray into recording used direct-to-disc technology; later he incorporated an analog tape machine that included a process called selective synchronization (“sel-sync”), variations of which are still used today on modern analog multi-track recorders.

Paul built a state-of-the-art studio in his home in Hollywood, where he recorded multi-tracked hits, playing all the instrumental parts, and harmonising lead guitar and voice. He invented the eight-track recorder, which became an industry standard and the forerunner of modern analog and digital 16-, 24-, and 48-track recording machines.

MULTI-TRACK RECORDING

A multi-track recording device uses a magnetic recording head that can record more than one “track.” A track is a sequence of electromagnetic pulses representing musical or audio information in the case of analog recording; or, in digital recording, the track is a series of digitally “sampled” sounds.

A stereo (short for “stereophonic”) recording has two tracks, a right channel and a left channel, which when combined approximate the way sounds are heard by the human ear. Stereophonic reproduction allows different sound sources (drums, guitars, voices, natural

or ambient sounds, for example) to be “panned” (placed) within the stereo field so that the listener hears sounds coming from different directions. Multi-track recorders using more than two tracks (4, 6, 8, 12, 16, 24, 32, or 48) allow each instrument, voice, or individual sound to be recorded separately before being combined into a finished stereo mix.

DESIGN OF THE RECORDING STUDIO

Several factors have to be considered in the design of a state-of-the-art recording studio. It is important to eliminate unwanted sounds from the recording environment, so studio design is an art in itself. Most studios have two discrete areas—the studio, or recording room, and the control room.

The control room is the area where all the recording equipment is kept—the analog or digital recording unit, the mixing board, the monitor speakers, the computer, and the signal processing equipment. In this room the producer and engineer work to create the best possible recordings of the source sounds.

The control room is separated from the studio by a double wall with an airtight double door. The floor is usually “floated” (an additional floor or platform is mounted on sub-flooring and is sometimes connected to shocks or springs to prevent sound transference). Most often, the control room is visually connected to the studio via a large window or windows, which must be constructed using several panes of glass set at opposing angles to prevent sound-leakage or rattling. Sometimes the visual connection is made through closed-circuit video equipment.

Because the recording equipment is often left on for long periods of time, the control room may have a specially air-conditioned room, closet, or alcove where the tape-machine is kept. To provide the best possible monitoring (listening) environment, some control rooms use acoustic foam and devices known as “bass traps.” To provide a good acoustic environment, both the studio and control room must be constructed with no parallel walls, to avoid the creation of “standing waves,” which are echoes or reverberations that are heard in square rooms with hard surfaces.

Studio rooms are also constructed with double walls, and often have permanently or temporarily partitioned areas or booths for recording individual instruments or vocalists. Some studios have wall areas with louvers that can be opened or closed to create different types

of recording environments (smooth, hard surfaces reflect the sound; soft, angled surfaces reduce reflection or give diffused sound).

STUDIO PROFILES

Many recording studios have become identified with a particular sound or style of recording, through a combination of acoustic environment, equipment, engineering and production staff, as well as the artists who have recorded there. Some of these famous studios have been affiliated with major record labels; others have been “independents.” Among the most famous recording studios of the modern pop era are Sun Studios, affiliated with Sun Records in Memphis, Tennessee and owned by Sam Phillips, the man credited with discovering Elvis PRESLEY; and Abbey Road in London, which was affiliated with Apple Records, both owned by the BEATLES. Today most of the recording studios connected with the major record labels in the U.S. are concentrated in New York, Nashville, and Los Angeles.

Technological advances in the last few years have led to a great proliferation of mid-sized and smaller commercial studios, and have created a “home-recording” boom. Many young musicians, who would have found the cost of recording a demo or an album prohibitive, can now have sophisticated equipment at their fingertips for a reasonable price.

The art and science of studio recording is constantly changing, and the next century will provide more advances in recording technology that were unimaginable when Edison invented his first phonograph.

Gregg Juke

SEE ALSO:

AMPLIFICATION; ELECTRONIC MUSIC; PRODUCERS;
RECORD COMPANIES; RECORD PRODUCTION.

FURTHER READING

Alten, Stanley R. *Audio in Media: The Recording Studio* (Belmont, CA: Wadsworth, 1996);
Southall, Brian, et al. *Abbey Road: The Story of the World's Most Famous Recording Studio* (London: Omnibus Press, 1997).

SUGGESTED LISTENING

Karlheinz Stockhausen: *Studies I and II*; *Gesang der Jünglinge*; Edgard Varèse: *Poème électronique*.

OTIS REDDING

Otis Redding was the quintessential soul man, possibly the greatest the world has ever known. A visionary artist, "The Big O" created an enduring musical legacy before his life was tragically cut short by a plane crash.

Redding was born in Dawson, Georgia, on September 9, 1941. He quit school at 16, determined to follow in the footsteps of his hometown hero, LITTLE RICHARD. While playing local talent shows, Redding met Johnny Jenkins, a flashy guitarist who hired Redding as a vocalist and roadie. After Jenkins scored a regional hit with "Soul Twist," Atlantic Records showed interest and arranged a recording session for him at the Stax studio in Memphis, in October 1962. At the session, Jenkins turned in a lacklustre performance and someone suggested that Redding sing. He sang an original ballad, "These Arms of Mine," with a lilting, nervous passion, soulfully ad-libbing the fade-out. Jim Stewart, head of Stax Records, was impressed enough to sign Redding there and then. "These Arms of Mine" sold respectably, as did the follow-up "Pain in My Heart."

Despite his lack of formal training, Redding was a prolific composer and a brilliant arranger, singing instrumental parts to teach them to the musicians. Redding's horn arrangements came to define the label's sound, and the Stax studio band (Booker T. and the MGs) played with razor-sharp intensity under Redding's leadership. By December 1964, when "Mr. Pitiful" was released, Redding had undergone a stunning maturation. On ballads, Redding would tease a vocal mercilessly with a heartbreaking "catch" in his voice. He punctuated the up-tempo numbers with stutters, shouts, and moans, all perfectly timed to increase dramatic tension. On singles like "I've Been Loving You for Too Long," "Respect," and the astounding "Try a Little Tenderness," Redding sang like a man possessed.

By 1967, Redding was headlining the Stax Revue tour of Europe, a magnetic R&B star about to cross over into mainstream fame. That fall, Otis had polyps removed from his throat and couldn't speak for two months. As he recovered, he composed new material, listening to



UPI/Cornis-Bettmann

Otis Redding, the original "soul man," was enjoying a spectacular career before his tragically premature death.

the BEATLES and Bob DYLAN for inspiration. Once recovered, he cut dozens of tracks. Some of these, especially "(Sittin' on) the Dock of the Bay," showed Otis heading in a new direction, absorbing elements of rock and folk. Two days after the last session, Redding and his band died in a plane crash, en route to Madison, Wisconsin. He was just 26 years old.

"Dock of the Bay" was a No. 1 hit in the U.S. (as he had predicted), but Otis Redding died long before he had fulfilled his potential, and Stax never fully recovered from the loss of their premier artist.

Greg Bower

SEE ALSO:

COOKE, SAM; POP MUSIC; SOUL.

FURTHER READING

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Schiesel, Jane. *The Otis Redding Story* (Garden City, NY: Doubleday, 1973).

SUGGESTED LISTENING

Otis! The Definitive Otis Redding;
The Very Best of Otis Redding.

JIMMY REED

As a guitarist Jimmy Reed was limited, his ability on the harmonica was minimal, and he sang in a lazy rambling style. However, Reed's unique style—combining the traditional country blues of the Mississippi Delta with the urban electric guitar typical of the Chicago sound—brought him huge success during the 1950s and early 1960s, selling more records than any other blues artist of the time, except the great B. B. KING.

Reed was born on September 6, 1925, on a plantation outside Dunleith, Mississippi. A boyhood friend, Eddie Taylor, taught him to play guitar, and they would play and sing Delta standards together after a day's work in the fields. Reed moved to Chicago in 1943 and was drafted into the navy. Following his discharge, he returned to the South and worked as a sharecropper. In 1948, Reed moved north to Gary, Indiana, and found work in a steel foundry. While living in Gary, Reed met and recorded with guitarist Albert KING. In 1949, Eddie Taylor moved to Chicago, and he and Reed began performing together in South Side taverns.

SLOWLY CLIMBING THE CHARTS

Reed signed with Chicago's VeeJay label in 1953, and he and Taylor backed John Lee HOOKER on some of his singles. Reed's early recordings, although highly regarded by collectors, were not successful and VeeJay considered dropping him until his 1955 hit, "You Don't Have to Go," climbed to No. 9 on the rhythm and blues (R&B) charts. Between 1955 and 1961, Reed had 13 R&B hits, including 12 that crossed over to the pop charts. Elvis PRESLEY covered Reed's hit, "Baby, What You Want Me to Do?," while Aretha FRANKLIN and the ROLLING STONES covered "Honest I Do." Other hits from this period included "Ain't That Lovin' You Baby" in 1956, and "Big Boss Man" and "Bright Lights, Big City" in 1961. Many of these songs became R&B standards, part of the live repertoire of white R&B bands throughout the 1960s. The Byrds, for example, closed their live set with "Big Boss Man" for many years.

Unlike the gritty, urgent style of Howlin' Wolf or Muddy WATERS, Reed's guitar playing was laid-back and rhythmically relaxed. He used a neck mount so

he could accompany himself on the harmonica. His warm, somewhat nasal singing voice was deliberately lazy and sexily slow, and he often stuttered. Eddie Taylor provided the rhythm to support Reed's playing, contributing a steady boogie beat that enhanced the countrified sound. Reed's wife, Mary Lee "Mama" Reed, wrote many of his songs. Often she would sit behind him in the studio, reciting the lyrics into his ear as he played. On some of Reed's recordings, you can actually hear her contribution.

Reed's style contrasted with the frenetic pace of rock'n'roll, and it proved popular with young R&B fans. His sound was tagged "swamp blues" when it was adopted by musicians on the Excello label, such as Lightnin' Slim, Lonesome Sundown, and Slim Harpo.

STRUGGLING TO FIND FAME

Reed played Carnegie Hall and the Apollo Theater in the early 1960s, and toured England, where an appreciative audience came to hear songs the Rolling Stones had made familiar. He recorded on the Exodus and ABC-Bluesway labels in the 1960s, and toured regularly in the 1970s. However, Reed's popularity was waning, and despite various gimmicks—faking live performances, dubbing 12-string guitar solos over his backing tracks, and inserting commentaries between album tracks—sales of his records fell steadily.

In his later years, Reed was often unable to perform due to illness—he was an alcoholic who also suffered from epilepsy. However, in the mid-1970s he managed to control his drinking and his career began to look up. Reed died in his sleep from respiratory failure on August 29, 1976, in Oakland, California.

Stan Hieronymus

SEE ALSO:

BLUES; COUNTRY; ROCK'N'ROLL.

FURTHER READING

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(Philadelphia, PA: Chilton Book Co., 1969);
Palmer, Robert. *Deep Blues*
(New York: Penguin Books, 1981).

SUGGESTED LISTENING

Greatest Hits,
Jimmy Reed at Carnegie Hall,
Lost in the Shuffle.

JIM REEVES

When Jim Reeves started out, he was a traditional country singer, following the lead of other popular artists. But by combining the relaxed singing style of pop balladry with country music, he reached the top of the pop charts. He was the first crossover star of country music and his success led to the birth of the new Nashville Sound. Other artists followed him, including Patsy CLINE and Eddy Arnold. Together their new sound took the nation by storm. Since his death, many have tried to follow in Reeves' footsteps, but his deceptively simple style has proved a very hard act to follow.

Born in 1923 (the Country Music Hall of Fame mistakenly gives the date as 1924) in Panola County, Texas, Reeves had an early passion for baseball. After high school, Reeves entered the University of Texas on a scholarship and his superior ability on the mound attracted attention from the majors. Reeves was soon signed up by the St. Louis Cardinals, but his ballplaying career was cut short by an unlucky fall. The resulting ankle injury was severe enough to put him out of the game for good.

SINGING DJ

After his marriage in 1947, Reeves and his wife, Mary, moved to Shreveport, Louisiana. There, he landed an announcer's job with radio station KWKH. Reeves had overcome an early stammer while at the university and thereafter was known for his perfect diction. One of his new responsibilities was to announce the Saturday night shows, and occasionally he was allowed to sing on air.

The turning point in Reeves' musical career came in 1952. Hank WILLIAMS, booked for a live radio performance, failed to show, and Reeves was asked to fill in. In the audience that night was Fabor Robinson, owner of Abbott Records. Robinson was impressed enough to sign Reeves to his label. In 1953, Jim scored his first No. 1 in the U.S. with "Mexican Joe." Two years later, Jim signed with RCA and joined the *Grand Ole Opry* at the urging of friends Ernest TUBB and Hank SNOW. In 1957 "Four Walls" was released, and it proved to be

one of Reeves' most memorable songs. Chet ATKINS thought "Four Walls" was a "girl's song" and was unhappy at the idea of Reeves recording it. However, Reeves persisted, and he used this song to establish a new singing style. Lowering his voice and moving close to the microphone, he created an intimate ballad style unlike his earlier hillbilly tracks. "Four Walls" became a huge crossover hit. After this Atkins recorded Reeves as a balladeer, replacing steel guitars and fiddles with piano and strings. The 1959 release of "He'll Have to Go" was perhaps the musical highpoint for Reeves, and is generally considered to be his greatest hit—topping the country charts for 14 weeks and making No. 2 in the U.S. pop charts. Over the next few years, Reeves continued to dominate the charts with recordings such as "Guilty" and the unforgettable "Welcome to My World."

On July 31, 1964, Reeves and his manager were returning to Nashville from Arkansas. They flew into bad weather attempting to reach Nashville's Beery Field, a few miles away. The plane crashed in dense woodland outside Nashville. Despite 500 volunteers helping to search—including some of Reeves' fellow country stars—the bodies weren't found for three days.

Before his death, Jim Reeves had built up a large catalogue of unreleased recordings, and over the next decade his widow continued to release new Jim Reeves records. In 1966, recordings including "Distant Drums," "Is It Really Over?" and "Blue Side of Lonesome" were released.

Other recordings were remastered, and posthumous duets were created with country legends such as Patsy Cline. In 1975, more than ten years after Reeves' death, his *40 Golden Greats* reached No. 1.

Renee Jinks

SEE ALSO:

CASH, JOHNNY; HILLBILLY MUSIC; NASHVILLE SOUND/NEW COUNTRY; POP MUSIC.

FURTHER READING

Streissguth, Michael. *Like a Moth to a Flame: The Jim Reeves Story* (Nashville, TN: Rutledge Hill Press, 1998).

SUGGESTED LISTENING

Gentleman Jim 1955-59, Welcome to My World: The Essential Jim Reeves Collection.

REGGAE

Reggae is the most influential popular music of Jamaica. Although it is a uniquely original form, it has its roots in both American rhythm and blues (R&B) and Caribbean calypso and mento. Some of its most famous Jamaican performers include Bob MARLEY and the Wailers, Peter Tosh, and Jimmy Cliff; although reggae is a style that is now performed by artists throughout the world and has influenced many other genres of popular music since its inception in Jamaica in the late 1960s and early 1970s.

JAMAICAN ROOTS OF REGGAE

In the 1950s the sound of calypso was at the height of its popularity in the U.S. and abroad, popularised by singers such as Harry Belafonte. At the same time young Jamaican musicians were becoming interested in American jazz, soul, rock'n'roll, and, in the early 1960s, the pop and R&B sounds coming out of MOTOWN and New Orleans. But the Jamaican bands and recording studios lacked the sophisticated technology that allowed the American producers to create their signature sounds (using reverbs, echos, and other equipment that was then state-of-the-art). Instead, the Jamaican musicians created two essential elements of the reggae rhythm, the "one-drop" and the "skank" (also known as the "changa," or "shank" in England). While the one-drop rhythm is played in 4/4 time, it differs from a standard pop-rhythm in that the accent is felt on the third beat of the 4/4 measure. This creates what is known as a "half-time" feel. The skank is a rhythmic figure (usually performed on electric guitar) that plays on the upbeat eighth notes of the 4/4 measure, and competes with, but also complements, the one-drop. The rhythmic tension created when the one-drop and the skank are played together is responsible for the floating, dancing quality of most reggae music, and the skank guitar part is regarded as pivotal to the music.

Other characteristics of reggae include the "bubble," the two-handed rhythmic figure played by keyboardists; and the tendency of the bass to play "off the one" (meaning in a syncopated fashion, leaving out the first beat of the bar), but the harmonies are simple.

In addition to the one-drop, some of the drum rhythms heard in reggae music include "steppers" or "military-style" (a heavy four-to-the-bar feel), the 16th-note straight "back-beat" rhythm, and what has become known as "dancehall," a three-note repetitive figure played over a straight four quarter-note beat that has established itself as an independent Reggae style.

SIGNATURE SOUND OF SKA

Jamaican guitarist Ernest Ranglin is usually credited as the first player to use the skank rhythm. This rhythm became a signature sound in the pop and R&B imitations of Jamaican groups, which eventually became the proto-reggae style known as "ska." An early hit in this ska/Jamaico-R&B style was Millie Small's "My Boy Lollipop," a novelty number that appealed to the teen market and charted in 1964.

Ska is a fast dance music with horn-section arrangements, a driving beat, and an uptempo version of the skank rhythm. Toots and the Maytals were one of the earliest Jamaican groups to popularise the ska style, which has made comebacks in recent years—first in

Jamaican reggae legend Desmond Dekker, who scored his biggest hit in 1969, with the single "Israelites," was one of the first internationally known reggae artists.



Gems/Keltern

the 1980s with 2-Tone label bands such as the Specials, the Selecter and the Beat, and again in the 1990s with groups like the Mighty Mighty Boss-Tones.

BIRTH OF REGGAE WITH DESMOND DEKKER

As Jamaican pop evolved, the earliest reggae music began to surface. Groups or recording artists that contributed to the beginnings of reggae sound include the Skatellites, Johnny Nash, and Desmond Dekker. The first Jamaican tune to mention the new musical style by name was the Maytals' "Do the Reggay," (1968) although many students of the music agree that Dekker's song "Israelites" (1969) qualifies as the first true reggae song. It contains many of the elements that make up the reggae rhythm (a much slower tempo than ska, a one-drop-like beat, and the skank rhythm), and the lyrics deal with the ideology of Rastafarianism, a religious cult based on a messianic belief in Africa as the Promised Land, and on the worship of Haile Selassie as a deity. Rastafarianism and reggae have become closely linked, and it is hard to find a Jamaican reggae song that is not based on Rastafarian ideas.

SOUND-SYSTEM MAN

Due to the increased demand in Jamaica for American sounds in the mid-1960s, a curious phenomenon arose that has profoundly affected not only reggae, but also its American cousins, dance and rap hip-hop. The Jamaican "Sound System Man," a mobile DJ and sound-system operator, became the precursor to U.S. disco, party, and rap DJs. Often using an old vehicle, crude equipment, and home-made speaker cabinets, Jamaican DJs would travel to events, parties, and street corners throughout the capital city of Kingston to play recorded music for the masses. These DJs or MCs initiated the practice of rhyiming over instrumental B-sides of Jamaican and American hits; they often "rapped" about their own prowess as DJs or the superiority of their sound-system. This early form of rap was known as "toasting," which usually had the connotation of good-natured ribbing or insulting the competition. The DJs were also responsible for the creation of another of reggae's hallmark musical offerings, "dub."

Dub music is the musical antecedent to the modern "dance re-mix." DJs and Jamaican recording engineers used equal parts primitive equipment and ultra-ingenuous flash to create a new style, a remix of

prerecorded tracks that usually left some portion of the rhythm intact, while dropping in bits and pieces of various vocal tracks or musical accompaniment in seemingly random places. Distorted or over-generated echo or reverb adds a rhythmically disorienting effect. Dub became the basis for the newer Jamaican sounds of dancehall, a modern dance rap-oriented version of reggae practiced by artists such as Mad Cobra, Shabba Ranks, Buju Banton, and Patra.

Despite the popularity of other versions of reggae, the most famous reggae performer of all time remains the late Bob Marley. His recordings with the Wailers have sold millions in the U.K., North America and Africa. His music dealt with tough socio-political issues, but also dealt with topics everyone understands—spirituality, life, love, and loss. His best-known song is probably "No Woman, No Cry" (1975). Marley died in 1981, but his musical legacy lives on with the Marley-family band (the Melody Makers) led by his son, Ziggy.

Other famous "roots" (mid-1970s) style reggae performers included Jimmy Cliff, Burning Spear, Culture, the Gladiators, the Mighty Diamonds, and Black Uhuru. Probably the most recorded reggae rhythm section is the combination of drummer Sly Dunbar and electric bassist Robbie Shakespeare. The pair appeared on countless recordings, crossed over to the rock pop field and worked with performers such as Mick Jagger and Keith Richards, and also became involved in producing.

Reggae music continues to be a vital, evolving musical force, as well as an influence on modern rock, pop, jazz, rap, and R&B.

Gregg Juke

SEE ALSO:

CARIBBEAN; RAGGA.

FURTHER READING

Jones, Simon. *Black Culture, White Youth: The Reggae Tradition* (London: Macmillan Education, 1988).

SUGGESTED LISTENING

Rhythm Come Forward: A Reggae Anthology;
Black Uhuru: *Red*; Culture: *Two Sevens Clash*;
Desmond Dekker: *007 (Shanty Town)*;
Bob Marley: *Birth of a Legend*, *Exodus*;
Augustus Pablo: *King Tubby's Meets Rockers Uptown*;
Lee Scratch Perry: *Island Masters*.

STEVE REICH

The composer Steve Reich is one of the leading figures of minimal music. His important contributions to minimalism were his unique use of sustained repetition, and electronic resources.

Reich was born in New York City on October 3, 1936. He studied philosophy at Cornell University, graduating in 1957, and then enrolled at the Juilliard School of Music in New York, where he trained to be a composer. In 1962 he moved on to Mills College in Oakland, California, where he was taught by the composers Luciano Berio and Darius Milhaud. While at Mills college he supported himself by working as a drummer and playing keyboards.

In 1966, he began composing when he formed his group, Steve Reich and Musicians, to play his own pieces. (Before 1980, he did not permit performances of his work by other groups.) Reich became increasingly interested in reducing music to pulse-generated sounds, rejecting traditional harmony and melody.

PHASE SHIFTING AND REPETITION

Early in his career Reich became fascinated by the technique of repetition, and by the potential of electronic music. He began to experiment with tape loops, and devised the technique of playing two tape loops at slightly different speeds, which he called "phase shifting." His first compositions to use this were *It's Gonna Rain* (1965) and *Come Out* (1966). *Come Out* was inspired by an incident during the Harlem riots in 1964, when six boys were arrested. They were beaten by police, and those who were bleeding were taken to the hospital. One of the boys who was not bleeding decided that, in his words, "I had to, like, open the bruise up and let some of the bruise blood come out to show them," in order to be hospitalised.

Reich recorded the phrase "come out to show them" on two channels, then manipulated them so that one channel began to move slightly faster than the other—phase shifting. In the composition there is a building of volume, and what begins as two voices becomes four, and then eight. *Come Out* is an early example of minimalism and a forerunner of repetitive "rap" styles.

After his first experiments involving tape loops, Reich then turned to instruments, producing *Piano Phase* (1967), *Violin Phase* (1967), and *Four Organs* (1970). *Pendulum Music* (1968) represents the ultimate in electronic music: microphones swinging over amplifiers set up feedback pulses that eventually merge into one continuous drone.

After a summer spent in Ghana studying African drumming, Reich produced the album *Drumming* in 1971. The next year he composed the piece *Clapping Music* (1972), which, as an example of pure minimalism, is simply the sound of two sets of hands clapping to prescribed rhythmic patterns.

From 1973, Reich demonstrated a new-found interest in harmony, instrumentation, and melody rather than in pure pattern-making. His *Music for Mallet Instruments, Voices, and Organ* (1973) used harmonic modulation for the first time. In his *Music for 18 Musicians* (1976), Reich featured woodwinds, strings, and female voices to create instrumental and vocal colour, while in *Tebillim* (1981), he went even further in his use of melody, now allowing the voices—with text—to sing substantial melodies. *The Desert Music* (1986) is fully orchestrated, and *The Four Sections* (1990), a concerto for orchestra, takes Reich furthest from his early minimalism. *Different Trains* (1988), meanwhile, also demonstrates a further development in terms of subject matter with its exploration of Reich's own personal memories of childhood.

Although minimalism has remained on the fringe of modern classical music, Reich nevertheless continues with his individual approach to music.

Richard Trombley

SEE ALSO:

ELECTRONIC MUSIC; MINIMALISM.

FURTHER READING

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SUGGESTED LISTENING

Come Out; *Drumming*;
Music for 18 Musicians; *Tebillim*.

DJANGO REINHARDT

Django Reinhardt was an innovative virtuoso on the guitar and, to this day, the group he led with Stéphane Grappelli remains a legend in European jazz.

Born in Liverchies, near Charleroi, Belgium, on January 3, 1910, Jean Baptiste Reinhardt was the son of a travelling Gypsy entertainer. By age 12, he began playing with local bands at dances and bars, and then moved on to solo engagements in the cafés of Montmartre in Paris. At 18, a fire in his caravan left him without the use of the last two fingers on his left hand. He had to retrain himself on the guitar, but was soon able to play the most intricate progressions with unprecedented sophistication. He bent and stretched notes to make the guitar sound like a singing voice, and played incredibly fast solos in a style partly derived from his Gypsy ancestry.

Inspired by the music of Louis ARMSTRONG and guitarist Eddie Lang, Reinhardt made his first recordings in 1934 with the Michael Warlop Orchestra, and played with French violinist Stéphane Grappelli in Louis Vola's band. Reinhardt and Grappelli soon split from the group to form their famous all-string

ensemble, the Quintette du Hot Club de France. Their premiere at Paris's Hot Club was followed by a performance with Coleman HAWKINS, and performances with other visiting Americans (Benny CARTER, Eddie South, and others), each of which brought them greater international acclaim. By the time the quintet disbanded in 1939, the group had recorded over 200 tunes and had become the first non-Americans to make a significant impact on the development of jazz.

During World War II, Reinhardt recorded with the Air Transport Command for broadcast on the American Forces Network. He then formed another quintet, with clarinetist Hubert Rostaing, and began composing original music, including the famous "Nuages," his own "Bolero," and even a symphony, parts of which were used in the 1946 film *Le Village de la Colère*. Reinhardt's trip to the United States in 1946, to perform with the Duke ELLINGTON Orchestra, met with mixed results. He was struggling for the first time with the electrified guitar, and was eager to conform to the new concepts of jazz created by the bebop style. He was exposed to bebop as it was being developed by Dizzy GILLESPIE, Charlie PARKER, and others, and to the electric guitar playing of Charlie CHRISTIAN, which had a profound influence on his music.

Back in Paris, Reinhardt temporarily reformed the Hot Club with Grappelli in a more informal setting. He toured Europe with his small ensemble, recorded with trumpeter Rex Stewart's band in 1947, and in 1949 reunited with Grappelli to make their final recordings together. Reinhardt died at age 43 in May 1953, after suffering a stroke. More than 40 years after his death, he remains a seminal figure and his recordings are greatly sought after.

Todd Denton

SEE ALSO:

EUROPEAN JAZZ; GYPSY MUSIC; JAZZ.

Stéphane Grappelli (violin) and Django Reinhardt leading the Quintette du Hot Club de France in Paris.



Corbis

FURTHER READING

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SUGGESTED LISTENING

Best of Django Reinhardt;
Compact Jazz in Brussels; *Indispensable: 1949–50*;
Verve Jazz Masters, Vol. 38.

R.E.M.

Rock group R.E.M.'s sound is impossible to mistake: layers of jangling guitars, haunting melodies, oblique lyrics, and Michael Stipe's reedy vocals. Declared "America's best rock'n'roll band" by *Rolling Stone* magazine in 1989, R.E.M. grew from a garage band to a cult favourite to superstars as the most popular alternative (rather than mainstream) group of the 1980s. With a name taken from the phrase "rapid eye movement," the term for the sleep cycle in which dreaming takes place, R.E.M. remains one of rock's most durable—and visionary—bands.

In 1978, Stipe (b. Decatur, Georgia, January 4, 1960), an art student at the University of Georgia, met Peter Buck (b. Berkeley, California, December 6, 1956) in an Athens, Georgia, record store where Buck worked and practiced guitar between customers. Both were fans of British new wave music, and Stipe had performed with a band that had covered punk songs. Stipe and Buck formed R.E.M. in 1980 with two struggling musicians—drummer Bill Berry (b. Duluth, Minnesota, July 31, 1958) and bassist Mike Mills (b. Orange County, California, December 17, 1956). The next year, the band recorded a demo tape that included "Radio Free Europe," chosen as the *Village Voice's* "best independent single of the year." In 1982, R.E.M. released a self-produced mini-LP *Chronic Town* on Miles Copeland's I.R.S. label.

FIRST ALBUMS AND TOURS

R.E.M.'s first two full albums, *Murmur* (1983) and *Reckoning* (1984), became immediate college radio favourites. In 1985, the group travelled to England to record the darkly atmospheric *Fables of the Reconstruction*. The harder-edged, but more accessible, *Life's Rich Pageant* (1985) was R.E.M.'s first gold album. *Document*, their first Top 10 album, in 1987, yielded the hit single "The One I Love," a typically misinterpreted song about betrayal.

In 1988, *Green*, the band's first album for Warner Bros., produced another hit song, "Stand," and other radio-friendly tunes such as "Pop Song 89" and "Orange Crush." Many of the songs from the albums *Document* and *Green* demonstrated clearly the band's

increasing political orientation, with pertinent lyrics commenting, however obscurely, on some of the current issues of the environment and society.

In 1991, after a three-year stretch during which they toured and pursued side-projects, R.E.M. resurfaced with their first No. 1 album. The eclectic *Out of Time* featured the hit singles "Losing My Religion" and "Shiny Happy People." The album won three Grammys, including best alternative album, and the haunting *Losing My Religion* video won six awards at the MTV Video Music Awards. *Automatic for the People* in 1992 (with the title based on a sign in an Athens soul food diner) also went to No. 1, and boasted such ethereal, heavily atmospheric hits as "Everybody Hurts," "Drive," and "Man on the Moon."

Monster, in 1994, described by Stipe as sounding "like punk rock, but loud," was dedicated to the late actor, River Phoenix. It featured the hit "What's the Frequency, Kenneth?" as well as "Let Me In," an ode to NIRVANA's Kurt Cobain. The *Monster* tour itself was plagued with misfortune—Berry suffered an aneurysm, Stipe had a hernia operation, and Mills underwent abdominal surgery.

The band's latest album, *New Adventures in Hi-Fi* (1996), was a commercial disappointment. "The secret to R.E.M.'s success over the years has always been its ability to remain focused on the music, regardless of outside pressures," observed *Time* magazine critic, Christopher John Farley. "Good bands hit and fade. Great bands, like R.E.M., endure." In the late 1990s R.E.M. played less frequently but continued to endure.

Michael R. Ross

SEE ALSO:

INDIE BANDS; ROCK MUSIC; ROCK'N'ROLL.

FURTHER READING

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(Secaucus, NJ: Carol Publishing Group, 1995);

Gray, Marcus. *It Crawled from the South:*

An R.E.M. Companion

(London: Guinness Publishing, 1996).

SUGGESTED LISTENING

Automatic for the People; *Document*;
Green; *Murmur*; *Out of Time*.

OTTORINO RESPIGHI

Ottorino Respighi was an Italian composer best known for his rich and colourful orchestral pieces. Respighi was born in Bologna, Italy, on July 9, 1879. While studying at the Liceo Musicale, Bologna (1891–1901), he visited Russia, and returned in 1902–03 to take lessons from Rimsky-Korsakov, a master of orchestration who also taught STRAVINSKY.

Back in Italy, Respighi worked as a pianist and string player, and made an early contribution to authentic performance with his interest in early Italian lute music. In 1913, he was made a professor of composition at the Conservatory of St. Cecilia in Rome. Though he was promoted to director in 1923, he resigned in 1925 to devote himself to composition. However, he still conducted in Europe and the U.S., and provided piano accompaniment to singers, including his wife, Elsa Olivieri-Sangiorgio, who was herself a composer.

Respighi's works, although never adventurous, were promoted by the major conductors of the century, including his fellow countryman, Arturo Toscanini. Respighi's lessons with Rimsky-Korsakov and his study of the music of Giacomo Puccini, Claude Debussy, and Richard Strauss resulted in a deep love and understanding of melody and orchestration. He never abandoned the traditional use of harmony and melody, and he excelled in creating rich and colourful orchestrations. This approach to composition appealed to the Hollywood composers of the 1930s and 1940s. It is rare to hear a score by Max Steiner, Dimitri Tiomkin, or Miklos Rozsa without sensing at least some influence of Respighi.

Although classification of Respighi's music is difficult, it can be said to belong to the school of "Neo-Impressionism." Generally, such music attaches great importance to atmosphere and often tends to be descriptive of a scene or event. Thus, the sounds of the scene—the sighing of wind in trees, the splash and tinkle of water—become molded into the piece. Others of this school include the American Charles Griffes, the Englishman Arnold Bax, and the Swiss-born Ernest Bloch. In addition to original compositions, Respighi reworked the music of earlier

composers and periods (as did Stravinsky, although Respighi's musical language was less innovative). His works of this kind include the *Rossiniana* (1915), based on piano works by Rossini; *Antiche arie e danze per liuto*, based on airs and dances for lute (1916, 1923, and 1931); and *Gli Uccelli* (1927), based on themes by Rameau and others. Later, he became interested in Gregorian plainchant (again, well before the revival of chant in the later years of the 20th century) and incorporated the serene and timeless melodic lines in the orchestral tone poem, *Vetrata di chiesa* (1925).

Among Respighi's most successful and popular compositions are three highly programmatic tone or symphonic poems that dramatically depict the Roman landscape. The orchestration in *Fontane di Roma* (1917), *Pini di Roma* (1924), and *Feste Romana* (1928) is the work of a master craftsman.

Respighi also wrote chamber music and operas. Indeed, the latter represent over half of his complete catalogue, and include *Re Enzo* (1905); *Semirama* (1910); the charming *La bella addormentata nel bosco* (1922), originally a puppet play for children; *Orfeo* (1935); and *Lucrezia* (published in 1937).

Finally, Respighi's *Lauda per la Natività del Signore* (1928–30), a medley of carols and other early material for soprano, mezzo-soprano, tenor, chorus, and a chamber ensemble, is an especially attractive work that is seldom heard, but which deserves to be reinstated in the repertoire.

Respighi's last work was an opera, *Lucrezia*, which he started in 1935. It was completed by his wife, Elsa, after he died in Rome on April 18, 1936.

Richard Trombley

SEE ALSO:

AUTHENTIC PERFORMANCE; OPERA; ORCHESTRAL MUSIC;
 VOCAL AND CHORAL MUSIC.

FURTHER READING

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 Respighi, Elsa, trans. Giovanni Fontecchio and Roger Johnson. *Fifty Years of a Life in Music, 1905–55* (Lewiston, NY: E. Mellen Press, 1993).

SUGGESTED LISTENING

Ancient Airs and Dances; *Feste Romana*; *Fontane di Roma*; *Pini di Roma*; *Toccata for piano and orchestra*.

MAX ROACH

Drummer-percussionist Max Roach is credited, together with Kenny Clarke, for creating the bebop and modern jazz style of drumming. During his illustrious 50-year career as a jazz musician, he played with Charlie PARKER, Dizzy GILLESPIE, and other key artists involved in the evolutionary process that metamorphosed swing into bebop.

Max Roach was born in New York City on January 10, 1924, and grew up listening to the big-band sounds of Chick Webb, Count BASIE, Duke ELLINGTON, and the Savoy Sultans. He was influenced by drummers Webb, "Papa" Jo Jones, "Big Sid" Catlett, O'Neil Spencer, and Razz Mitchell. Always interested in jazz, he also studied percussion and classical composition.

Roach's big break came at 19, when he was asked to substitute for Sonny Greer with the Duke Ellington Orchestra at New York's Paramount Theater. After that high-profile start, Roach performed a variety of gigs and eventually found himself working with Dizzy Gillespie on 52nd Street. Gillespie then introduced him to Charlie Parker.

BIRTH OF BOP

A variety of sounds from Dixieland to Swing could be heard at the 52nd Street clubs during the 1940s, and it was here that the serious music frivolously dubbed "bebop" was born. Parker, Gillespie, Thelonious MONK, and others began experimenting with a new formula for jazz improvisation—extremely fast tempos, chord substitutions and alterations, the use of new intervals, and extended melodic lines. Solos were much longer, and bebop was meant to be listened to and was not dancing music. The bebop innovators wanted to take the focus off jazz as entertainment, and instead focus on its musical virtuosity. Minton's Playhouse in Harlem and the 52nd Street clubs held all-night jam sessions where the musicians worked to hone their craft.

In Parker's group, Max Roach's improvisational talents flourished. He was one of the first (along with Clarke) to move the swing rhythm from the hi-hat—a cymbal that is played with the foot—to the ride cymbal, a large cymbal played with a drumstick,

keeping steady time on the hi-hat on beats 2 and 4. This allowed for much more interaction and punctuation between the drummer's bass drum and snare, and the rest of the ensemble. Roach also used his tom toms and snare to play melodic patterns that introduced new solo possibilities for drummers, well demonstrated by his solo features on Miles DAVIS's *Birth of the Cool*.

THE TOP OF HARD BOP

In the 1950s Roach co-led a quintet with trumpeter Clifford BROWN, releasing a series of classic recordings that featured innovative originals and unique arrangements, including "Brown/Roach Incorporated," and "Live at the Bee-Hive." This collaboration was the zenith of that era's hard bop scene, but sadly came to an end following the deaths of Brown and the group's pianist Richie Powell in a car crash in 1956.

Roach later worked with an endless list of jazz luminaries and led his own groups. Among those he performed or recorded with were Bud Powell, Kenny Dorham, Booker Little, George Coleman, Miles Davis, Clifford Jordan, Sonny ROLLINS, Cecil Taylor, Eric DOLPHY, Anthony Braxton, Oscar Brown, Jr., and Abbey Lincoln (to whom he was married for a time).

Max Roach was also a pioneer of solo percussion composition, and wrote several drumset pieces that have been performed in jazz club venues as well as on the concert stage. These include "Tribute to Big Sid," "Dr. Free-Zee," and "The Drum also Waltzes."

Roach also held a teaching position in the music department at the University of Massachusetts, Amherst, until his retirement in the mid-1990s.

Gregg Juke

SEE ALSO:

BEBOP; HARD BOP; JAZZ; SWING.

FURTHER READING

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SUGGESTED LISTENING

In the Light; It's Time; The Max Roach 4 Plays
Charlie Parker, *Percussion Bitter Sweet*;
Miles Davis: *Birth of the Cool*.

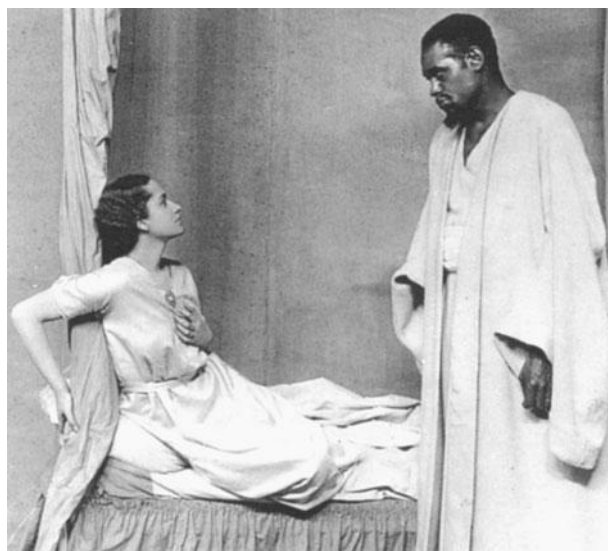
PAUL ROBESON

Paul Robeson had a career that spanned opera, theatre, and film. The warmth of his bass-baritone voice and of his personality made him widely loved in America and Europe. He performed in 11 motion pictures, the most famous of which was the 1936 film of Jerome KERN's musical *Show Boat*. Although the conventions of the time limited the roles available to an African-American artist, Robeson was active in the cause of civil rights, and his advocacy helped to ease the way for black artists to be accepted into the mainstream of classical music.

Robeson's father was born a slave, but escaped and later had a university education. Upon graduation, he moved to Princeton, New Jersey, where Paul was born on April 9, 1898. Paul's mother, a Quaker school-teacher, died in an accident early in his childhood. Throughout his youth Robeson placed great emphasis on education, and in his spare time he sang spirituals in church and played football. He attended Rutgers University, where he became the first black All-American football player, and graduated with distinction. Afterwards, he enrolled at Columbia University Law School. Robeson supported himself by playing professional football and working as a postal clerk. He married Eslanda Cardozo Goode, a fellow student, and acted in student performances.

He graduated from Columbia in 1923, but never practiced law. In 1924, he appeared with the Provincetown Players in Eugene O'Neill's *The Emperor Jones*. Although Jerome Kern wanted him for the 1927 Broadway production of *Show Boat*, Robeson only appeared in the English production in Drury Lane, London, in 1928.

By the early 1930s Robeson had earned an international reputation as an actor and as a concert singer. He also became increasingly involved in human rights and was horrified by the rise of fascism in Europe. In 1934 he visited the Soviet Union, and in 1938 he entertained the anti-fascist International Brigade in Spain. Robeson returned to America during the war to act in *Othello*, but his pro-Soviet statements attracted the interest of the House Un-American Activities Committee, and he



UPI/Curtis-Beermann

Paul Robeson in a scene from the 1943 production of Shakespeare's *Othello*, in which he played the leading role.

was blacklisted and unable to work. In 1949, Robeson made a speech in which he said he did not have unquestioning loyalty for his native land because of its treatment of African-Americans. This cost him the support of influential members of the black community. His passport was taken away in 1950, the Ku Klux Klan stoned the audience at an outdoor concert in Peekskill, New York, and his records were withdrawn from sale.

In 1958 Robeson regained his passport and undertook several world tours. He retired in 1961 due to depression. A comeback in the late 1960s was not a critical success because his voice had lost its powerful clarity. He died in Philadelphia on January 23, 1976.

Jane Prendergast

SEE ALSO:

MUSICALS; OPERA; VOCAL AND CHORAL MUSIC.

FURTHER READING

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Wright, David K. *Paul Robeson: Actor, Singer, Political Activist* (Springfield, NJ: Enslow Publishers, 1998).

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ROCK FESTIVALS

A creation of the 1960s, rock festivals began as the ultimate expression of the counter culture. They set out to show that rebellious youth could organise huge events without the help of the older generation or its institutions. With the huge amounts of money these festivals generated, however, it did not stay that way for long. But rock festivals have never entirely lost their idealism.

The first major rock festival was the Monterey International Pop Festival. It took place in 1967 from June 16 to 18, in Monterey, California. Monterey was the site of a well-known jazz festival, and promoter Alan Pariser decided that rock deserved a similar showcase. The festival drew around 90,000 people, many of whom did not have tickets. Performers included the Grateful Dead, the Paul Butterfield Blues Band, Booker T and the MGs, Big Brother and the Holding Company (featuring Janis Joplin), the Steve Miller Band, Jefferson Airplane, Jimi HENDRIX, the Byrds, Simon and Garfunkel, Lou Rawls, and THE WHO. But it was soul singer Otis REDDING who stole the show, and the festival launched Redding's career nationally, as it did for Joplin, Hendrix, and The Who.

THE FIRST WOODSTOCK

The most famous of all music festivals was Woodstock, held between August 15 and 17 in 1969, on a farm in Bethel, New York. It is estimated that as many as 500,000 people attended. Woodstock is remembered as much for the rain and mud, lack of food, drug overdoses, births, deaths, miscarriages, sex, and nudity as it is for the music. It was understaffed and poorly planned. Every road within a 20-mile radius, including the New York State Thruway, was blocked, and opening act Richie Havens had to play for three hours because the other performers were stuck in traffic. Still, Woodstock is remembered as the high point of the "flower power" movement of the late 1960s. Among those who performed there were Joan BAEZ, The Who, Country

Joe and the Fish, Sly and the Family Stone, SANTANA, Janis Joplin, The Band, the Grateful Dead, Creedence Clearwater Revival, Bob DYLAN, Ten Years After, and Crosby, Stills, Nash and Young, who were formed especially for the festival. But it was not as idealistic a venture as it appears in memory. The organisers had sold the movie rights to Warner Bros. even before they staged the event.

The "good vibrations" spread by Woodstock died four months later at Altamont, a music festival held on December 6, 1969, at Altamont Speedway, in California. The free event featured the ROLLING STONES, Santana and Jefferson Airplane, but is best remembered for bloody fights spawned by the Hells Angels. The Rolling Stones had hired the Hells Angels as marshals, but the motorcycle gang stabbed a young man to death and the incident was caught on camera.

BRITISH FESTIVALS

Rock festivals were by no means a purely American phenomenon. The late 1960s saw a series of large-scale, open-air concerts in London's Hyde Park, featuring bands such as PINK FLOYD, T. Rex and Traffic. The largest and most significant of these events took place on July 5, 1969, when the Rolling Stones performed before an estimated audience of 250,000. The concert turned into a wake for former Stones guitarist Brian Jones, who had died two days earlier.

The definitive British rock festival of the era took place on the Isle of Wight between August 28–30, 1970. The bill assembled for the event was one of the most impressive ever seen, with artists such as Jimi Hendrix, The Doors, The Who, Sly and the Family Stone, and the MC5 all appearing before a crowd of 500,000. The event was dogged by controversy, however. Angry that the organisers were charging admission fees, anarchists within the crowd attempted to tear down the perimeter fences, actions which led to violent confrontations with security. The ensuing bad publicity ensured that the 1970 Isle of Wight festival was also the last. However, the year was to see the birth of another festival which was to prove far more enduring.

The first Glastonbury festival took place on September 19, 1970, the day after the death of Jimi Hendrix. Organised by West Country farmer Michael Eavis, it featured Marc Bolan and Al Stewart and was attended by a mere 1,500 people. Each paid £1 to get in, a price that included free milk from the farm. Over

the next three decades, the event was to grow enormously. By the mid-1990s Glastonbury had established itself as the major event in the British rock calendar, attracting crowds of 80,000 and featuring bands such as OASIS, Primal Scream, Pulp and Blur. However, Glastonbury is as much a political event as a musical one. By the late 1990s, the festival had raised over £2 million for political pressure groups and charities such as the Campaign for Nuclear Disarmament and Greenpeace. Despite the fact that the event is now a multi-million pound business, it is still run by original organiser Eavis.

LIVE AID

However, the money generated by Glastonbury is dwarfed by the amount raised by just one concert in 1985. The largest fundraising event ever held, Live Aid took place simultaneously at Wembley Stadium in London and J.F.K. Stadium in Philadelphia, Pennsylvania, on July 13, 1985. Live Aid was organised in just ten weeks by Bob Geldof of the Irish group the Boomtown Rats. It ran for 16 hours and was televised live, reaching an audience of an estimated 1.5 billion people in 160 countries.

The London show, which drew 72,000, included performances by QUEEN, STING, Simple Minds, David BOWIE, The Who, Paul McCartney, Peter Gabriel, and U2. Joan Baez opened the Philadelphia show, which drew a crowd of 100,000 and featured Tina TURNER, Mick Jagger, MADONNA, the BEACH BOYS, LED ZEPPELIN, and Bob Dylan. Phil Collins played at both events, performing in London and then flying to the U.S. to drum with Led Zeppelin. These concerts raised over £50 million for famine relief in Africa.

INTO THE 1990S

Rock festivals have continued to flourish in the 1990s. In the U.S., one of the most conspicuous successes has been Lollapalooza. The festival was the brainchild of Perry Farrell of the band Jane's Addiction. Farrell wanted to create an event similar to Britain's Reading Festival, which features alternative rock bands. Since its inception in 1991, Lollapalooza has featured a host of big-name, alternative artists, including Sonic Youth, Beck, the Beastie Boys and the Butthole Surfers.

In the U.K., Glastonbury has been joined by the likes of Phoenix, T in the Park and V98, while the long-running WOMAD festival, which features world music, continues to thrive. The rise of dance music,



Shannon Hoon of the band Blind Melon at Woodstock '94, which was an attempt to re-create the highs of 1969.

meanwhile, has added an extra dimension to the U.K.'s music festival scene, with all-night, open-air events such as Creamfields and Tribal Gathering catering for house, techno and jungle fans.

Back in the U.S., Woodstock '94, a festival to mark the 25th anniversary of the original Woodstock, was held in August 1994 in Saugerties, New York. Stars from the first Woodstock were joined by several 1990s performers. The event was criticised for its high prices and commercialism, and protesting musicians held a small counter-festival at the site of the first Woodstock.

Daria Labinsky

SEE ALSO:

FOLK MUSIC; POP MUSIC; ROCK MUSIC; ROCK'N'ROLL.

FURTHER READING

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Selvin, Joel. *Monterey Pop* (San Francisco, CA: Chronicle Books, 1992).

SUGGESTED LISTENING

The Concert for Bangladesh; No Nukes; Woodstock: Three Days of Peace and Music.

ROCK MUSIC

The term “rock music” is a generic one for the rhythm-and-blues based music that dominated the world music scene for the second half of the 20th century. Rock music may be divided into rock’n’roll, which developed in the U.S. from 1954 to about 1964, and rock, which developed in the U.S. and the U.K. from early 1963. The evolution of rock worldwide occurred during the last quarter of the 20th century.

Rock as a genre can be subdivided into subgenres such as classic, progressive, acid, art, country rock, folk rock, jazz rock, and hard rock. Each of these subgenres has specific musical traits, and is related to the others through the general characteristics of rock.

BIRTH OF ROCK

Rock evolved in the early 1960s, when rock musicians began combining the musical characteristics of different rock’n’roll styles. Of particular influence were the Chicago style of rock’n’roll, represented by Chuck BERRY and Bo DIDDLEY, and country rock, exemplified by Scotty Moore. Singing styles of rock performers were influenced by Elvis PRESLEY, LITTLE RICHARD, and Buddy HOLLY; vocal harmonies were inspired by vocal group rock’n’roll and by the EVERLY BROTHERS. Many early rock bands were influenced by the urban blues style of Muddy WATERS and Howlin’ Wolf. The ROLLING STONES based their early career on new interpretations of Chicago blues. Bands such as the Hollies, the Stones, the BEATLES, THE WHO, and the BEACH BOYS were greatly indebted to rhythm-and-blues (R&B) and soul artists such as Ray CHARLES and Marvin GAYE.

The rock bands of the 1960s were guitar-oriented, featuring lead and rhythm guitars. The standard format was a lead guitar, rhythm guitar, bass, and drums, with all band members singing. Although some bands, such as the Rolling Stones, had an extra person singing, the basic format was two guitars, bass, and drums.

In the early 1960s, rock bands mostly played songs previously recorded by other groups. By 1965, rock bands were including traditional orchestral instruments,

such as in the Beatles’ “Yesterday” (1965) and the Rolling Stones’ “As Tears Go By” (1965). Folk rock and psychedelic bands incorporated musical elements from India and others used Western folk instruments. Several rock composers began to conceive their music as multiple-movement works, and the concept album was developed. Early examples include *Freak Out* (1966) by Frank ZAPPA and the Mothers of Invention, and *Sgt. Pepper’s Lonely Hearts Club Band* (1967) by the Beatles. Later rock groups experimented with the form, yielding classic albums such as *The Village Green Preservation Society* by the KINKS (1968).

In the 1960s, rock styles were represented by mainstream or commercial rock; the music that was prominently performed on radio and television and that sold well. There were many rock subcategories, including ragga rock and baroque rock, but only a few have stood the test of time. The most prominent and influential of these subcategories were surf rock, folk rock, and psychedelic (acid) rock.

Surf rock developed in southern California in the subculture of surfing enthusiasts. Much of the surf style was instrumental, performed by guitar-oriented groups like the Ventures, the Surfaris, and the “King of the Surf Guitar,” Dick Dale. Dale’s sound is augmented by an affinity for Middle Eastern modes (“Miserlou,” 1962). Vocal surf rock, celebrating the southern California lifestyle of fun in the sun, is represented primarily by the Beach Boys. The sound of the Beach Boys is characterised by strong four- and five-part vocal harmonies and clear, high-pitched lead vocals. Their vocal style was influenced by vocal group rock’n’roll, primarily the Four Freshmen, while their instrumental style was inspired by Chuck Berry. Although leader Brian Wilson attempted a more experimental rock style in the song “Good Vibrations” (1966) and the album *Pet Sounds* (1966), the Beach Boys largely remained within their surf sound.

EVOLUTION OF FOLK ROCK

Folk rock was developed in the mid-1960s by Bob DYLAN and the Byrds. The style combines elements of rock and folk music, with folk instrumental playing styles. Prominent folk rock acts include Buffalo Springfield, Crosby, Stills, and Nash, and Simon and Garfunkel. Folk rock evolved in the 1970s to include country rock represented by groups such as the EAGLES, Poco, and the Flying Burrito Brothers. Other offshoots in the 1970s were the singer-songwriters such as James

Taylor and Carole KING. Southern rock, related to folk rock, developed in the late 1960s and was very popular through the 1970s. It combines musical elements from rock, blues, and country music, each band varying the mixture to create their own sound. Southern rock defines a rock spectrum from blues-based (the Allman Brothers), through rock-oriented (Lynyrd Skynyrd), to country-based (Charlie Daniels Band).

Psychedelic rock developed in the mid-1960s, in an attempt to duplicate the acid trip through sound. Important acid rock groups include Jefferson Airplane, the Doors, and the Grateful Dead. Several psychedelic bands chose names that were ambiguous or presented cross-images: Iron Butterfly, Electric Flag, and the Grateful Dead. In the 1970s, elements of psychedelic rock evolved into hard rock or heavy metal, represented by bands such as Deep Purple, LED ZEPPELIN, and Black Sabbath, and into progressive rock represented by groups such as PINK FLOYD and YES.

DEVELOPMENT OF JAZZ ROCK

In the late 1960s, several bands began combining elements of jazz—horn improvisation, extended chords, and complex chord progressions—with rock sounds. The most successful of the jazz rock bands included Blood, Sweat and Tears. Other bands combined jazz and funk elements with soul characteristics to create funk rock. Funk rock, represented by bands such as Sly and the Family Stone, was popular through the 1970s and the 1980s. The thudding drumbeat, the rhythmically intricate bass lines, and the punching horn arrangements became crucial to the funk-pop sound of the 1980s, as well as in rap.

Rock after about 1973 turned to more pop-oriented sounds. Groups that were popular at this time included America, with a folk-rock sound, and Bread. Pop artists such as Barry MANILOW and Neil Diamond enjoyed great success in the 1970s, along with singer-songwriters such as Billy Joel and Bruce SPRINGSTEEN. Fleetwood Mac created a successful pop/rock band with their album *Rumours* (1977). Also extremely popular in the mid-1970s was disco, which influenced songs such as the Rolling Stones' "Miss You" (1977) and Paul McCartney's "Good Night Tonight" (1979).

As a reaction against pop/rock and disco, punk rock arose in the mid-1970s in London, Los Angeles, and New York. Punk was derived from the styles of New York's VELVET UNDERGROUND and the Ramones. Punk rock was against all kinds of established authority and

social norms. The lyrics were antisocial simply for the sake of being antisocial, as in the SEX PISTOLS' "Anarchy in the U.K." (1977), or else they explored social injustice, as in the Clash's "White Man in Hammersmith Palais" (1977). With the addition of synthesizers and pop-oriented lyrics, bands like the Cars and Elvis Costello established what became known as "new wave." The computer technology used in new wave led to the techno rock of the 1980s, represented by bands such as the Talking Heads.

BACK TO ROCK'N'ROLL

In the mid-1980s, the most popular rock styles were heavy metal, techno rock, and rap. Heavy metal was characterised by extreme instrumental technique and loud volume. Techno rock, on the other hand, was highly dependent on computers and synthesizers. In the late 1980s and early 1990s, groups such as NIRVANA and Pearl Jam returned to the hard-edged sound of the 1960s, with lyrics about the problems of the 1980s and 1990s. Their desire was to create an alternative to the flashy styles of heavy metal and techno rock, returning to the root sound of rock'n'roll.

Steve Valdez

SEE ALSO:

FOLK ROCK; FUNK; HEAVY METAL; JAZZ ROCK; PROGRESSIVE ROCK; PUNK ROCK; RAP; ROCK'N'ROLL; SOUL; SURF MUSIC.

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SUGGESTED LISTENING

AC/DC: *Back in Black*; Elvis Costello and The Attractions: *Imperial Bedroom*; Grateful Dead: *From the Mars Hotel*; Led Zeppelin: *Remasters*; Nirvana: *Bleach*; Oasis: *Be Here Now*; Pink Floyd: *Delicate Sound of Thunder*; Lou Reed: *Walk on the Wild Side: The Best of Lou Reed*; Rolling Stones: *Rewind*; Soundgarden: *Ultramega OK*; Frank Zappa: *The Best Band You Never Heard in Your Life*.

ROCK'N'ROLL

The musical style of rock'n'roll is generally considered to have derived from rhythm and blues (R&B), and became popular principally with teenagers in the 1950s. It developed in various regions of the United States, roughly from 1954 to 1964, as an extension of the R&B that had become popular in the 1940s, during and especially after World War II.

THE RISE OF R&B

R&B developed in Southwestern and Midwestern American urban centres such as Kansas City, Chicago, and St. Louis, and was influenced by jazz, the blues, and black gospel music. R&B bands were similar to small jazz combos: they had a lead singer backed by bass, drums, piano, and electric guitar as the rhythm section, and a horn section consisting of one to three saxophones and perhaps a trumpet. From the blues, R&B borrowed its textual structure, chord progression, performance style, and song subject matter; it also borrowed the enthusiastic, exciting performance style of black gospel music.

The rhythm section played a continuous rhythmic ostinato derived from boogie-woogie that placed a strong accent on the second and fourth beats of the quadruple measure. This accented beat (the "rhythm" in "rhythm and blues") became known as the backbeat, and was to figure prominently in the development of rock'n'roll. The popularity of R&B gradually spread throughout the country during the postwar years, in some markets completely supplanting jazz or blues styles.

THE FIRST ROCK'N'ROLL PARTY

In the early 1950s, disc jockey Alan FREED noticed that African-American R&B was attracting a new audience: middle-class, suburban, white teenagers. Freed began broadcasting a late-night R&B radio program, sponsored by a local record store, from Cleveland station WJW in June 1951, calling his program *Moondog's Rock'n'Roll Party*. The term "rock'n' roll"—a phrase frequently used in the lyrics and titles of the R&B songs Freed played on his

program—was originally a euphemism both for dancing and for sex. However, in Freed's thinking "rock'n'roll" was the R&B he played for his white teenage audience.

"Rhythm and blues" for Freed became a heavily backbeat-accented music performed by black musicians for a black audience, while "rock'n'roll" was the same music by the same performers, but for a white audience. Freed's radio program became so popular that he was eventually hired by New York City station WINS to broadcast nationally.

Around 1953, it became an accepted practice for white performers to copy R&B songs, often changing the more risqué lyrics to more acceptable versions, and to release these new "cover" versions to compete with the original R&B recordings. With more radio stations playing music by and for white Americans than by African-Americans, the cover versions became better known than the originals,



Michael Ochs Archive/Redferns

The driving guitar style of Carl Perkins produced some of the most exciting rockabilly music. His recording of his own song "Blue Suede Shoes" was a smash hit in 1956.

with the result that more performance royalties were paid to the cover artists than to the original performers. Some of the best-known examples of this include Pat Boone's recordings of LITTLE RICHARD's "Tutti Frutti" and Fats DOMINO's "Ain't That a Shame," Elvis PRESLEY's version of Willie Mae Thornton's "Hound Dog," and Bill HALEY's cover of Big Joe Turner's "Shake, Rattle and Roll." By 1954, "rock'n'roll" had come to denote R&B songs covered by white performers, as well as original material by these performers written to imitate the R&B style.

However, there is more to the musical style of rock'n'roll than white performers copying black R&B. Both black and white artists contributed to the development of rock'n'roll in the 1950s by combining elements of the blues and other musical styles in which they had been raised. Rock'n'roll developed slightly differently in different areas of the U.S.—in the Northeastern U.S. and in New Orleans, in Memphis, and in Chicago—through the fusion of African-American blues, R&B, and the popular music styles in those areas. The music that came out of these areas exerted a strong influence on music produced in other parts of the country throughout the 1950s.

BILL HALEY AND HIS COMETS

The rock'n'roll that came out of the Northeast was represented by Bill Haley and His Comets, and by vocal groups usually referred to as "doo-wop." Bill Haley was originally a country singer known for his yodelling skill, and was popular in Pennsylvania, New Jersey, Delaware, and Ohio. In 1949, backed by his group the Four Aces of Western Swing, Haley began to perform R&B songs at his live shows. After re-organising his band into the Western swing group the Saddlemen, Haley made his first record, a cover of Jackie Brenston's "Rocket 88." Eventually the Saddlemen became the Comets, and in 1954 the group recorded their classic "Rock Around the Clock."

Originally issued as a B-side, when "Rock Around the Clock" was used for the opening credits of the film *The Blackboard Jungle* in 1955, the film's popularity with teenagers raised the song to the top of *Billboard* magazine's sales charts, making it the first No. 1 rock'n'roll song in both the U.S. and the U.K. The song has since become synonymous with 1950s nostalgia, having appeared on the soundtrack of the

film *American Graffiti* (1973), and as the title song for the first season of the hugely successful television show *Happy Days* (1974).

The Comets' music is a combination of elements from R&B and country music, with jazz guitar performance techniques added. Their style is characterised by a steady, mechanical approach to meter, fast tempos, even melodic rhythms, slapped bass technique, and steel guitar. One can also hear vocal techniques borrowed from country music, combined with the emphasised backbeat, boogie-woogie accompaniment, and the harsh tenor saxophone sound of R&B. The lead guitarists were influenced by the playing style of jazz guitarist Charlie CHRISTIAN. Bill Haley and His Comets were immensely popular from roughly 1954 to 1957.

DOO-WOP VOCAL GROUPS

The other type of rock'n'roll from the Northeast—vocal group rock'n'roll—is a diverse category of music. The vocal groups were primarily made up of African-American singers from the large urban centres like Philadelphia, New York, Detroit, and Los Angeles. The type of song ranges from fast-tempo novelty songs by the Coasters to slow-tempo love ballads by the Platters. While vocal groups were as individual as their members, there are some general style characteristics that set it apart from other rock'n'roll styles. The main focus is on the vocals—usually a high tenor lead vocal supported by three to four singers in close harmony. The entire group is supported by an R&B band kept deep in the background so as not to intrude over the vocals. The supporting vocals often vocalise syllables (ahs, oohs) or sing syllables like "d-doo wah" (giving the style its name "doo-wop").

While the other rock'n'roll styles depend heavily on the 12-bar blues progression, many doo-wop songs are built on the progression using tonic-submediant-subdominant-dominant (I-VI-IV-V). These doo-wop vocal groups, which were heavily influenced by popular male singing groups such as the INK SPOTS and the Mills Brothers of the 1930s and 1940s, include the Orioles, Penguins, Platters, Coasters, Drifters, Dion and the Belmonts, and the FOUR SEASONS.

NEW ORLEANS STYLE

The New Orleans style of rock'n'roll is based on the rhythm and blues associated with that city, in combination with musical elements from boogie-woogie



Michael Ochs Archives/Redferns

Gene Vincent's career was launched in the late 1950s when he recorded the Elvis Presley-sounding "Be-Bop-A-Lula."

piano. The principal rock'n'roll artists to rise to popularity in New Orleans from around 1953 to 1963 included Clarence "Frogman" Henry, Professor Longhair, Lloyd Price, Smiley Lewis, Antoine "Fats" Domino, and "Little" Richard Penniman.

The J&M recording studio owned by Cosimo Matassa was instrumental in developing the New Orleans sound. The sound is characterised by a deep bass foundation, concentration on the lower range of instruments, loose rhythms based on boogie-woogie rhythms, melodic surface rhythms that varied from a lively, bounced beat to a slow, intense shuffle, and an emphasis on vocal expression making songs either exuberantly joyful or incredibly depressed. The saxophone- and piano-oriented New Orleans style of rock'n'roll gradually declined in popularity during the early 1960s in favour of the electric guitar bands of rock.

MEMPHIS ROCKABILLY

The rock'n'roll style that developed in Memphis came into prominence in 1954; it combined musical elements of rhythm and blues with those of country. The style was referred to as "country rock" by the

musicians who played it, though it is now most often referred to as "rockabilly," a combination of rock'n'roll and hillbilly (country) music.

Bands were essentially country string bands with electric and acoustic guitars, and acoustic bass; after 1955 piano and drums were often included. The sound is dominated by a tinny, treble foundation in the guitars and nasal vocals influenced by country music. Vocals are characterised by yelps, stuttering, and yodels from country music, and growls, wails, and slurred words from the blues.

The Memphis country rock style was largely the product of Sam Philips's Sun Recording Studio, where leading artists such as Elvis Presley, Carl Perkins, and Roy Orbison recorded. Jerry Lee Lewis, the self-styled "king of rock'n'roll," also recorded with Sun.

ELVIS THE PELVIS

Elvis Presley came to the notice of Sam Philips when as a teenager he paid to record a track at the studio for his mother's birthday. He cut some singles for Sun, appeared on the *Grand Ole Opry*, and toured clubs. He was 21 when he recorded "Heartbreak Hotel" for the RCA label in January 1956—an event now considered to be the beginning of rock. It shot to the No. 1 spot in the U.S. charts where it remained for two months. Other hits swiftly followed—"Hound Dog," "Blue Suede Shoes," and "Love Me Tender." His appearances on stage caused hysteria among teenage fans, encouraged by his suggestive hip gyrations. But at the end of the decade he was drafted into the U.S. Army, and by the time he was discharged his importance on the rock'n'roll scene had begun to fade.

Carl Perkins's abrasive, driving guitar style was the epitome of rockabilly and influenced many later groups, in particular the BEATLES. Soon after his own recording of "Blue Suede Shoes" was a huge hit, he was seriously injured in a car accident and his career lost momentum. Nevertheless, many of his later singles are regarded as rockabilly standards.

Other performers associated with the rockabilly style, though not through Sun Studios, include the EVERLY BROTHERS, Eddie Cochran, Gene Vincent, Dale Hawkins, and Rick Nelson.

Gene Vincent's career was launched hot on the heels of Presley's debut, as the record labels competed to find the next rock sex symbol. Vincent's first (and biggest) hit was the exciting "Be-Bop-A-Lula," which almost convinced Presley's mother that it

was cut by her son. The record was a huge hit in both the U.S. and Britain. But Vincent's sultry, menacing image made him difficult to promote in the U.S., and he eventually found a manager in Britain to handle his declining career. Eddie Cochran was a great rockabilly guitarist who shot to fame in 1958 with his smash hit "Summertime Blues." Although his career was short (he died in a road accident in 1960, at age 22), his influence on rock'n'roll was considerable.

Memphis country rock'n'roll remained a popular style into the 1960s and was extremely influential on the growth of rock in the 1960s and beyond. The 1980s saw a renewed interest in the rockabilly style with groups like the Stray Cats and the Cramps becoming popular.

CHICAGO ROCK'N'ROLL

Chicago rock'n'roll developed in the mid-1950s from the urban blues and R&B that had been popular there in the 1940s and 1950s. Chicago rock'n'roll is a guitar-based style, as opposed to the hard-edged saxophone sounds of Chicago R&B. The Chicago rock'n'roll guitar, derived from urban blues techniques, features frequent sliding on the strings, bent notes, and multiple-stopped strings. There are generally faster tempos and harder-driving backbeat emphases than in either urban blues or rhythm and blues. The rock style also features more even beat subdivisions, rather than the boogie-woogie swung beat heard in R&B, and performers generally stay closer to the beat than do blues performers.

The two main exponents of Chicago rock'n'roll are Chuck BERRY and Bo DIDDLEY. Berry's guitar style is melodic, featuring repeated riffs, bent notes, and bent multiple stops, a straight eighth-note accompaniment that has become the trademark of the rock'n'roll sound, and a frequent use of syncopated rhythms. Many of Berry's songs ("Roll Over Beethoven," "Johnny B. Goode," "Carol") begin with a guitar introduction that has become a cliché in rock music.

Berry was to become a role model for many young rock'n'roll bands, and was to have a seminal influence on the rock bands of the 1960s, including the BEACH BOYS, the Beatles, and the ROLLING STONES.

Bo Diddley grew up in Chicago, playing street music as a boy, and was launched in 1955 by the new Chess label, along with Chuck Berry. Diddley's guitar style is harder and more rhythm-oriented than Berry's, defined by a heavy-handed picking style,

full-chorded rhythmic patterns, and solos based on rhythms rather than melodies. The classic Bo Diddley rhythm—which he refers to as the "Bo Diddley beat"—is derived from the African juba rhythm heard frequently in children's games—the same rhythm as the shoeshine chant "shave and a haircut, two bits."

BUDDY HOLLY—ROCK'N'ROLL LEGEND

The music of Buddy HOLLY is also a part of the 1950s rock'n'roll scene, being a fusion of elements from Chicago and Memphis rock'n'roll styles combined with his own personal style. "That'll Be the Day," released in 1957 when he was 21, was an instant hit, and was quickly followed by what are now regarded as rock'n'roll standards—"Peggy Sue," "Oh Boy," and "Maybe Baby."

Holly's group, the Crickets, featured a self-contained line-up of two electric guitars, bass, and drums that would set the pattern for rock groups of the 1960s and beyond. He also experimented with and pioneered innovative techniques in the recording studio that were to become widely used.

The different styles of rock'n'roll that developed simultaneously in the mid-1950s blended musical elements of the blues, country, R&B, jazz, and a variety of American folk music into a unique style that has dominated the pop music landscape for the second half of the 20th century.

Steve Valdez

SEE ALSO:

BLUES; BOOGIE-WOOGIE; DOO-WOP; GOSPEL; ROCK MUSIC.

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Legendary Masters: Eddie Cochran;
 Bo Diddley: *I'm a Man*;
 Bill Haley: *Rock Around the Clock*;
 Elvis Presley: *The Sun Sessions*.

JIMMIE RODGERS

Jimmie Rodgers has been described as the “father of country music.” Combining blues from his native Mississippi with a hillbilly style (including a distinctive highland yodel), Rodgers crafted a form that became the template for virtually all subsequent country music. During his brief career, Rodgers left a musical legacy from which generations of musicians have drawn inspiration.

James Charles Rodgers was born on September 8, 1897, in Meridian, Mississippi. Meridian was home to an active vaudeville and dance hall scene which quickly entranced young Jimmie. Before pursuing a show-business career, however, in the late 1910s Rodgers followed in his father's footsteps and took a job as a brakeman, inspecting passenger trains and assisting the conductor. After being diagnosed with tuberculosis in 1924, Rodgers left railroading, worked for a while as a private detective, and then formed a band, aiming for an easier life as a musician.

In the mid-1920s, Rodgers moved to Asheville, North Carolina, hoping the crisp mountain air would be easier on his failing lungs. His band, the Jimmie Rodgers Entertainers, began working at the city's WWNC radio station. In August 1927, Ralph Peer, the talent scout for the Victor Talking Machine Company, was holding a recording session across the mountains in Bristol, Virginia. Rodgers' group had planned to audition, but the night before they were scheduled to leave, Rodgers and his bandmates parted company over the issue of the band's name. Rodgers ended up recording “The Soldier's Sweetheart” and “Sleep Baby Sleep” as a solo act.

BLUE YODELLING DAYS

Rodgers' first record met with little public reaction. But “Blue Yodel (T for Texas),” recorded a few months later, became the first country record to sell over a million copies, and made Jimmie Rodgers a household name among hillbilly music fans.

Rodgers eventually recorded 110 singles for Victor between 1927 and 1933, including ten more “Blue Yodels.” He sang against a wide variety of backdrops,

including Hawaiian music, jazz (most famously, a session with Louis ARMSTRONG), small orchestras, cowboy music, and gospel (recorded with the CARTER FAMILY, the era's other country superstars). Rodgers himself was never a proficient guitarist: he introduced the characteristic slides of the Hawaiian guitar into his band, complementing his yodelling technique. His record sales were consistently strong until the onset of the Great Depression, when record sales dropped dramatically for almost everyone.

Unfortunately, Rodgers' health continued to decline, despite the wishful thinking of songs like “Whipping that Old TB.” He refused to slow down his pace, telling his wife, “I want to die with my boots on.” On May 24, 1933, he recorded a dozen sides in one session, including some of his finest work. Two days later, the father of country music was dead of a lung haemorrhage.

Country music (and in turn, rock'n'roll) owes a great debt to Jimmie Rodgers. Countless country singers integrated Rodgers' work into their repertoires and, until Hank WILLIAMS, every country singer began their career imitating Rodgers. In 1997, some 64 years after his death, he was the subject of a tribute album featuring Bob DYLAN, Steve Earle, Aaron Neville, Dwight Yoakam, and Jerry Garcia, among others.

Rodgers was the first member inducted into the Country Music Hall of Fame, and he was also celebrated by the Rock and Roll Hall of Fame as an early influence.

Greg Bower

SEE ALSO:

BLUES; COUNTRY; HILLBILLY MUSIC.

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The Best of Jimmie Rodgers;
Jimmie Rodgers: The Early Years;
Jimmie Rodgers on Record: America's Blue Yodeler;
My Old Pal; *Train Whistle Blues*;
Way Out on the Mountain.

RICHARD RODGERS

Broadway's two most successful teams of songwriters shared one essential ingredient—the same composer, Richard Rodgers. Paired first with lyricist Lorenz Hart (from 1920 to 1943) and then Oscar HAMMERSTEIN II (1943 to 1960), Rodgers' enormous success as a songwriter was based on craftsmanship, talent, and longevity. As fellow composer Leonard BERNSTEIN said, he “established new levels of taste, distinction, simplicity in the best sense, and inventiveness.”

Richard Charles Rodgers was born in Hammels Station, Long Island, New York, on June 28, 1902, the younger son of a successful doctor. When he was just four, he began composing songs on the piano and was soon emulating the operatic melodies of Franz Lehár and Victor HERBERT. In 1918, a mutual friend introduced the 16-year-old Rodgers to Hart, the brilliant if mercurial lyricist who would be his partner for the next quarter-century. The team contributed several tunes to the 1920 musical *Poor Little Ritz Girl*, but after two years of failure, Rodgers entered the Institute of Musical Art in New York for formal musical training. However, just as Rodgers was about to abandon songwriting for a career as a children's underwear salesman, he and Hart were asked to write songs for a 1925 revue, *The Garrick Gaieties*. One of their tunes, “Manhattan,” became a big hit, and was the team's ticket to Broadway.

FROM HART TO HAMMERSTEIN

Between 1925 and 1942, Rodgers and Hart produced the scores for 28 successful shows, including *A Connecticut Yankee*, *Babes in Arms*, and *Pal Joey*, plus several other musicals. For *On Your Toes* (1936), which explored the world of dance, Rodgers composed the memorable symphonic-jazz ballet *Slaughter on Tenth Avenue*.

By 1943 Hart's self-destructive lifestyle had made it impossible for him to work, and Rodgers was forced to find a more stable partner—48-year-old librettist-lyricist Oscar Hammerstein II, best known for collaborating with Jerome KERN on the 1927

masterpiece *Show Boat*. (Actually Rodgers and Hammerstein had previously written songs for an amateur production in 1919.) Their first project was *Oklahoma!*, the landmark 1943 musical, which featured instant classics such as “Oh, What a Beautiful Morning” and “People Will Say We're in Love.” In the new partnership, the sophisticated musical comedies of Rodgers and Hart gave way to fully realised musical plays: often homespun, usually optimistic, always universal in theme and melody.

SUCCESS ON STAGE AND SCREEN

For the next 17 years, Rodgers and Hammerstein wrote the scores for an almost unbroken string of Broadway classics—*Carousel* (1945), *South Pacific* (1949), *The King and I* (1951), *Flower-Drum Song* (1958), and *The Sound of Music* (1959)—all of which became successful movies. The team also received a 1945 Academy Award for “It Might As Well Be Spring” from the film *State Fair*.

Following Hammerstein's death in 1960, Rodgers continued to write for the Broadway stage—sometimes acting as his own lyricist (*No Strings*, 1962), and often collaborating with others (including Hammerstein's disciple, Stephen SONDHEIM on 1965's *Do I Hear a Waltz?*).

Rodgers published his autobiography, *Musical Stages*, in 1975, and the following year composed his final musical, *Rex*, which closed after only 42 performances. The grand old man of the American musical stage died of cancer in New York City on December 30, 1979, at the age of 77.

Michael R. Ross

SEE ALSO:

FILM MUSICALS; MUSICALS.

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Babes in Arms; *Carousel*; *Musicals: Selections*;
Rodgers and Hart: On Your Toes;
The Sound of Music.

JOAQUIN RODRIGO

The place in history of the Spanish composer Joaquín Rodrigo is secured by a single work, the *Concierto de Aranjuez*, composed more than 50 years ago, but so popular in the 1990s that over 40 recordings are currently available. The work has been transcribed from the original guitar to other instruments, including voice and trumpet.

Rodrigo was born in Sagunto, Spain, on November 22, 1901, one of ten children. At the age of three, his vision was affected by diphtheria, and he was nearly blind throughout his life. Nonetheless, he learned to play the violin, and at 14 was studying harmony and counterpoint. He was encouraged in his studies by the great Spanish composer and pianist Manuel de FALLA. Rodrigo also studied under the composer Paul DUKAS at the Paris Conservatory beginning in 1927, aided by his secretary/copyist, Rafael Ibanez.

MAN OF MANY PARTS

Although he was in touch with all compositional styles current in Europe during his studies in Paris, Rodrigo never abandoned his Spanish roots and his love for the guitar and Spanish folk song.

Rodrigo's first major work, *Juglares* (1924), was given a premiere by the Valencia Symphony Orchestra, and it was this success that persuaded the Turkish pianist Victoria Kamhi to perform his orchestral work *Cinco Piezas Infantiles* in 1929. The pieces won second prize in the Spanish National Competition and remain popular teaching pieces to this day. Rodrigo married Kamhi in 1933.

For the duration of the Spanish Civil War Rodrigo lived abroad, but he returned to Spain in 1939 to become the musical advisor of the National Spanish Radio, and the chairman of art and publicity of the Spanish National Organisation for the Blind. In 1948, he became the head of the latter organisation, and taught and worked as a music critic for the newspaper *Pueblo*. It may have been Rodrigo's experiences with the Spanish bureaucracy that led to the *Gran Marcha de los Subsecretarios* (Grand March of the Bureaucrats) duet for piano.

The *Concierto de Aranjuez* for guitar and chamber orchestra was composed in 1940, and has been recorded by every major classical guitarist including Angel and Pepe Romero, Narciso Yepes, Julian Bream and John WILLIAMS, and also by the cellist Julian Lloyd Webber. The jazz trumpeter Miles DAVIS recorded a version of the slow movement, arranged by Gil Evans, on the album *Sketches of Spain*.

WORLDWIDE FAME

For 30 years beginning in 1948, Rodrigo occupied the Manuel de Falla chair at the University of Madrid. His interest in folk music, which he taught, led to the *Doce Canciones Espanolas* (1951) and the *Cuatro Canciones Sefardies* (1967).

Rodrigo's reputation continued to grow during this period. The English composer Robert Shaw brought his work to New York, and the harpist Nicholas Zabaletta commissioned a harp concerto from him in 1956. In 1958, the legendary guitarist Andrés SEGOVIA played Rodrigo's *Fantasia para un gentilhombre* with the San Francisco Symphony. Rodrigo festivals were held in Japan in 1972 and in Mexico City in 1981. A week-long festival in Jerusalem, underwritten by the publisher Schott, took place in 1983, and Rodrigo's music was the focus of concerts spread over two weeks in London in 1986. In 1994, a short film, *Shadows and Light*, was made by Bullfrog Films, recording the composer in his 90s.

Although Rodrigo has not had a significant impact on music history, he was one of the most popular composers of his day.

Jane Prendergast

SEE ALSO:

FOLK MUSIC; ORCHESTRAL MUSIC.

FURTHER READING

Kamhi de Rodrigo, Victoria, trans. Ellen Wilkerson.
*Hand in Hand with Joaquín Rodrigo:
My Life at the Maestro's Side*
(Pittsburgh, PA: Latin American Literary
Review Press, 1992).

SUGGESTED LISTENING

*Concierto Andaluz; Concierto de Aranjuez;
Concierto Galante; Fantasia para un
gentilhombre; Tonadilla.*

KENNY ROGERS

A pop and country music superstar, Kenny Rogers can be credited with redirecting American country music toward the mainstream. As a singer, songwriter, and actor, he continues to please crowds with his mellow sound and friendly smile.

Kenneth Ray Rogers was born on August 21, 1938, in Houston, Texas. As a young child he would listen to his uncles playing guitar and fiddle, and by age 14 he had decided to be a professional musician, saving the money he earned as a waiter to buy his first guitar. He joined with friends to form the Scholars, and the rockabilly combo's early recordings led to a few regional hits and a succession of live bookings.

One of Rogers' 1957 solo recordings, "That Crazy Feeling," became a million-copy hit and landed him an appearance on *American Bandstand*. He studied briefly at the University of Houston, where he joined a jazz group, the Bobby Doyle Trio, and later the Kirby Stone Four.

In 1966 Rogers was playing with the Lively Ones jazz combo when he was offered a position in the New Christy Minstrels, a folk pop ensemble. This provided him with the national exposure he needed.

Rogers and fellow Minstrels Mike Settle, Terry Williams, and Thelma Lou Camacho founded the First Edition in 1967, with their eyes on the more adventurous folk rock being played by Bob DYLAN and others. The group changed their name to Kenny Rogers and the First Edition in 1969, and eventually disbanded in 1976 with two gold records to their credit: 1969's "Reuben James" and a cover of Mel Tillis's "Ruby, Don't Take Your Love to Town."

After an initially fallow period as a soloist, Rogers broke onto the charts with "Love Lifted Me" in 1976, and followed with Don Schlitz's martyr ballad, "Lucille." Platinum albums and major hits continued with "The Gambler," and "We've Got Tonight," which he sang with Sheena Easton. "Islands in the Stream," and "What Are We Doin' in Love," his pop hit duets with Dolly PARTON and Dottie West, continued to win major awards as Rogers became one of the most sought-after performers in the music business.

Throughout the 1970s and 1980s, Rogers received a string of awards while continuing to score many solo hits. In 1980, Rogers moved from EMI to RCA Records, married his fourth wife, actress Marianne Gordon, and scored smash hits with two songs "Don't Fall in Love with a Dreamer" (with Kim Carnes 1980), and "Lady," written by Lionel Richie. The same year the television movie *The Gambler*, based on his story-song of the same name, starred Rogers, who began to explore a career in television.

In the 1980s he recorded more duets, this time with Ronnie Milsap, Anne Murray, James Ingram, and Holly Dunn. He also made two more television mini-series.

CHARITY WORK

Rogers' extensive charity work to combat hunger and diabetes included his participation in the "We Are the World" project, the Hands Across America organization, and several benefit concerts. In 1985, he received the prestigious Roy ACUFF Award. Since then, he has recorded several more albums and television specials. "If You Want to Find Love," with Linda Davis, was perhaps the only standout hit for Rogers in the 1990s, though television paired him with Reba McEntire, Naomi Judd, and Travis Tritt.

With 40 years in the music business, 11 platinum records, 18 gold records, and 50 major music awards to his credit, Rogers remains one of America's best known entertainers. He is a rare case of a pop artist who crossed over into country, rather than vice versa, and he has proven that changing with the times can ensure long-term success for a recording and performing artist.

Todd Denton

SEE ALSO:

COUNTRY; FOLK ROCK; POP MUSIC.

FURTHER READING

Martha Hume. *Kenny Rogers: Gambler, Dreamer, Lover* (New York: New American Library, 1980).

SUGGESTED LISTENING

A Decade of Hits; Lucille & Other Classics; Ten Years of Gold; Timepiece; We've Got Tonight.

THE ROLLING STONES

The rock group the Rolling Stones have often been described as the greatest rock'n'roll band in the world. Despite its complimentary nature, however, this label is inaccurate. The Stones did not just play rock'n'roll: they also put black rhythm and blues (R&B) firmly into the mainstream of international popular music, and thus laid the foundations for all rock music since the 1960s.

The group was formed in 1962, and, after various early changes of personnel, the line-up featured vocalist Mick Jagger (b. July 1943), guitarist Keith Richard (b. December 1943), guitarist Brian Jones (1942-69), drummer Charlie Watts (b. June 1941), and bassist Bill Wyman (b. October 1936). Jones was

The Rolling Stones in 1964. From left: Bill Wyman, Brian Jones, Charlie Watts, Mick Jagger, and Keith Richard.



asked to leave the group in June 1969, when his drug habit began to have a detrimental effect on the band's music, and was found drowned in the swimming pool of his home the following month. He was replaced by Mick Taylor (b. January 1948), an accomplished blues guitarist. When Taylor left in 1974, he was in turn replaced by Ronnie Wood (b. June 1947), who had previously backed Rod Stewart in the Faces. In 1993 Wyman quit the band, but the Stones did not replace him.

The Stones were originally inspired by a shared love of rock'n'roll artists such as Chuck BERRY, and bluesmen such as Muddy WATERS, from whose song they took their name. After earning a reputation as a stunning live act, their third single, a version of Buddy HOLLY's "Not Fade Away," made No. 3 on the charts in March 1964. The following month, they released their eponymous first album, and knocked the BEATLES off the No. 1 spot in the album charts for the first time in 51 weeks.

The Rolling Stones album was crammed with songs written by the artists who had inspired them, and introduced black R&B to a mass white audience for the first time. In the summer of 1964, "It's All Over Now," a cover of a song by soul artist Bobby Womack, became the first of the Stones' eight No. 1 singles in the U.K. during the 1960s.

The biggest rivals to the Beatles in the mid-1960s, the Stones were scruffier, angrier, and appeared to advocate drugs and casual sex—in 1967, Jagger and Richards were briefly imprisoned for drugs offences. With their roots in black music, the Stones were seen as a bigger threat to established social mores than were the Beatles. This mix ensured that the Stones initially appealed mainly to young outsiders, an identity that remained with the band until the members were well into their 30s, and had themselves become part of a new musical establishment.

REVOLUTIONARY WRITING

In 1965, the group's manager, Andrew Loog Oldham, locked Jagger and Richard in a room until they wrote a song. "The Last Time," with its lively looping riff, was the first of a series of action-packed singles that made Jagger and Richard a key writing partnership of the 1960s. Their run of hits included "(I Can't Get No) Satisfaction," which shot to No. 1 in both Britain and the U.S. Other hits from the Jagger-Richard partnership included "Get Off My Cloud," "Paint It Black,"

"Mothers Little Helper," "19th Nervous Breakdown," "Let's Spend the Night Together," "Ruby Tuesday," "Jumpin' Jack Flash," and "Honky Tonk Women."

RELENTLESS POWER

These singles were perfectly crafted: few groups understood the importance of a strong song-intro in the way the Stones did, while their tight playing drove their three-minute rushes of rhythm with relentless power from beginning to end. Jagger's strident vocals commanded attention, while Richard sometimes used unusual guitar tunings to achieve a distinctive sound. A solid beat from bass player Wyman and drummer Watts then provided the perfect backing for Jagger's sensuality and athleticism, making the Stones a riveting stage act.

With their sell-out concerts, and their singles topping the charts on both sides of the Atlantic, the Stones had to put their energies into albums in the late 1960s. This coincided with the fact that the rock audience had suddenly moved its affections from singles to albums. The Stones—with the invaluable help of their new producer, Jimmy Miller—seamlessly switched their focus onto the long-playing medium.

FOUR HIGH-OCTANE ALBUMS

The album *Beggar's Banquet* (1968) featured country rock and a rock samba in the song "Sympathy for the Devil," and a awesome new power with "Street Fightin' Man". The brutal *Let It Bleed* (1969) saw them attain new heights (or depths) of decadence, with tracks such as "Gimme Shelter" and "Monkey Man." It also featured one of the great rock ballads, "You Can't Always Get What You Want," which used the London Bach Choir to sing the opening lines and the climactic ending. The live album *Get Yer Ya-Ya's Out!* (1970), recorded during their U.S. tour of 1969, captured the unrestrained excitement of which the group was capable, and is still regarded by many as one of the best live rock albums ever made. The album *Sticky Fingers* (1971) found the band at its zenith, kick-starting with the high-octane hit single "Brown Sugar," before moving on to jazz rock, blues, country, and entrancing ballads. The lyrical content was provocative as was usual for the Stones. In this instance, they peppered the songs with drug references and lascivious sex, notably in Marianne Faithfull's "Sister Morphine" and "Wild Horses."

LATER WORKS

After those four albums, it was hard for the Stones to reach such heady heights again, although they did have their moments. The double album *Exile on Main Street* (1972) found them still close to their best, if somewhat weary. *Goat's Head Soup* (1973) and *It's Only Rock'n'Roll* (1974) featured some passable songs, but the band seemed to be treading water. *Black and Blue* (1976) experimented with reggae with some success, while *Some Girls* (1978) was an energetic response to the jibes of Britain's punks. *Tattoo You* (1981) was their last fully satisfying album, although they still produced excellent singles, such as "Tumbling Dice," "Angie," "It's Only Rock'n'Roll," the disco-influenced "Miss You," and "Start Me Up." In 1997, they brought out a new album, *Bridges to Babylon*. They also remained a potent live act into the 1990s.

The Rolling Stones molded the blues, R&B, and rock'n'roll in their own inimitable image to make music that was always restless, intriguing, exciting, and usually good for dancing. They created a unique style of rock music, and although they spawned many imitators, they have yet to be matched for originality and panache.

Graham McColl

SEE ALSO:

BLUES; COUNTRY; JAZZ ROCK; REED, JIMMY; ROCK FESTIVALS; ROCK MUSIC; ROCK'N'ROLL.

FURTHER READING

Appleford, Steve. *The Rolling Stones: It's Only Rock'n'Roll: The Stories Behind Every Song* (London: Carlton, 1997);
Ewing, Jon. *The Rolling Stones* (Avonmouth: Parragon, 1996);
Hotchner, A.E. *Blown Away: The Rolling Stones and the Death of the Sixties* (New York: Simon & Schuster, 1990).

SUGGESTED LISTENING

Beggar's Banquet; *Black and Blue*;
Exile on Main Street;
Get Yer Ya-Ya's Out; *Let It Bleed*;
Singles Collection: The London Years;
Some Girls; *Sticky Fingers*;
Tattoo You.

SONNY ROLLINS

A master of the tenor saxophone, a jazz icon in the same league as Charlie PARKER or John COLTRANE, and a fiercely unique and creative improviser—all this and more can be said of saxophonist and composer Sonny Rollins. He would regardless deserve a place in jazz history purely on the strength of his unparalleled sound on his instrument, and on the extent to which he influenced several generations of jazz artists.

Theodore Walter Rollins (“Sonny” or “Newk”) was born in New York City on September 9, 1930. His parents were immigrants from the Virgin Islands, and Rollins’ brothers and sisters all studied classical music, while his uncle played saxophone and listened to the blues. When Rollins began studying the sax he was influenced by Louis Jordan and jazz masters Parker, Coleman HAWKINS, and Lester YOUNG.

Early on Rollins worked with Babs Gonzales, the Bud POWELL–Fats Navarro combo, and Miles DAVIS, as well as with Parker; but he gained serious exposure and arrived musically during his tenure with the Clifford BROWN–Max ROACH group, from 1956 to 1957.

Rollins worked with Roach on several of his albums, and the collaboration yielded a jazz masterpiece, *Saxophone Colossus*, from which the original composition “St. Thomas” became a classic. “St. Thomas” is a Calypso, exploring melodic and rhythmic material from Rollins’s Caribbean roots. *Saxophone Colossus* also included Rollins’s extended improvisation on “Blue 7.” Here, he improvised by exploiting short melodic motives in a way that was influential for other hard bop musicians.

Rollins continued to release groundbreaking material, such as 1957’s *Way Out West*, which showed his interest in odd improvisational vehicles like “Wagon Wheels” and “I’m an Old Cowhand.” Rollins composed the noteworthy *Freedom Suite* in 1958, after which he took the first of several sabbaticals from recording and public performance.

Sonny Rollins’s unique style came from blending swing era and bebop influences, and his interest in both the blues and Caribbean music. He tended to approach solos melodically or thematically (quoting

tunes that are related lyrically in some way to the composition he was performing), rather than by simply playing strings of scales that fit over the chord changes. His sound on the tenor was thick and rough, with vibrato that is very evident but not overwhelming. His sound, like that of Joe HENDERSON, is very distinct from that of his contemporaries.

AN ECCENTRIC CHARACTER

Rollins’ output was prolific, but his unique musicianship and contribution to the jazz vocabulary were often overshadowed by his eccentric tendencies and the mystique that surrounded him. Long before the styles were popular, Rollins sported a “Mohawk” haircut and then a shaved head, and a legend grew up around his penchant for practicing his instrument late at night on the catwalk of the Williamsburg Bridge over New York’s East River.

In later years, Rollins worked with younger musicians, especially those performing on electric rather than acoustic instruments. He even recorded with the ROLLING STONES (“Waiting on a Friend,” from the 1981 release *Tattoo You*); but Rollins’ music never strayed too far into the “fusion” genre; he remained a unique voice in post-bop jazz. His 1984 recording, *Sunny Days, Starry Nights*, featured a future classic in the form of his original ballad, “Wynton.”

In addition to Roach, Brown, Davis, and MONK, Rollins worked with Billy Higgins, Don Cherry, Bob Cranshaw, Jack DeJohnette, Philly Jo Jones, Shelley Manne, Ray Brown, Victor Bailey, Mark Soskin, and Tommy Campbell, among others.

Sonny Rollins continued to have a unique voice on the tenor sax, and to exert a solid influence on modern jazz through his style and compositions.

Gregg Juke

SEE ALSO:

CARIBBEAN; HARD BOP; JAZZ.

FURTHER READING

Blancq, Charles. *Sonny Rollins, The Journey of a Jazzman* (Boston, MA: Twayne, 1983).

SUGGESTED LISTENING

The Complete Blue Note;
The Essential Sonny Rollins on Riverside;
Saxophone Colossus: Sunny Days, Starry Nights.

DIANA ROSS

After several years as the lead singer of the MOTOWN group, the Supremes, Diana Ross achieved superstardom in the 1970s and 1980s, appearing in cabarets and films, as well as making a series of albums and singing on several records that reached the top of the charts.

Born in Detroit, Michigan, on March 26, 1944, Diane Ernestine Ross joined the female group, the Primettes, while still in high school. The group was signed by Berry Gordy's Motown label in 1961 and renamed the Supremes. Diana was soon promoted to lead singer as Gordy valued her looks and style over Florence Ballard's superior vocal abilities.

As the Supremes vaulted to the upper echelons of pop music in the early 1960s, Gordy groomed Ross for a solo career, changing the name of the group to "Diana Ross and the Supremes" in 1967. These machinations (along with persistent rumours of romantic involvement between Ross and Gordy) led to considerable tension within the group.

DIANA ON HER OWN

After the Supremes disbanded in 1970, Ross's solo career began with the hits "Reach Out and Touch (Somebody's Hand)," and "Ain't No Mountain High Enough." She married a businessman, Robert Silberstein, in April 1971, but the marriage ended in divorce five years later.

Ross's career branched out in 1971 when she hosted a television show *Diana!* The following year, Motown used Ross's star power to launch its foray into the movie business. Her surprisingly strong performance in *Lady Sings the Blues*, a film biography of Billie HOLIDAY, earned Ross an Oscar nomination. Ross's subsequent starring roles, unfortunately, ranged from mediocre (*Mahogany*, 1975) to forgettable (*Wiz*, 1978, in which she played Dorothy in a modern version of *The Wizard of Oz*).

Ross continued to score hits, including "Touch Me in the Morning" (1973) and "Theme from *Mahogany*" (1975), although she seemed headed for the cabaret spot of the supperclubs with this material.

Ross signaled a change of direction in 1976, however, with the seven-minute disco epic "Love Hangover." She followed this path through 1980, when she released her funkier single, the Top 10 hit "Upside Down," produced by Chic's Nile Rodgers and Bernard Edwards. Refreshing as this material was, her treacly 1981 duet with Lionel Richie, "Endless Love," nevertheless was also a big hit.

BREAKING WITH THE PAST

At this point in her career, Ross severed her links with Motown and signed with RCA. She appeared more interested in being a media star than a musical artist, and her prima donna-like behaviour prompted severe criticism in the press. During the taping of Motown's 25th anniversary television special in the spring of 1983, Ross was seen giving ex-Supreme Mary Wilson a hefty shove. That summer, her concert in New York's Central Park was a fiasco, costing the city \$650,000 in damages and police overtime.

Ross's record sales were declining as well. Other than "Missing You," her tender 1984 tribute to Marvin GAYE, Ross's showings on the American charts dropped precipitously. However, she remained popular elsewhere, scoring a No. 1 hit in the U.K. in 1986 with "Chain Reaction."

The 1990s found Ross focusing on non-musical pursuits. Her 1993 memoir, *Secrets of a Sparrow*, allowed Ross to reflect on her legacy as a superstar: "Through the burden of my celebrity, I have learned certain ways to carry myself and my loads. I always try to see the bigger scheme of things and in so doing find a form of grace with which to live my life."

Greg Bower

SEE ALSO:

MOTOWN; PHILADELPHIA SOUND; SOUL.

FURTHER READING

Ross, Diana. *Secrets of a Sparrow: Memoirs* (New York: Villard Books, 1993);
Taraborrelli, J. Randy. *Call Her Miss Ross: The Unauthorised Biography of Diana Ross* (London: Pan, 1991).

SUGGESTED LISTENING

Diana Ross & the Supremes; The Force Behind the Power; Ross; *Why Do Fools Fall in Love*.

MSTISLAV ROSTROPOVICH

One of the pre-eminent cellists of the 20th century, Mstislav Rostropovich is also an important conductor and sponsor. He has recorded practically all works written for cello, and continues to inspire additions to the repertoire.

Rostropovich was born in the city of Baku, in present-day Azerbaijan, on March 27, 1927. Both his parents were musicians, and he began musical studies in early childhood. He played his first cello concerto with an orchestra at age 13. At 16, he was accepted at the prestigious Moscow Conservatory, and two years later won a Soviet competition that launched his career. He joined the faculty of the conservatory shortly after graduation.

Rostropovich was recognised early as an outstanding talent, capable of combining great accuracy of intonation with a tremendous feel for the material he performed. A number of prominent Russian composers wrote pieces specifically for him, including Dmitry SHOSTAKOVICH and Sergey PROKOFIEV.

The cellist Mstislav Rostropovich earned respect as both a musician and as a staunch defender of human rights.



Lehrer Collection

In 1956, Rostropovich made debut appearances at the Festival Hall in London, and at Carnegie Hall in New York, becoming one of the first Soviet artists to perform in the United States. He returned to the U.K. in 1960, where he met the composer Benjamin BRITTEN. The pair formed a lasting friendship, and Britten went on to write a series of pieces for him, including his Sonata for cello and piano (1961), and his Symphony for cello and orchestra (1968).

In 1969, Rostropovich publicly supported the novelist Alexandr Solzhenitsyn, who was being persecuted because of his criticisms of the Soviet regime. Despite their popularity, Rostropovich and his wife, the soprano Galina Vishnevskaya, had their foreign tours cancelled and their recording projects suspended by the Soviets. Rostropovich turned down a chance at official rehabilitation when he refused to denounce another dissident, the scientist Andrei Sakharov. He and Vishnevskaya were not granted exit visas until 1974, when pressure from the West was put on the Soviet government to do so. They were welcomed in the U.S., where Rostropovich made his conducting debut in 1975. Rostropovich went on to become music director of the National Symphony Orchestra in Washington in 1977, a post which he held for 17 years.

An international celebrity and, for the West, a symbol of post-communist Russia, Rostropovich flew to Berlin to perform from on top of the Berlin Wall when it was demolished in 1989. He subsequently went to Moscow to lend his support to President Mikhail Gorbachev when the Soviet leader was threatened by a reactionary coup in 1991, and he still performs in the former Soviet Union to raise funds for humanitarian projects.

Jane Prendergast

SEE ALSO:

CHAMBER MUSIC; ORCHESTRAL MUSIC.

FURTHER READING

Rostropovich, M., with C. Samuel. *Mstislav Rostropovich and Galina Vishnevskaya: Russia, Music and Liberty* (Portland, OR: Amadeus Press, 1988).

SUGGESTED LISTENING

J. S. Bach: Suites for Solo Cello;
Dvorák: Cello Concerto; Elgar: Cello Concerto;
Messiaen: *Concert à quatre*.

ALBERT ROUSSEL

Born four years after the American Civil War and dying shortly before World War II, Albert Roussel bridged the music of the 19th and 20th centuries. His harmonies were evocative of the post-Wagnerians, but he employed innovations such as the melodies and repetitions of Indian music, which gave his compositions a unique voice.

Albert Charles Paul Marie Roussel was born on April 5, 1869, in Tourcoing, France. His father died in 1870, and until her own death in 1877, his mother taught him music theory and piano. Afterward he lived with his grandfather, who in turn died in 1880, when Roussel's care fell to his aunt. In 1887, Roussel was accepted as a cadet in the French naval college. After graduating, he served as a midshipman on the battleship *Devastation*, which was equipped with a piano on which he was able to compose. His first piece, an Andante for string trio and organ, was played in a church in Cherbourg in 1892.

In 1894, Roussel resigned his commission and went to Paris to take lessons from Eugène Gigout. Four years later, he was accepted at the new Schola Cantorum into the class of Vincent d'Indy, a Wagnerite opposed to the Impressionist music being written by Claude DEBUSSY and others. Roussel continued there for nine years, and became professor of counterpoint in 1902. Among his students were Bohuslav MARTINU and Erik SATIE.

ORIENTAL INFLUENCES

In 1908, Roussel married Blanche Preisach, and the couple honeymooned in India and Asia. *Evocations* for chorus, soloists, and orchestra was a tonal picture of that honeymoon. Among the melodies is the song of the fakirs (itinerant religious men who have renounced worldly goods) at Benares. The opera-ballet *Padmâvatî* is also based on a Hindu legend. Roussel's first success was the ballet *Le festin de l'araignée* (1913). Its popularity led to his appointment as director of the Théâtre National de l'Opéra in 1914, and was thus able to resign from the Schola Cantorum, where his drift away from the precepts of the post-Wagnerians had led to friction.

Military service in World War I interrupted Roussel's musical career, but he finished his opera, *Padmâvatî*, and his second symphony in 1922. The latter was heard by the conductor Sergey Koussevitzky, who promoted Roussel's music in America. In 1929, France acknowledged his position as one of the country's leading composers by holding a Roussel Festival in Paris for his 60th birthday. The Suite in F (1927) was dedicated to Koussevitzky, and the composer visited America for Koussevitzky's premiere of his Third Symphony, written for the Boston Symphony Orchestra's 50th anniversary in 1930. In 1931, he also visited the U.K. for the London performance of his choral work, *Psalm lxxx*.

During the 1930s, while living in Normandy, France, Roussel continued to compose at a rapid rate, despite illness. The ballet *Bacchus et Ariane* was performed at the Paris Opera in 1931, as well as the *Psalm lxxx*. Although Roussel's ballets are seldom performed now, the *Bacchus et Ariane* music is frequently programmed. His last orchestral work was the *Rapsodie Flamande*, which echoed the Belgian folk music he had heard as a child.

Toward the end of his life, Roussel continued to compose and travel, despite warnings from his doctor. He died on August 23, 1937. Although Roussel saw his own music as being outside the mainstream of French classical music at the time, he took an active part in the nation's musical life by teaching and promoting the work of younger composers. A Roussel Festival, promoted by the Centre International Albert Roussel, was held in France in 1997.

Jane Prendergast

SEE ALSO:

BALLET AND MODERN DANCE MUSIC; CHAMBER MUSIC;
OPERA; ORCHESTRAL MUSIC; VOCAL AND CHORAL MUSIC.

FURTHER READING

Deane, Basil. *Albert Roussel*
(Westport, CT: Greenwood Press, 1980);
Follet, Robert. *Albert Roussel: A Bio-bibliography*
(Westport, CT: Greenwood Press, 1988).

SUGGESTED LISTENING

Bacchus et Ariane; Concerto for Piano
and Orchestra; *Evocations*;
Padmâvatî; Symphonies Nos. 3 and 4.

ARTUR RUBINSTEIN

Artur Rubinstein was a Polish pianist best remembered for his style and vivacity. He was born in Lodz, Poland, on January 28, 1887, the youngest child of Ignacy Rubinstein, a textile producer, and Felicia Heyman Rubinstein. He began piano lessons at the age of three, and exhausted the resources of the Warsaw Conservatory of Music by age eight, when he was sent to Berlin to perform for the eminent violinist, Joseph Joachim. Joachim not only undertook supervision of the prodigy's musical education, but also conducted at Rubinstein's Berlin debut in December 1900. Public success in Berlin led to recitals in Dresden, Hamburg, and Warsaw, as well as a visit to Ignacy Paderewski in Switzerland. He was later taught privately by Paderewski. Launched on the concert stage in 1910, Rubinstein's natural facility and exuberant temperament propelled him into the first rank of European concert pianists. His gift for sight-reading and sensitive musicianship made him a favourite of singers and chamber musicians. The great violinist Eugène Ysaÿe chose him to be his main accompanist.

During the early part of World War I, Rubinstein gave recitals for the Allied cause and became so enraged by German treatment of Poles and Belgians that he vowed never to appear in Germany again. From 1916, tours of Spain and South America earned critical acclaim. Rubinstein reappeared at Carnegie Hall in 1919, but was rebuffed by American critics who found his playing marked by high spirits and little preparation, as they had with his first appearance as a boy in 1906.

DEDICATION AND DISCIPLINE EARN ACCLAIM

This casual approach changed after his marriage to Aniela Mlynarski in 1932. Rubinstein began to dedicate himself more fully to becoming a serious pianist—he practiced six to nine hours a day, restudied his repertoire, and began to record. This process brought discipline to his robust temperament and intelligence to his charismatic manner. Rubinstein's third tour of America in 1937 wrung the highest critical acclaim from previously sceptical critics. A love affair between the charismatic Pole and the American musical public

began and never flagged. World War II forced Rubinstein to relocate his family from Paris to Beverly Hills, where he played the piano in films about Schumann, Liszt, Brahms, and others, including *Of Men and Music* (1950), in which he played himself. In 1946, Rubinstein took American citizenship, and he moved to New York in the 1950s. His prodigious concert career continued unabated, and he also collaborated with the likes of Piatigorsky, Szeryng, and the Guarneri Quartet.

MATURE PERFORMANCES

Through his 70s and 80s, Rubinstein held pride of place as the complete pianist—his playing was always forthright and natural. He gave his last recital in London in 1976, when failing eyesight put an end to his public appearances. His recorded legacy includes the complete piano works of Chopin, three versions of the complete Beethoven piano concertos, and an enormous repertoire of works by Mozart, de Falla, Debussy, Ravel, Poulenc, Brahms, and others. However, he was known in his maturity above all as a Chopin interpreter. In his early years, Rubinstein's interpretations of Chopin were criticised as cold and colourless; but his rich, glowing sonority and lyric legato phrasing eventually converted critics to his approach.

Rubinstein died in Geneva on December 20, 1982.

Hao Huang

SEE ALSO:

CHAMBER MUSIC; ORCHESTRAL MUSIC.

FURTHER READING

Rubinstein, A. *My Many Years*
(New York: Alfred A. Knopf, 1980);
Sachs, H. *Rubinstein: A Life*
(New York: Grove Press, 1995).

SUGGESTED LISTENING

Beethoven: Concerto No. 5 in E flat (*Emperor*);
Brahms: Four Ballades; Concerto No. 1 in D;
Concerto No. 2 in B flat;
Chopin: Ballades; Mazurkas; Scherzi;
Rachmaninoff: Concerto No. 2 in C; Rhapsody;
Ravel: *Valses nobles et sentimentales*;
Saint-Saëns: Concerto No. 2 in G minor;
Schubert: Fantasy in C;
Schumann: Quintet in E flat Major;
Three Fantasies.

SALSA

The salsa style emerged in New York in the 1970s when Latin musicians, searching for a tougher, more strident sound, started updating big band arrangements that had been used by Cuban bands for the previous 20 or 30 years. Salsa is a mixture of Afro-Cuban, Puerto Rican, and other indigenous Caribbean styles combined with pop and jazz styles of the U.S.

The origin of salsa can be traced to the explosion of the Afro-Cuban “mambo craze” in the U.S. in the late 1940s and early 1950s, and to the increased numbers of Latin immigrants in the U.S. (The name “salsa” derives from the Spanish word for “hot sauce,” which was often shouted by Latin American musicians as praise for outstanding playing.) The popularity of salsa was boosted by record labels dedicated to it and Latin American music (such as the New York-based Fania label), and by the popularisation of Latin musical instruments in general.

THE CLAVE RHYTHM

Salsa, like its musical cousin Latin Jazz, and its predecessor the Cuban *son*, is based around the clave rhythm. Clave is a two measure beat-cycle that comes in two basic varieties: son clave and rumba clave. The rhythm is divided into a “three-beat” side and a “two-beat” side (depending on which measure is the starting point); and all rhythmic and melodic phrasing must conform to the clave. Confusingly, the word also refers to a percussion instrument made up of two small cylindrical sticks. Whether this instrument is actually played or not, salsa musicians need to understand clave and base their music on it.

Salsa borrows heavily from the Afro-Cuban rhythmic tradition, and therefore includes elements of traditional rhythms such as the mambo, bolero, and the Dominican merengue. The tumbao, a basic Afro-Cuban beat, is played on the congas (*tumbas* or *tumbadora* in Spanish), while the acoustic or electric bass plays a specific pattern that includes the “bombo

Veteran percussionist and conga player Ray Barretto was an early enthusiast of salsa, helping to establish the Fania record label dedicated to salsa and Latin American music.



David Redfern/Redferns

note" (a note that helps define the placement of the rhythm within the clave). The bass and congas, together with the clave rhythm and *guajeos* ("gwa-heh-yos") or *montunos* played on the piano form the foundation on which salsa is built.

MAKING THE SALSA SOUND

Other instruments in salsa include bongos, timbales, various bells and shakers, and in some cases, a drumset or guitar. Horn sections may be made up of various combinations of saxes, trumpets, and trombones (a section sound popularised by pioneer salsa trombonist Willie COLÓN features only trombones).

Other musical elements of salsa include *coro* sections (background voices singing in harmony or unison), the use of the nasal, high-pitched *jibaro* lead vocal style (deriving from a singing style that comes from the rural parts of Puerto Rico), and the use of *descarga/montuno* vamps (rhythm section "jams" over which the lead vocalist acts as a soloist or improvising instrument, trading musical phrases with other instrumentalists or *coro* in a jazz-like dialogue).

Salsa styles include "salsa tradicional" (as exemplified by artists such as Eddie Palmieri) and "salsa dura" or *nueva canción* (typified by performers such as Willie Colón and Rubén BLADES), and the more modern sounds of "salsa romantica." This usually features lush string and synthesizer arrangements, and puts less emphasis on improvisation and more on romantic or ballad lyrics, often sung in English in an attempt to broaden the salsa market. Famous salsa bandleaders include Tito PUENTE and Ray Baretto, both of whom played Latin jazz as well as salsa, and Eddie Palmieri, Rubén Blades, and Willie Colón.

SONGS AND SINGERS

Salsa singers have a technique all their own, encompassing ad-libbing, improvising, and scatting (jazz singing with nonsense syllables) to rhythm. The Cuban singer Celia CRUZ sang with the Tito Puente Orchestra in the 1960s, and then shot to fame in 1974 when she collaborated with percussionist Johnny Pacheco on *Celia and Johnny*—an album that went gold. Her energy, formidable technique, and rich, vibrant voice earned her the name "queen of salsa."

Although most salsa lyrics are purely escapist, some singers and groups, such as Rubén Blades and the Cuban group LOS VAN VAN, dealt with issues that carried a political message.

UNIVERSAL APPEAL

Salsa is accessible to and generates excitement in audiences everywhere, and has created a bridge between the traditional Afro-Cuban sounds, their American jazz interpretations, and popular music. It has also had tremendous effect on the development of Latin music, and has influenced generations of performers and music fans worldwide. Although salsa began in New York, it enjoys an international following, with bands coming from throughout the Spanish-speaking world, and even from places such as Germany and Japan.

While salsa has had an effect on the traditional music of countries such as Spain (modern flamenco music includes elements and instrumentation borrowed from salsa), it is also a vital musical force that is constantly evolving, as evidenced by the rise of newer styles that combine traditional sounds with Latin hip-hop and pop dance music. Salsa styles, instrumentation, and sounds have also had a great influence on the emerging musical style known as Afro-pop.

Salsa is so vital and so much a part of Latin American life that most large Latin American cities have their own separately evolving salsa scene. This fact alone ensures that salsa will remain a dynamic and growing force in music.

Gregg Juke

SEE ALSO:

CARIBBEAN; CUBA; LATIN AMERICA; LATIN JAZZ.

FURTHER READING

Ayala, Cristobal Diaz. *The Roots of Salsa: The History of Cuban Music* (New York: Excelsior Music Publishing, 1995);
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SUGGESTED LISTENING

Adalberto Alvarez: *La Salsa Caliente*;
Rubén Blades: *Siembra*;
Willie Colón: *Grandes Exitos*;
Fania All Stars: *Live at Yankee Stadium*, Vols. 1 and 2;
Fruko y sus Tesos: *The Godfather of Salsa*;
Various artists: *Super Salsa Hits*; *Viva Salsa!*

ARTURO SANDOVAL

An award-winning trumpet player and sometimes flugelhorn player, Arturo Sandoval is among many Cuban-born musicians who found greater international fame after leaving their island-nation. He also was perhaps the most notable Latin jazz trumpet player performing in the 1990s.

Arturo Sandoval was born in Artemisia, Havana, on November 6, 1949, and grew up listening to and playing traditional Cuban music. He started learning classical trumpet at the age of 12 (he also played keyboards and percussion), and attended the Cuban National School of Arts to study classical music. While a student, he performed with the BBC Symphony Orchestra and Leningrad Symphony Orchestra as a guest artist.

AN INTRODUCTION TO JAZZ

A fellow trumpet player introduced Sandoval to a recording by Charlie PARKER that featured Dizzy GILLESPIE on trumpet. Sandoval told *Down Beat* magazine that he didn't understand the music, but it pushed him to explore jazz. "And I'm still trying to find out what they were doing."

With Chucho Valdes, and other former members of the Orquesta Cubana de Música Moderna, he was a founder member of the group IRAKERE in 1973. The Irakere line-up included top Cuban musicians, many of them—like Sandoval—classically trained.

After the 1959 revolution in Cuba, relations with the U.S. were severed. Nevertheless, the Castro government was highly supportive of musicians, and some cultural exchange continued. Irakere and its individual members were strongly influenced by Dizzy Gillespie, who had visited Havana while on a cruise with Stan GETZ in the late 1970s. None was influenced more than Sandoval.

The young trumpeter introduced himself to Gillespie, then offered to escort him to neighborhoods where street musicians convened and played. Sandoval had not told the elder statesman of jazz that he was also a musician—that is until they played together on stage later that same night. The two

became fast friends. Gillespie and Sandoval eventually toured and recorded together. Sandoval also played for three years with Gillespie's United Nations Orchestra and was featured on their album *Live at the Royal Festival Hall* (1985).

LEAVING CUBA

Sandoval parted company with Irakere in 1982 to form his own group, which toured extensively in Europe and South America. He was voted Cuba's best instrumentalist from 1982 through 1984. It was while on tour with Gillespie in Rome in 1990 that Sandoval decided to defect and seek political asylum in the U.S. That same year he settled in Miami, Florida, where he has remained ever since.

After leaving Cuba, Sandoval expanded his musical horizons. Among the projects he undertook were teaching music, performing on the soundtrack of the film *Havana* as well as with the GRP All Star Big Band, contributing to Gloria ESTEFAN's pop recording *Into the Light* (1991), and recording an album of trumpet concertos.

"[It] has been my goal all my life to play as many things as I can," he said in a *Down Beat* interview. "I don't want any sign on me that says 'jazz' or 'salsa' or 'blues.' I'm a musician, man."

Linda Dailey Paulson

SEE ALSO:

CUBA; D'RIVERA, PAQUITO; JAZZ; LATIN JAZZ.

FURTHER READING

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(Milwaukee, WI: H. Leonard Publishing, 1995);
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Caribbean Music from Rumba to Reggae*
(Philadelphia, PA: Temple University Press, 1995);
Sandoval, Arturo. *Playing Techniques and
Performance Studies for Trumpet*
(Milwaukee, WI: H. Leonard Publishing, 1995).

SUGGESTED LISTENING

Arturo Sandoval and the Latin Train;
Arturo Sandoval Plays Trumpet Concertos;
Breaking the Sound Barrier;
Danzón; *Straight Ahead*;
Tumbaito.

SANTANA

Carlos Santana was one of the major rock musicians of the late 1960s “flower power” era, exerting a major influence on the fusion of jazz, Latin, and rock.

Born in 1947 in Autlán, Mexico, Carlos Santana was brought up in a family of professional musicians. First his father taught five-year-old Carlos the violin; a few years later he switched to guitar. Santana learned blues and rock styles by listening to recordings of Chuck BERRY, B. B. KING, and T-Bone WALKER. In the early 1960s, Santana added the music of jazz performers such as John COLTRANE and Miles DAVIS to his long list of musical influences.

JOINING LATIN MAGIC TO ROCK

Santana assembled his first band, the Santana Blues Band, in 1966 in San Francisco; the name of the band was soon shortened to Santana. The band created its unique sound by adding conga drums, timbales, agogo bells, and other Latin American percussion instruments to the standard rock instrumentation of electric guitars, electric bass, drums, and organ. Original band members included Santana (guitar, vocals), Mike Carabello (conga, percussion), Dave Brown (bass), José Chepito Areas (timbales, percussion), Mike Shrieve (drums), and Gregg Rolie (keyboards, vocals). The intricate African and Latin American polyrhythms of the percussion, in conjunction with the rock rhythms of the rhythm section, created a new tone colour in the otherwise blues-based outfit. The group appeared at the Woodstock Festival in the summer of 1969, virtually unknown, and played the song “Soul Sacrifice.” The song electrified the crowd, and firmly established the band on the rock scene. The group’s popularity increased dramatically after Woodstock, as did sales of the band’s first album, *Santana* (1969).

The Latin American background of the tune “Black Magic Woman,” which was originally a blues-based song written by Fleetwood Mac’s guitarist Peter Green, as well as the group’s own recording of Tito PUENTE’s “Oye Como Va” and the instrumental “Samba Pa Ti” helped Santana’s second album, *Abraxas* (1970), achieve great commercial success. On the strength of *Santana* and *Abraxas*, Santana became one of the

most popular bands of the early 1970s, both in America and throughout the world. Santana’s popularity was greatly enhanced by extensive international tours.

In the early 1970s Carlos Santana became attracted to Indian religion and philosophy, an influence that resulted in the albums *Love, Devotion, Surrender* (1973; with John McLAUGHLIN), *Illuminations* (1974; with Alice Coltrane), and *Oneness* (1979).

CHANGING WITH THE TIMES

Santana adopted a more Latin, jazz, and rock fusion sound on the albums *Caravanserai* (1972) and *Welcome* (1973), but not all of the group’s members shared Carlos’s artistic views. Organist Gregg Rolie and guitarist Neal Schon left the group to form the band Journey. In all, Santana went through some 35 different musical versions, reflecting the stylistic changes it witnessed since its inception. Former members of Santana include Buddy Miles, Alphonso Johnson, Mingo Lewis, Coke Escovedo, and Ndugu Chandler. In the early 1980s, Santana had occasional hit singles, such as “Winning,” and a best selling album *Zebop* (1981). Through the 1980s, Santana continued performing live and recording, earning a Grammy for the album *Blues for Salvador* (1989).

Although it is unlikely that Santana will ever command the popularity he enjoyed in the 1970s, he remains a strong voice in rock, recording and touring extensively with his band and as a guest artist with artists such as Buddy Miles and Willie NELSON.

Steve Valdez

SEE ALSO:

JAZZ ROCK; LATIN JAZZ; ROCK MUSIC.

FURTHER READING

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Stuessy, Joe. *Rock and Roll: Its History and Stylistic Development* (Englewood Cliffs, NJ: Prentice-Hall, 1994).

SUGGESTED LISTENING

Abraxas; *Blues for Salvador*; *Caravanserai*; *Moonflower*; *Santana*; *Santana (III)*; *Viva Santana!*

ERIK SATIE

The composer Erik Alfred-Leslie Satie is remembered as a writer of fairly modest music, and also for the considerable influence he had on composers such as RAVEL, DEBUSSY, and CAGE.

Satie was born in Honfleur, France, on May 17, 1866, to a French father and a Scottish mother. The family moved to Paris in 1870, and when Satie's mother died, he went to live with his grandmother until she too died. He returned to Paris and in 1879 attended the Paris Conservatory to study harmony and piano.

The records show that he was talented, although lazy, and given to truancy, and he was dismissed in 1882. However, he managed to write a few songs and other pieces, and in 1884 published a piano piece that he called Opus 62. He gave other piano pieces extraordinary titles that poked fun at both classical and modern compositions.

In 1887 Satie produced his first major work, the triptychs of *Sarabandes* for piano. The following year, at the age of 22, he wrote the piano suite *Gymnopédies*. The economical style of these pieces reflects his earlier interest in Gregorian chant, mystical religion, and Gothic art. They were also a reaction to the complex music of Wagner and the post-Romantic composers.

In the early 1890s Satie took lodgings in Montmartre, where he joined, and wrote music for, the Rosicrucians, an organisation founded in the 17th century and devoted to spiritual enlightenment. He met Claude Debussy, who was to be his friend and supporter for the next 25 years. At this time, Satie was a rather eccentric, bohemian character. He wore his hair long, and bought 12 identical gray velvet suits. In 1898, he dropped his bohemian lifestyle and moved to a suburb of Paris. There followed many unhappy years, in which the only high point was the composition of cabaret melodies to which he gave the bizarre name, "Trois morceaux en forme de poire."

BACK TO SCHOOL

In 1905 he entered the Schola Cantorum as a student and studied orchestration and counterpoint. He wrote various pieces of piano, ballet, symphonic, and

chamber music, but his fortunes did not change until 1911, when Maurice Ravel performed the *Sarabandes* at a concert, and Debussy conducted a performance of two numbers from *Gymnopédies* that Debussy had orchestrated. Both performances were well received, and from this time Satie's music gradually began to be performed and published.

The poet Jean Cocteau heard some of Satie's music in 1915, and this led to a commission to write the music for a new ballet *Parade* for the impresario Diaghilev. The opening night of *Parade* in 1917 caused a sensation, and at last Satie was established. The scenario was by Cocteau, the sets and costumes by Picasso, and Satie's eccentric score called for sirens and typewriters.

Satie's masterpiece was perhaps the cantata *Socrates* (1920), for four sopranos with orchestra; the soprano parts were mostly recitative as opposed to arias, and the orchestral parts often seemed unrelated to the voices. This was music stripped of all embellishments, reminiscent of plainsong (the unaccompanied chants of the medieval church).

Many younger French composers claimed to be following Satie's lead. A 1920 newspaper article by Henri Collet in *Comoedia* described a group of modern composers whose spiritual leader was Satie, as "Les Six." They were Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud, Francis Poulenc, and Germaine Tailleferre. Satie's musical innovations also helped pave the way for composers of ALEATORY MUSIC such as John CAGE, making Satie ahead of his time.

Satie died in Paris on July 1, 1925, in a small bare room that contained a few pieces of furniture, his music, and his velvet suits piled on top of a cupboard.

Jim Whipple

SEE ALSO:

IMPRESSIONISM IN MUSIC; MINIMALISM; SIX, LES.

FURTHER READING

Orledge, Robert. *Satie Remembered*
(London: Faber, 1995);

Whiting, Steven Moore. *Satie the Bohemian:
From Cabaret to Concert Hall*
(Oxford: Oxford University Press, 1998).

SUGGESTED LISTENING

*Gnossiennes; Gymnopédies; Parade; Socrate;
Trois morceaux en forme de poire.*

ARTUR SCHNABEL

Pianist and composer Artur Schnabel was born on April 17, 1882, in Lipnik in Austrian Silesia. The Schnabel family moved to Vienna when Artur was two, and at the age of six Schnabel was accepted as a pupil by Hans Schmitt of the Vienna Conservatory. As a nine-year-old, he was precocious enough to be accepted as the youngest pupil of the Polish pianist and composer Theodore Leschetizky, who later told the young Schnabel, "You will never be a pianist; you are a musician."

Theory lessons with Eusebius Mandyczewski, who was archivist to the historic archives of the Musikverein in Vienna, gave Schnabel access to the authentic scores of Mozart, Beethoven, and Schubert, the composers who were to remain Schnabel's lifelong passions. In 1896, Schnabel made his official Vienna debut as a Leschetizky protégé to popular and critical acclaim.

At 18 Schnabel moved to Berlin, and became recognised as a superb interpreter of Brahms, Schubert, and Beethoven. The extraordinary musical perceptiveness that characterised his playing led to collaboration with other musicians, among them the admired contralto Therese Behr, whom he married in 1905. They gave many recitals together, and later Schnabel also recorded piano duets with their son, Karl Ulrich. As a soloist, Schnabel established an international reputation in Europe that extended to Russia. A friendship with Arnold Schoenberg not only resulted in material support from the successful pianist to the poor composer, but also inspired Schnabel to explore advanced atonality in his own compositions.

SCHNABEL AS COMPOSER

Schnabel's compositions include three symphonies, a piano concerto, five string quartets, and miscellaneous songs and pieces for the piano. *Duodecimet*, for wind, strings, and percussion, was his last work.

From 1925 to 1930 he taught at the Hochschule für Musik at Berlin; also at that time he began a series of recitals with the eminent violinist Carl Flesch, with whom he edited the violin sonatas of Brahms and

Mozart. In 1934, Schnabel visited the U.S. to perform all of Beethoven's piano works in a series of seven concerts at Carnegie Hall; he also recorded all of the sonatas for the Beethoven Sonata Society. This earned him public lionisation as the foremost Beethoven interpreter of his time. His acclaimed edition of Beethoven's sonata scores continues to offer to musicians today a unique blend of interpretative insights and scholarly integrity.

AN AMERICAN CITIZEN

World War II spurred Schnabel to emigrate to the U.S. in 1939, where he lectured at the University of Chicago in 1940 and taught at the University of Michigan in Ann Arbor from 1940 to 1945; he became an American citizen in 1944. Once the war ended, Schnabel eagerly returned to Europe, concentrating his performances in England and Switzerland. His eyesight and his health began to decline, and he died on August 15, 1951, in Axenstein, Switzerland.

Schnabel believed in the importance of spontaneity in artistic performance, even at the risk of technical imperfection. His own performing repertoire was drawn from music that was, in his own words "better than it can be played." "I hope," he said, "never to see the day when I sit at a piano uninspired." His performances of Beethoven's late piano sonatas remain unequalled as luminous and almost mystical expressions of a visionary world.

Hao Huang

SEE ALSO:

CHAMBER MUSIC; LATE ROMANTICISM.

FURTHER READING

Saerchinger, César. *Artur Schnabel: A Biography* (Westport, CT: Greenwood Press, 1973);
Wolff, Konrad. *Schnabel's Interpretation of Piano Music* (London: Faber, 1979).

SUGGESTED LISTENING

Duodecimet for wind, strings, and percussion;
Rhapsody for Orchestra;
Beethoven: Complete Piano Sonatas; *Diabelli Variations*;
Mozart: Piano Concertos;
Schubert: Impromptus; Piano music for four hands;
"Trout" Quintet (with Karl Ulrich Schnabel).

ALFRED SCHNITTKE

The Russian Alfred Schnittke is one of the most famous composers to emerge from the U.S.S.R. since World War II. Avant-garde music was suppressed in the Soviet Union until the early 1980s, and Soviet musicians had little access to the music of the West. Because of this isolation, Russian modern music did not follow European lines. When it was finally heard in the West, Schnittke's brand of modern music grew increasingly popular partly because of its accessibility.

Alfred Schnittke was born in Engels, Russia, in 1934, to a German Jewish father and a Catholic Volga German mother. His father was posted to Vienna during the Soviet occupation, and from 1946 to 1948 Schnittke studied music there. The family returned to Russia after the occupation, and Schnittke attended the Moscow Conservatory between 1953 and 1961, where he studied instrumentation under Nikolay Rakov. He taught at the school from 1962 until 1972, when his membership of the Composer's Union allowed him to resign and devote himself to composition without being labelled as a parasite on the state.

During this period, Schnittke supported himself in part by composing music for films; his other work included three symphonies, several string quartets and sonatas, and concertos for violin, viola, oboe and harp, and cello. In these compositions, Schnittke employed a mix of styles, including elements of serialism and conventional tonality. The *Requiem*, which used traditional harmonies, ensured his success in the USSR, although critics were reproached for heaping "excessive praise" on the composer.

THE SHIFT FROM REALISM

Schnittke began to move away from Soviet Realism, experimenting with the new techniques that were beginning to penetrate from the West, such as graphic notation (where symbols, spatial distance, or linear diagrams are used instead of traditional notes and staves), and incorporating periods of silence (up to ten seconds or longer). In his Sonata No. 2, he incorporated the B-A-C-H motif (German B flat, A, C, and B natural—given as "H" to denote the composer's

name), which J. S. Bach first used in the *Art of Fugue* and which has been used in homage by several other composers, including serialists such as SCHOENBERG and WEBER. The *Concerto Grosso* followed, a work in six movements for prepared piano (where the individual notes have been altered by placing objects between the strings), harpsichord, and 21 string soloists, which mixed baroque, popular, and even serial elements, and contained a quote from Tchaikovsky.

RECOGNITION IN THE WEST

Schnittke's music arrived in Europe and the U.S. in the 1980s, together with the recordings and scores of other composers whose work was not officially sanctioned in the Soviet Union. Although American musicians were impressed by what they heard, it was at first difficult to program these works because of the difficulty in obtaining scores. However, once the scores were made available in the U.S. by the publisher G. Schirmer, this obstacle was overcome, and Schnittke's work was presented to a broader audience. In addition, the violinist Gideon Kremer commissioned several new works by the composer.

Despite suffering a stroke in 1985, Schnittke continued to work, and completed his Symphony No. 5 in 1988. His ever-growing popularity in the West encouraged him to move to Hamburg in 1990, where he continued to live for the rest of his life. During this period, Schnittke taught and travelled extensively. He also produced several operas, the best known of which are *Gesualdo* (1993), a study of the madrigalist and murderer, and *The History of Dr. Johann Fausten* (1994). Schnittke died on August 3, 1998.

Jane Prendergast

SEE ALSO:

ORCHESTRAL MUSIC; VOCAL AND CHORAL MUSIC.

FURTHER READING

Brown, Malcolm Hamrick. *Russian and Soviet Music* (Ann Arbor, MI: University of Michigan Research Press, 1984);
Ivashkin, Alexander. *Alfred Schnittke* (London: Phaidon, 1996).

SUGGESTED LISTENING

Concerto Grosso; *Quasi una sonata*; *Requiem*; *Sacred Hymns*; Symphony No. 4; Violin Concertos Nos. 3 and 4.

ARNOLD SCHOENBERG

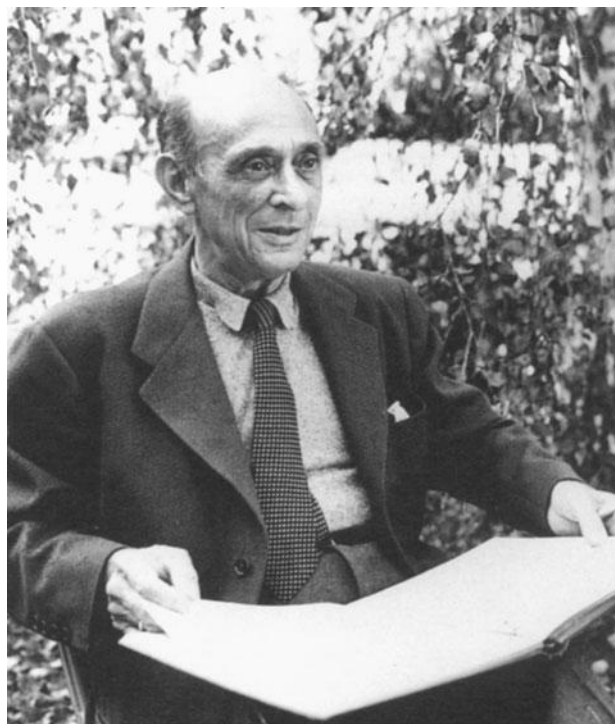
This century's most controversial composer, Arnold Schoenberg was born in Vienna on September 13, 1874. He began learning the violin at the age of eight and composing little pieces when he was about 12, but he did not decide on music as a career until he was well into his teens. Even then, Schoenberg did not attend a major school or conservatory of music, but studied privately with the composer Alexander Zemlinsky (1871–1942), who was only three years older. Schoenberg is said to have acquired Zemlinsky's passion for the music of Richard Wagner while studying with him.

Schoenberg married Zemlinsky's sister, Mathilde, in 1901. They spent two years in Berlin, where he made his living by orchestrating operettas and directing a cabaret orchestra. Mathilde died in 1923, and the following year Schoenberg married Gertrud Kolisch, the sister of the violinist Rudolf Kolisch who championed his music.

LATE ROMANTIC INFLUENCES

Schoenberg's own early music belongs to the Late Romantic period. Music during this era was dominated by Wagner's psychological music-dramas, with their rich harmonies and orchestration. Schoenberg's early works were very much a part of all this: the orchestral piece *Verklärte Nacht* of 1899; the "monodrama" for singer-actor and orchestra *Erwartung* of 1909; the orchestral tone poem *Pelleas und Melisande*, and the massive choral and orchestral cantata, *Gurrelieder*, finished in 1911. These works are full of feelings of guilt and anxiety, use symbolic images such as moonlight and dark forests, and are deeply influenced by Wagner's lush and dramatic chromatic and sometimes atonal harmonies.

It was Schoenberg's growing belief that this kind of post-Wagnerian music had gone as far as it could that made him look for new musical paths to explore. A key work in this process was Schoenberg's song-cycle *Pierrot lunaire* of 1912. To capture the dream-like, sometimes nightmarish imagery of the songs, Schoenberg turned to a not uncommon style of vocal



Cortis-Belmann

Arnold Schoenberg was one of the most innovative composers of the early 20th century, leaving a profound legacy and transforming the notion of music.

delivery known in German as *Sprechstimme* (speech song), which hovers between speech and pitched notes. For each of the 21 songs of the cycle, the accompanying chamber ensemble played a different combination of instruments.

Such a style was not entirely new in itself, but Schoenberg's daring and imaginative use of it in *Pierrot lunaire* certainly shook the whole artistic world at the time. "If this is music," wrote one critic who attended the first performance of the song-cycle in Berlin, "Then I pray to my Creator not to let me hear it again." Schoenberg's *Five Pieces for Orchestra*, composed in the same style as *Pierrot lunaire*, also had its first performance in 1912.

THE 12-TONE SYSTEM

Schoenberg bitterly resented the many attacks on his work, but he would not allow himself to be distracted by them. He soon came to the conclusion that music needed an entirely new kind of "alphabet" or "grammar." This led him to the momentous decision to abandon entirely the system of 24 major and minor keys and scales that had formed the basis of Western

music for hundreds of years. In its place, he based his compositions on “tone-rows” or “note-rows.” This used all 12 notes of the chromatic scale in a particular order that was chosen by the composer. This was Schoenberg’s new system of “dodecaphonic” or “12-tone” composition, also known more generally as “serial” composition, since the “tone-rows” or “note-rows” were played in series.

Serialism was not an entirely new concept: it had appeared in works by Reger and Liszt, but not as the actual basis of composition.

Schoenberg first used this new method of composition in his *Five Piano Pieces* of 1923. With it, he also divided the musical world between those who were totally baffled by what he was doing and derided it, and those disciples and pupils, notably Anton WEBERN and Alban BERG, who admired and developed his technique. He also ensured that he would become one of the most influential, and perhaps the most controversial, composers of the century.

EXILE FROM BERLIN

While Schoenberg was shaking music to its foundations, events in the outside world were catching up with him. In 1925, he had taken up a major teaching post at the Prussian Academy of Arts in Berlin. But the arrival of the new Nazi regime quickly made life in Germany impossible for him, not only because he was a Jew, but because his radical ideas were unacceptable to the Nazis.

Schoenberg had converted to Christianity in 1898, but as an act of defiance in the face of Nazi anti-Semitism, he reaffirmed his Jewish faith. This can be heard in the opera *Moses und Aron*, composed between 1930 and 1932. He left Germany in 1933 and stayed briefly in Paris before emigrating to the U.S. He lived in Boston for a short time before settling in Los Angeles, where he taught at UCLA between 1936 and 1944.

Schoenberg became an American citizen in 1941. He continued to compose until the end of his life, sometimes using 12-tone or serial methods, sometimes returning to more conventional styles. Among his works from this period are the Violin Concerto (1936), the Piano Concerto (1942), and the String Trio (1946). At his death, he was still working on the last part of his Opus 50, consisting of three religious choruses which explore the relationship between man and God. These pieces are the culmination of a strain in his

music that began with the unfinished oratorio *Die Jakobsleiter* (begun in 1917) and found its most intense expression in *Moses und Aron*. Schoenberg died at his Los Angeles home on July 13, 1951.

Schoenberg was the most conspicuously revolutionary figure in 20th-century music. Many of his compositions sound perplexingly difficult, even 60 or 70 years later. Some critics have argued that his system, while revolutionary in principle, simply replaced one set of rules with another even more rigid and complicated one. But his musical influence has been enormous. Many other major 20th-century composers, from Webern and Berg to Igor STRAVINSKY, Aaron COPLAND, Karlheinz STOCKHAUSEN, and Pierre BOULEZ, have used or developed his ideas.

For all the emphasis on theory in Schoenberg’s music, it is far from sterile. Schoenberg was deeply affected by the turbulent and terrible events of his age, as is heard in works such as his opera *Moses und Aron* (1932), and his cantata *A Survivor from Warsaw* (1947), which deals with the grim subject of Nazi persecution and war crimes. He also made several arrangements of other composers’ music, including an enchanting one of Johann Strauss II’s “Emperor Waltz,” recalling his own childhood in Vienna.

Richard Trombley

SEE ALSO:

CHAMBER MUSIC; ORCHESTRAL MUSIC; SERIALISM; VOCAL AND CHORAL MUSIC.

FURTHER READING

Bailey, Walter B., ed. *The Arnold Schoenberg Companion* (Westport, CT: Greenwood Press, 1998);
Rosen, Charles. *Arnold Schoenberg* (Chicago, IL: University of Chicago Press, 1996).

SUGGESTED LISTENING

Das Buch der hängenden Gärten;
Erwartung; *Five Pieces for Orchestra*;
Five Piano Pieces; *Gurrelieder*;
Moses und Aron; *Ode to Napoleon Bonaparte*;
Pelleas und Melisande; Piano Concerto;
Pierrot lunaire; *Serenades*;
A Survivor from Warsaw;
Verklärte Nacht;
Violin Concerto.

ARTHUR SCHWARTZ

Arthur Schwartz may not be the best known, or have written as many hits, or been as prolific, as some other composers in the field of popular music. But in his particular area of specialisation—literate, sophisticated songs for intimate Broadway revues—he was a master craftsman. The composer and music historian Alec Wilder, in his classic book *American Popular Song*, noted that “Schwartz wrote with total self-assurance and high professional skill and never lingered by the wayside to gaze with longing at the musically greener grass of Culture. He rolled up his sleeves and went to work.”

Schwartz was born in Brooklyn, New York, on November 15, 1900. Although his father, a prominent Manhattan attorney, insisted that his son follow in his footsteps, Arthur secretly taught himself piano. By age 14, he was accompanying silent films at a local movie house. Eventually, though, Schwartz submitted (at least temporarily) to his father’s wishes, earning two law degrees from New York University and setting up practice on lower Broadway. During this time he published his first tune, “Baltimore, MD, You’re the Only Doctor for Me,” which was later featured in *The Grand Street Follies*. In 1924, while working as a counsellor at a boys’ summer camp in the Adirondacks, Schwartz formed a short songwriting partnership with lyricist Lorenz Hart.

PARTNERSHIP WITH DIETZ

In 1928, Schwartz persuaded Howard Dietz, an MGM film publicist who had written lyrics for composer Jerome KERN, to collaborate with him. During their on-again, off-again 35-year relationship, Schwartz and Dietz crafted numerous scores for smart revues. Among their first collaborations was *The Little Show* (1929), which featured “I Guess I’ll Have to Change My Plan,” a radical reworking of a song that Schwarz had earlier written with Hart. This was followed by *Three’s a Crowd* (1930) and *Flying Colors* (1932). The team also composed four Broadway musicals—*Revenge with Music* (1934), *Between the Devil* (1937), *The Gay Life* (1961), and *Jennie* (1963).

The Band Wagon, the 1930 revue that featured Fred Astaire and his sister Adele in their final appearance together, is the musical most critics consider Schwartz and Dietz’s masterpiece. Schwartz’s most famous melody, “Dancing in the Dark,” was literally composed overnight, he recalled, when the show needed “a dark song, somewhat mystical, yet in slow, even rhythm.” In 1953, Schwartz and Dietz’s greatest hits were to be compiled in another version of *The Band Wagon*, which bore little resemblance to the 1930s Astaire hit. “That’s Entertainment,” a new tune written for the movie, became an instant showbiz anthem, as well as the title of two film anthologies of MGM musicals.

TRYING IT OUT IN HOLLYWOOD

In the late 1930s, Schwartz moved to Hollywood where he teamed, often unsuccessfully, with other lyricists such as Frank LOESSER and Leo Robin. In 1944 he produced the Gene Kelly musical *Cover Girl*, and two years later the Cole PORTER film biography, *Night and Day*. He returned to Broadway in the late 1940s, joining up with Ira Gershwin to create the badly received *Park Avenue* (1946). More successful was his partnership with Dorothy Fields, which produced both *A Tree Grows in Brooklyn* (1951) and *By the Beautiful Sea* (1954). In the late 1960s Schwartz briefly relocated to London, where he worked on a stage version of *Nicholas Nickleby* by Dickens.

Arthur Schwartz died in Kintnersville, Pennsylvania, on September 3, 1984. In summing up his splendid legacy, Alec Wilder wrote: “... quality was his style. And that’s plenty.”

Michael R. Ross

SEE ALSO:

FILM MUSICALS; MUSICALS; POPULAR MUSIC.

FURTHER READING

Hemming, Roy. *The Melody Lingers On: The Great Songwriters and Their Movie Musicals* (New York: Newmarket Press, 1986); Wilder, Alec. *American Popular Song: The Great Innovators, 1900–1950* (Oxford: Oxford University Press, 1990).

SUGGESTED LISTENING

American Songbook Series: Arthur Schwartz; At Home Abroad; The Band Wagon; Musicals—Selections.

ELISABETH SCHWARZKOPF

The elegance of Elisabeth Schwarzkopf's soprano, particularly in the operas of Mozart and Richard STRAUSS, will be long remembered, as will her attractive and believable presentation of the dramatic aspects of these roles. Her extensive recordings contain gems of the Viennese operetta, as well as recitals of German lieder, distinguished by exquisite control and apparent effortlessness.

Schwarzkopf was born on December 9, 1915, in the small town of Jarotschin near Poznan, Poland. Her parents moved to Germany when she was still a small child, and she attended school in Magdeburg, where she studied viola and organ, and played the glockenspiel in the school marching band. From early youth her voice was in demand, and she played Eurydice in Gluck's *Orfeo* in a school production when she was only 13. In 1934, she entered the Hochschule für Musik, where she studied for a year with the famous singer Lula Mysz-Gmeiner, who tried to make a contralto (the lowest female voice) of her.

UNEXPECTED DEBUT

Schwarzkopf was accepted into graduate studies at the Opera School, Berlin, and joined the semi-professional Favre Solistenvereinigung ensemble. Her debut at the Berlin Städtische Oper came in 1938, where within only 36 hours, she prepared for the role of the Second Flower Maiden in *Parsifal*. She studied later with Maria Ivogün to develop her true soprano range, and Michael Rauchiesen, Ivogün's husband, became Schwarzkopf's accompanist in lieder recitals.

From 1938 to 1940, she appeared in small solo parts including the First Boy in Mozart's *Die Zauberflöte* and the Woodbird in Wagner's *Siegfried*. By 1941, she was assuming secondary principal roles such as Oscar in Verdi's *Un ballo in maschera* and Musetta in PUCCINI's *La bohème*.

From 1942 to 1944, Schwarzkopf made guest appearances at the Vienna State Opera. After an assassination attempt on Hitler was made in 1944, the artists at the opera were instructed to become part of the labour force at an armaments factory, but in

defiance of this order, she continued to sing at the opera until it was destroyed in the Allied bombing. She was able to escape from Vienna only a few hours before the Soviet occupation began.

The end of the war meant wider opportunities for German artists, and Schwarzkopf toured England in 1947, appearing at the Royal Opera House in Covent Garden as Donna Elvira in Mozart's *Don Giovanni*, and as Marzelline in Beethoven's *Fidelio*. She was invited to join the Covent Garden opera company and stayed until 1951, singing the roles of Verdi's heroines Violetta and Gilda, and Puccini's Mimi, Manon, and Butterfly, in English, as well as German roles.

Schwarzkopf's association with the conductor Herbert von KARAJAN began when he became producer and conductor at La Scala, Milan, in 1948, where Schwarzkopf made her debut as the Countess in Mozart's *Le nozze di Figaro*. She sang at the Salzburg Festival in 1949, and in 1953 made her American debut with a recital in New York. Her first opera appearance in the U.S. was in San Francisco in 1955, where she sang Donna Elvira, and the Marschallin in Richard Strauss' *Der Rosenkavalier*, a role with which she was identified for many years.

In the concert hall, she was best known for her lieder recitals, but also sang in oratorio from Bach's Passions to TIPPETT's *A Child of Our Time*. Her interpretations of the songs of Hugo Wolf were outstanding, and she made many superb recordings with the famous accompanist Gerald Moore. Schwarzkopf married EMI record executive Walter Legge in 1953, and her performances are well represented in the EMI record catalogue.

Jane Prendergast

SEE ALSO:

OPERA; OPERETTA; VOCAL AND CHORAL MUSIC.

FURTHER READING

Jefferson, Alan. *Elisabeth Schwarzkopf*

(London: Gollancz, 1996);

Rasponi, Lanfranco. *The Last Prima Donnas*

(New York: Alfred A. Knopf, 1982).

SUGGESTED LISTENING

Mozart: *Lieder*; *Die Zauberflöte*;

Richard Strauss: *Der Rosenkavalier* (highlights);

Verdi: *Four Sacred Pieces*; *Requiem*.

ALEXANDER SCRIABIN

Alexander Scriabin is most well known for his idiosyncratic but exciting piano music, although he also composed a handful of orchestral works. His work was coloured by his interest in mysticism and theosophy, but is powerful and direct in its appeal.

Alexander Nikolayevich Scriabin was born in Moscow, Russia, on January 6, 1872. His mother died when he was only one year old, and his father spent the rest of his life abroad, so Scriabin was brought up by a great-aunt. The wilfulness apparent in his music is sometimes ascribed to his being a pampered boy. He entered the Conservatory of Music in Moscow at the age of 16, studying piano and composition. Here he met Sergey RACHMANINOV, with whom he remained lifelong friends. When they graduated from the conservatory, Rachmaninov won the first gold medal and Scriabin the second.

Scriabin's early piano pieces show the influence of Chopin, both in the intelligent use of the piano's resources and texture, and in the sensuous evocation of mood. Thanks to the financial support of a well-to-do Russian patron and music publisher named Belyayev, Scriabin was able to move to Switzerland in 1904 to concentrate on composition.

Scriabin was in America for a few months during 1906 and 1907, and then settled in Paris. In 1908 he was befriended by Sergey KOUSSEVITZKY, who did much to encourage acceptance of Scriabin's music. Scriabin came under the influence of the ideas of the German philosopher Nietzsche, and later those of the theosophist Madame Blavatsky.

These concepts of the spiritual nature of the universe, coupled with an interest in Eastern mysticism, were sweeping Europe at the time and were eagerly embraced in Russia.

MUSIC AND COLOUR

Scriabin had many discussions with Rimsky-Korsakov, the Russian composer, about the association of music and colour. They discovered that they both felt that musical notes could be related directly to colours—therefore mixing art with the senses.

Scriabin attempted to convey this discovery in his work. He even attempted to design a keyboard that would create colours during performance, but it proved unworkable.

As his music matured, Scriabin's work became very adventurous harmonically, and even approached atonality. He developed what has been called the "mystic chord," which is based on intervals of fourths rather than the traditional thirds. Scriabin also used tritones—intervals of three whole tones—and scales built entirely from whole tones. Increasingly, a sense of a tonal centre was weakened in his compositions.

This approach to harmony already interested Claude DEBUSSY, and was to be further developed by Arnold SCHOENBERG. Scriabin's orchestral tone poem *Prometheus* (1911) is a good example of his use of his "mystic chord." Thus, already aware of Debussy's work, Scriabin was working in the same direction as Schoenberg, moving ever further from conventional tonality, pushing it to an extreme that might have been revealed had he lived longer.

Scriabin's works for the orchestra include a piano concerto (1897), *Reverie* (1899), three symphonies, and *Le poème de l'extase* (1908). For piano, he wrote preludes, études, and mazurkas, for which only the titles of some of the movements—"Ironies," "Danse languide," and "Désir"—betrayed their character.

After a tour of Russia in 1914, Scriabin became ill, and died of blood poisoning after developing a sore on his lip. He died in Moscow, and his friend Koussevitzky organised a memorial concert devoted to Scriabin's music.

Richard Trombley

SEE ALSO:

CHAMBER MUSIC; ORCHESTRAL MUSIC.

FURTHER READING

Baker, James M. *The Music of Alexander Scriabin* (New Haven, CT: Yale University Press, 1986);
Bowers, Faubion. *Scriabin, A Biography* (New York: Dover, 1996).

SUGGESTED LISTENING

Fantasy for pianoforte; Piano sonatas
Nos. 5, 9, and 10; *Poème nocturne*;
Prometheus; Symphony No. 3;
Two dances for pianoforte; *Vers la Flamme*.

EARL SCRUGGS

During his illustrious musical career, which has spanned more than five decades, legendary bluegrass banjoist Earl Scruggs has not only motivated others to take up the banjo, but has brought recognition and respect to country music all over the world.

Scruggs was born in North Carolina on January 6, 1924. He taught himself the five-string banjo at the age of four and developed his trademark three-finger picking style before he reached his teens. At age 15 he was playing with a band that performed on a local radio station in Knoxville, Tennessee.

FOGGY MOUNTAIN BOYS

In 1944 Scruggs joined Bill MONROE's Blue Grass Boys, where he met his future partner, guitarist Lester Flatt. Scruggs stayed with Monroe until January 1948. Soon after, Earl and Lester teamed up to form Flatt and Scruggs, the beginning of the Foggy Mountain Boys group.

Mercury Records was immediately attracted to the pair and signed them to a recording contract in 1948 that lasted until October 1950. While at Mercury they recorded "Foggy Mountain Breakdown," which was used later as the background music for the 1967 movie *Bonnie and Clyde*.

In 1950 they switched to Columbia Records, where they recorded for the rest of their career together. In 1953 Flatt and Scruggs began presenting their own show on radio station WSM in Nashville, Tennessee. They were also performing regularly at the Grand Ole Opry in Nashville, which they officially joined in 1955.

Other songs that Flatt and Scruggs are credited with from this period include the themes from the television shows *Petticoat Junction* and *The Beverly Hillbillies*. With "The Ballad of Jed Clampett," from the latter, bluegrass had its first No. 1 single on the country chart and, in addition, crossed over into the U.S. pop charts. Scruggs himself appeared in seven episodes of *The Beverly Hillbillies*, which was screened in 78 countries and brought worldwide recognition of country and bluegrass music. Another

success for Scruggs was the syndication of his television programme entitled *Earl Scruggs: His Family and Friends*, which was broadcast on local stations throughout the Southeastern states.

During their 20 or so years together, Flatt and Scruggs remained one of the most popular duos on the American country music circuit. Their last performance together was on February 22, 1969. Their breakup was due mostly to their divergent tastes in music. Scruggs was more likely to introduce slide electric guitar and banjo riffs into a piece, while Flatt was more traditional.

BACK IN THE MOVIES

When Flatt and Scruggs split, Scruggs formed the Earl Scruggs Revue band with his three sons, Randy, Gary, and Steve, plus Josh Graves and Jody Maphis. The revue was recorded by Scruggs' long-time label Columbia, and his music made it to the movies once more: in 1973, he recorded the theme for *Where the Lilies Bloom*. Since Graves left the band in the mid-1970s, the revue has continued to perform regularly.

During his long career, Scruggs has been nominated for eight Grammy Awards, winning one for "Foggy Mountain Breakdown" in 1975. He was inducted into the Country Music Hall of Fame in 1985 and in 1993 was presented with the National Medal of Arts. Scruggs has also won numerous country and bluegrass awards.

Renee Jinks

SEE ALSO:

COUNTRY; HILLBILLY MUSIC.

FURTHER READING

Artis, Bob. *Bluegrass: The Story of an American Musical Tradition* (New York: Hawthorn Books, 1975);
Scruggs, Earl. *Earl Scruggs and the Five String Banjo* (Philadelphia, PA: Theodore Presser, 1980).

SUGGESTED LISTENING

Anniversary Special Vol. 1;
The Complete Mercury Sessions;
The Earl Scruggs Revue;
Foggy Mountain Jamboree;
Flatt and Scruggs: *The Essential Flatt and Scruggs*.

ANDRÉS SEGOVIA

Andrés Segovia was the most important and influential classical guitarist of the 20th century. He established the classical guitar as a serious concert instrument, transforming it from an amateur's instrument to one respected in recital.

Segovia was born in the Andalusian town of Linares, Spain, on February 21, 1893. He took up the guitar despite the objections of his family, who wanted him to study the violin, and was largely self-taught. In 1912, he made his official debut at the Ateneo in Madrid. His debut in Paris in 1924 was attended by the composers Paul DUKAS and Manuel de FALLA. In 1928, Segovia made his United States debut at New York's Town Hall, followed by a tour of Asia. Because of the Spanish Civil War, Segovia left Spain in 1936 and lived in Montevideo, Uruguay, and New York until returning home in the early 1950s.

While in the Americas, Segovia performed and taught extensively, inspiring many young guitarists to study the classical instrument and repertoire. His dedication to the guitar was all-consuming, and he performed regularly for 78 years until his death in Madrid, on June 2, 1987 at age 94.

Segovia recognised that the limited repertoire for the classical guitar was an obstacle to its being accepted as a serious concert instrument, so he expanded the repertoire by transcribing existing works and by commissioning new pieces. His transcriptions included Spanish *vibuela* (a plucked string instrument of the viol family), Renaissance and Baroque lute music, and the Spanish piano music of Isaac Albéniz and Enrique GRANADOS. He also expanded the repertoire by commissioning works from noted composers such as Heitor VILLA-LOBOS, Joaquín RODRIGO, Mario Castelnuovo-Tedesco, and Manuel Ponce.

Segovia advanced classical guitar by absorbing practices from 19th-century guitarists such as Fernando Sor and Francisco Tárrega, and combining them with his own idiosyncratic technique. His rich tonal palette, flexible pulse, and clear articulation were characteristic of what came to be known as the



Hulton-Deutsch Collection/Corbis

Pre-eminent Spanish classical guitarist Andrés Segovia transformed the repertoire and status of the instrument.

“Segovia sound.” He also worked with Albert Augustine and the Du Pont corporation to create the nylon guitar string, a major technical innovation which also contributed to the new guitar sound.

Through his legendary master classes, Segovia inspired many of the succeeding generation of classical guitarists, including John WILLIAMS. He was also a pioneer in recording. His first recording was made in 1927 and ultimately he made over 30 records which continue to form a springboard for later performers.

Jim Tosone

SEE ALSO:

CHAMBER MUSIC.

FURTHER READING

Segovia, Andrés. *Andrés Segovia: An Autobiography of the Years 1893–1920*

(New York: Macmillan, 1976);

Wade, Graham. *Segovia: A Celebration of the Man and His Music*

(London: Allison & Busby, 1983).

SUGGESTED LISTENING

Bach, J. S.: *Solo cello suites*, arr. for guitar;

Castelnuovo-Tedesco: *Guitar Works*;

Ponce: *Concierto del sur*; *Sonatas*;

Rodrigo: *Fantasia para un Gentilhombre*;

Turina: *Guitar works*.

SERIALISM

Serialism developed as a way forward from what was felt by adventurous composers to be the dead end of tonality reached by 19th-century composers, notably Richard Wagner. Wagner had stretched tonality to its limits with his music, culminating with his opera *Tristan und Isolde* in 1859. Later composers, such as Gustav MAHLER and Richard STRAUSS, continued in the same tradition, but others, beginning with Arnold SCHOENBERG, wanted to take music to another level of modernity.

THE ROOTS OF SERIALISM

Western classical music was traditionally based on the diatonic scale—the series of seven ascending notes spaced at prescribed intervals, with the first of these notes, called the keynote or tonic, giving its name to the “key” of the scale. The sense of development and progress in a piece of music was built-in by modulating from the “home” key to a related key, and on to other keys before ending in the original key. Notes that did not “belong” to the tonality of the piece were called chromatic—a word meaning “coloured”—in the sense that these notes gave piquancy to the sound.

Gradually, composers modulated to more and more distant keys, or composed in two or more keys simultaneously (polytonality), and chromaticism undermined the sense of key. In the modernistic atmosphere of the post-World War I era, the time was ripe for a new basis for music.

THE TONE-ROW

Arnold Schoenberg, a Viennese composer teaching in Berlin, began to experiment with freeing music from the scale altogether. He evolved a system based on the tone-row. This was a series of 12 tones related only to one another. The tone-row was an arrangement of all 12 notes of the chromatic scale, in which no note might appear twice.

Once fixed, the 12-note arrangement became the “series” on which a composition would be based. The series might be quoted backward, or “retrograde,” or the intervals might be inverted from down

to up and vice versa, in the “inversion.” Both retrograde and inversion modifications might be applied together. Any note of the series might be transposed to a different octave, and the whole tone-row might be transposed, or parts of it played together in a tone cluster. However, the composer had to bear in mind that single tones could not be quoted out of order. As formulaic as it appeared, Schoenberg’s rules meant that the underlying tone-row, in its varying treatments, gave cohesion to the composition.

EXTENSIONS OF SERIALISM

Strict serialism was in fact practiced in very few works, although once Schoenberg’s pupil Anton WEBERN had adopted the 12-tone system in 1924, he used it for the rest of his life. But other composers used the principle as a springboard for other ideas. Schoenberg himself composed in a series of nine notes (*Five Piano Pieces*, 1920) and 14 notes (*Serenade*, 1920–23) and Igor STRAVINSKY’s *In Memoriam Dylan Thomas* uses a tone-row of only five notes. The 12-tone row offers all the semitone intervals of the octave, but French composer Pierre BOULEZ extended this to 24 microtonal intervals in his cantata *Le visage nuptial* for female voices and chamber orchestra (1946).

Serialism can also be extended to other elements of music, notably the rhythmic organisation of a piece. Here, time values can be arranged in a series and repeated, mirrored (retrograde), or multiplied by the same value throughout (transposed). Boulez again experimented with series of durations in *Structures Ia* for two pianos. The French composer Olivier MESSIAEN also used something similar that he had devised from a study of Hindu classical *talas*, or rhythmic patterns.

MAKING AND BREAKING THE RULES

Schoenberg’s earliest works were in post-Wagnerian style, and it was not until the beginning of the 1920s that he formulated the rules of serialism and wrote his first serial music. He first used 12-tone composition in his *Five Piano Pieces* Op. 23, which he wrote between 1920 and 1923.

Schoenberg was to write many other works that adhered strictly to the principles of 12-tone composition. However, having established the rules of serialism, Schoenberg soon began breaking them, placing notes out of sequence or doubling parts of the lines.

Many examples of this rule-breaking can be found in his later works, such as the piano concerto of 1942 and the cantata *A Survivor of Warsaw* (1948).

Schoenberg's system of composition was naturally emulated by his students, the most illustrious of whom were Webern and Alban BERG. Berg is best remembered for his opera *Wozzeck* (1922). His second opera, *Lulu* (1935), which was unfinished at the time of his death, was based on a single tone-row and four variations derived mathematically from it. The intense drama of *Lulu*, which ends when the streetwalker heroine is murdered by Jack the Ripper, brands itself on the listener through the inventiveness of the orchestration, above all, with the blaring of the predominant brass section. But the opera is held together by Berg's extensive and systematic manipulation of the tone-row.

Followers of Berg re-introduced tonal elements to lessen the tension generated by the extended "dissonances" resulting from strict adherence to the rules of serialism. These included the Italian Luigi Dallapiccola (1904–75). He chose his tone-rows so as to exploit their tonal implications, and looked backward to the 17th century, using musical forms of that period.

Tonal elements are even more prevalent in the music of the German composer Hans Werner HENZE, the American Wallingford Riegger (1885–1961), and the Swiss composer Frank Martin (1890–1974), who actually re-introduced major and minor triads.

MUSIC STRIPPED TO THE BONE

Webern's music was ascetic and stripped to the barest essentials. Many of his compositions last only a minute or two. His strict adherence to the rules of serialism means that the tone-row itself dictates the musical form of the piece. Webern also applied Schoenberg's rules regarding repetition to the registers and instrumental timbre in which each tone was played. This repetition forced the listener to concentrate on the tone itself as well as its role in the statement of the row.

Many modern composers took Webern as a starting point for their own work, applying strict serialisation to elements such as rhythm, tempo, and instrumentation as well as to the tone-row. For example, Boulez wrote serial music for exotic and conventional instruments, introducing aleatoric (random or performer's choice) elements in his second sonata for piano.

Also, the German composer Karlheinz STOCKHAUSEN found in the mathematical complexities of electronically produced wave-forms a complement to the rules of serial music, and his works include music for synthesized sound, alone and in combination with conventional instruments.

Although serial music was controversial when first introduced, today's audiences appear to accept it with less difficulty. The post-serial generation of composers has taken on aspects of the organisational philosophy of serialism rather than the system itself, and this aspect of serialism has had a greater influence on 20th-century music than the serial compositions themselves.

POST-SERIAL INFLUENCE

The 20th-century composers who are performed more often than many of the hard-line serialists include major figures such as Witold LUTOSLAWSKI, Harrison Birtwistle (b. 1934), and Peter Maxwell Davies (b. 1934). These were never true serial composers, but their music would have been vastly different had serial music never happened.

Jane Prendergast

SEE ALSO:

ALEATORY MUSIC; ELECTRONIC MUSIC.

FURTHER READING

Griffiths, Paul. *Modern Music: A Concise History* (London: Thames and Hudson, 1994);
Schoffman, Nachum. *From Chords to Simultaneities: Chordal Indeterminacy and the Failure of Serialism* (New York: Greenwood Press, 1990).

SUGGESTED LISTENING

Babbitt: *All Set*; *My End Is My Beginning*;
Relata I and II;
Berg: *Altenberg Lieder*; *Lulu*;
Three Pieces for Orchestra;
Berio: *Nones*;
Boulez: *Le marteau sans maître*;
Polyphonie X; *Structures*;
Nono: *Alleluja II*;
Schoenberg: Piano concerto; String Quartet No. 4;
Variations for Orchestra; Violin Concerto;
Webern: Cantatas Nos. 1 and 2;
Concerto for Nine Instruments.

THE SEX PISTOLS

The Sex Pistols epitomised the punk rock movement's antisocial music and lifestyle. The group's aggressive songs, strewn with obscenities, and their anti-glamour image—cropped hair, torn clothes, pierced features, and “bondage” gear, spawned a new era of street fashion.

Formed in 1975 by fashion boutique owner Malcolm McLaren, the first Sex Pistols line-up featured vocalist Johnny Rotten (b. John Lydon, January 1956), guitarist Steve Jones (b. May 1955), drummer Paul Cook (b. July 1956), and bassist Glen Matlock (b. August 1956)—replaced in March 1977 by the more threatening presence of Sid Vicious (b. John Simon Beverley, 1957, d. 1979).

During the mid-1970s, Britain was in economic decline, and the Sex Pistols, in reaction to the escapism of much early 1970s mainstream rock,

Sid Vicious (left) and Johnny Rotten of the Sex Pistols helped make rock'n'roll dangerous again.



Corbis-Bettmann

seized upon a powerful, angry current of political and social disaffection. After using obscenities on TV, the group was dropped by its record label, EMI, in 1977, signed to A&M, was dropped again six days later, and finally signed to Virgin Records.

After seven hit singles, the Sex Pistols released their one studio album, *Never Mind the Bollocks—Here's the Sex Pistols*, in January 1977. The sound of marching soldiers introduced the listener to some of the most raw, aggressive music ever recorded. Jones's highly charged, garage-rock guitar complemented Rotten's twisted, cockney vocals—unlike other British rock stars, Rotten shunned the then almost obligatory American-like accent.

The group visited the U.S. in January 1978 but, after just seven appearances, personality clashes tore the band apart. After a gig in San Francisco, Rotten left the group. Later that year Vicious, by now a heroin addict, was charged in New York with the murder of his American girlfriend, Nancy Spungen. While awaiting trial, Vicious died from a drug overdose. Within months of the breakup of the Sex Pistols, Rotten—reverting to the name Lydon—had formed Public Image Ltd., which achieved moderate success. In 1996, the Sex Pistols reformed, with Matlock, for “The Filthy Lucre Tour” of the U.S. and Britain.

The influence of the Sex Pistols was most deeply felt in Britain, where they helped to inject new energy into rock music. It took longer to reach the U.S. Among the first to pick up on the more street-wise music was Neil Young, who paid homage to Rotten on his album *Rust Never Sleeps*, which saw Young adopt punk-style guitar. The influence of the Sex Pistols continued into the late 1990s in the music of bands as diverse as Bush, Oasis, and the British techno-punks, the Prodigy.

Graham McColl

SEE ALSO:

GRUNGE; INDIE BANDS; NEW WAVE; PUNK ROCK.

FURTHER READING

Savage, Jon. *England's Dreaming*
(London: Faber, 1992).

SUGGESTED LISTENING

Flogging a Dead Horse;
Never Mind the Bollocks—Here's the Sex Pistols.

RAVI SHANKAR

Sitar virtuoso and composer Ravi Shankar has done a great deal to popularise Indian music in the West. Known for his charisma and enthusiasm as a performer, and for his association with Western classical musicians and pop stars, Shankar is the quintessential Indian musician for the West.

Born in Uttar Pradesh, India, on April 7, 1920, the young Shankar showed extraordinary early promise as a musician and dancer. His cosmopolitan life began when, as a boy, he went to live with his older brother Uday and his dance troupe in Paris, but in his late teens he decided to return to India to study classical Indian music. This involved many years of disciplined study with Ustad Allaiddin Khan, who became both his musical and spiritual teacher, and later his father-in-law. Shankar chose to study one of the classical Indian instruments, the 17-plus-stringed, plucked sitar, and had to learn the complex system of *ragas* (melodic patterns) and *talas* (rhythmic patterns) that provide the basis for classical Indian music.

FAME AT HOME AND ABROAD

Shankar's debut concerts in the mid-1940s were widely acclaimed in India and he became a central figure in the musical life of the country. In 1949 Shankar became director of music for All-India Radio and remained in the post until 1956. He composed for films, including Satyajit Ray's *Apu* trilogy in the mid-1950s. He also composed the music for ballets, including *Immortal India*, *Discovery of India* (1944), based on a book by the first prime minister of India, Pandit Nehru, as well as *Samanya Ksbati* (1961) and *Chanadalika* (1962), both based on texts by the famous Bengali poet, Rabindranath Tagore.

In the mid-1950s, Shankar left for a tour of Europe and the U.S. He played for a UNESCO concert in Paris (1958), and later performed at the United Nations Human Rights Day concert in New York (1967), where he played a duet with classical violinist Yehudi MENUHIN. In 1966, George Harrison briefly became his pupil and began incorporating the sitar on the BEATLES' experimental albums (for example, in the song

"Norwegian Wood" from the album *Rubber Soul*, 1965). This pop connection made Shankar a hippy superstar, and he appeared with Harrison at the Woodstock Festival in 1969, and in two fund-raising concerts to benefit Bangladesh. "I was happy that I could reach the young people so quickly," he said "but the unfortunate side was that it was very superficial." Shankar himself came under some criticism from classical Indian purists, who accused him of sacrilege and having harmed Indian music by this exposure to the West. From then he gradually withdrew from the pop scene.

ECLECTIC ASSOCIATIONS

Shankar continued to be associated with an eclectic group of musicians, from jazz to classical: among his many students and collaborators were John COLTRANE, just prior to the jazz saxophonist's premature death; minimalist composer Philip GLASS; and fellow countryman and conductor Zubin MEHTA.

Shankar continued these activities, including classical concerts with Ali Akbar Khan and others, through the 1970s to the 1990s, despite heart problems that led to bypass surgery in 1986. In 1981, his daughter, Anoushka, was born to his second wife, Sukanya, and the family divided their time between their homes in California and New Delhi.

Shankar founded a school of Indian music in Los Angeles, and has taught privately and at institutions. He taught his daughter, Anoushka, who participated on sitar in some of the concerts honouring her father's 75th birthday, in 1995. He remains a spiritually attuned, humble, and influential musician.

Jeff Kaliss

SEE ALSO:

MEHTA, ZUBIN; RAGGA; SOUTH ASIA.

FURTHER READING

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(Santa Barbara, CA: Art of Living Foundation, 1990);

Shankar, Ravi. *Learning Indian Music: A Systematic Approach*

(Fort Lauderdale, FL: Onomatopoeia, 1979).

SUGGESTED LISTENING

Raga Charukauns; *Raga Jogeshwari*;

Philip Glass: *Passages*.

WAYNE SHORTER

Wayne Shorter has been one of the cornerstone saxophone players in some of the most important ensembles in jazz history. He was also a composer and soloist of great originality. Influenced by Coleman HAWKINS, John COLTRANE, and Sonny ROLLINS, Shorter developed a spare, fragmented style of improvisation, and his compositions show a marked originality in their melodic and rhythmic elements.

Born on August 25, 1933, in Newark, New Jersey, Shorter began learning the clarinet at age 16. He studied music at New York University, after which he served in the United States Army from 1956 to 1958.

Hearing bebop music on the radio, Shorter became interested in the roots of jazz and was eager to be a part of the burgeoning jazz scene. He studied the saxophone and was soon invited on stage at New York's Café Bohemia with Art BLAKEY, Jackie McLean, Oscar Pettiford, and Max ROACH, where he astonished the audience and the band with his adventurous solos.

Shorter joined Art Blakey's Jazz Messengers in 1959, and became music director, where he was inspired by the drumming of the band's leader, and by virtuoso trumpeter Lee MORGAN. While he was with Blakey, Shorter cut his first two albums as a leader for Veejay records, *Blues à la Carte* and *Second Genesis*, both of which showcased his fine compositions.

SHORTER JOINS ENSEMBLE

Shorter left Blakey in the summer of 1964 to join Miles DAVIS in his second great quintet, with Herbie HANCOCK, Ron Carter, and Tony WILLIAMS. As in Blakey's band, Shorter's originals ("ESP," "Footprints," "Dolores," "Nefertiti," and others) provided much of the material for this groundbreaking ensemble. Shorter stayed with Davis until 1970, and during this time also took up the soprano saxophone to extend the ensemble. A tender, melancholy mood pervaded much of this work for Shorter, who was learning from Davis the fine art of understatement.

A new, more experimental style pervaded Shorter's own Blue Note recordings of the 1960s (his most prolific period), including "Night Dreamer" (1964),

"Speak No Evil" (1965), "Juju" (1965), and "Super Nova" (1969). After leaving Davis's band in the spring of 1970, Shorter co-founded Weather Report, the avant-garde quintet that combined jazz, rock, and funk ideas, with the keyboard player Joe Zawinul. This ensemble charted new territory and set the standard for the jazz rock (fusion) subgenre. Exploration with electronics and free-form arrangements were the early hallmarks of the quintet, but they gave way to more structured forms, and Shorter, who found less room for his originals, left in 1985.

NEW IDEAS, MUSICAL HARMONIES

Shorter continued to record as a leader during his 15 years with Weather Report, later finding an outlet for his compositions of Afro/Latin-flavoured music. His quest for new ideas and musical harmonies led him to collaborate with Aíto Moreira, Milton Nascimento, Chick COREA, Bobby McFerrin, and (most recently) Joni MITCHELL and Herbie Hancock. He also featured in the film *Round Midnight* in 1986, which portrayed the 1950s jazz scene in Paris.

With more than 75 albums and several jazz standards to his credit, Shorter's music continues to inspire a younger generation of composers and players, including George Howard and Branford Marsalis. His Verve debut, "High Life" won a Grammy Award for best contemporary jazz performance, which was his first Grammy for one of his own albums.

Todd Denton

SEE ALSO:

HARD BOP; JAZZ ROCK.

FURTHER READING

Gridley, Mark C. *Jazz Styles* (Englewood Cliffs, NJ: Prentice-Hall, 1985);
Santoro, Gene. *Dancing in Your Head: Jazz, Blues, Rock, and Beyond* (Oxford: Oxford University Press, 1994).

SUGGESTED LISTENING

"Night Dreamer"; *Speak No Evil*; *Super Nova*;
Art Blakey: *The Complete 1960 Jazz Messengers*; *Free for All*; Miles Davis: *Bitches Brew*; *The Complete Live at the Plugged Nickel*; *E.S.P.*; *In a Silent Way*;
Weather Report: *Heavy Weather*; *I Sing the Body Electric*; *Sweetnighter*.

DMITRY SHOSTAKOVICH

Dmitry Shostakovich was a leading composer of the Soviet Union, and also one of the towering figures of 20th-century music. He was born in the Tsarist capital of St. Petersburg on September 25, 1906. In 1919, two years after the Bolshevik Revolution, he entered the Petrograd (now St. Petersburg) Conservatory. Times were very hard in the aftermath of the 1917 Revolution, with strict food rationing, but the young Shostakovich was given extra food as a reward for his exceptional talents. He repaid this faith in him in 1925, when at age 19 he graduated from the conservatory with a symphony that was soon hailed all over the world as a masterpiece.

Throughout the remainder of the 1920s and into the 1930s, official Soviet attitudes toward the arts remained relatively liberal, allowing composers, writers, and artists some degree of creative freedom. The young Shostakovich took full advantage of this in such wildly “modern” and experimental works as his Symphony No. 2 (“To October,” 1927), which celebrates the tenth anniversary of the revolution. But, as Joseph Stalin tightened the grip of the state on all aspects of Soviet life and became a hard-line dictator, the whole social and artistic climate changed.

CHAOS INSTEAD OF MUSIC

The turning point for Shostakovich's career came in 1936, when Stalin himself attended a performance of Shostakovich's opera, *Lady Macbeth of the Mtsensk District*. Stalin disliked the opera, and the government newspaper *Pravda* predictably attacked the piece under the headline “Chaos Instead of Music.” Shostakovich was in political disgrace. He reacted by writing his Symphony No. 5 (1937), which was described as “a Soviet artist's practical creative reply to just criticism,” although this epithet did not originate from the composer himself. This critical success restored Shostakovich to favour, and indeed the symphony, dramatic and suitably triumphant by turns, has since become the most popular of all his works, though many commentators now claim that behind his show of contrition and obedience, Shostakovich was

secretly mocking Stalin himself. Whatever the case with Symphony No. 5, as long as Stalin lived, Shostakovich continued to be in and out of trouble, although his Piano Quintet (1940) won him a Stalin Prize.

WORLD WAR II

Shostakovich became a hero during World War II, when he was a firefighter in the defence of Leningrad (formerly Petrograd and now St. Petersburg) against the German invasion. He then wrote his patriotic Symphony No. 7 (“Leningrad,” 1941) which was flown in microfilm form to the U.S. where it had its first performance there under the baton of Arturo Toscanini. During the war years, this symphony was performed many times in America and in other Western countries, becoming symbolic of the heroic resistance to fascism.

Later in the war, Shostakovich was appointed professor of composition at the prestigious Moscow Conservatory. But he fell into official disfavour again in 1948, together with eminent colleagues such as Sergey Prokofiev, when the authorities accused him of “formalism.” This was an odd political term that referred to writing music that did not have mass appeal, and therefore sinned against Soviet artistic policy. As a result, Shostakovich was dismissed from his post at the Moscow Conservatory. He reacted to this censorship by splitting his musical personality to produce some acceptable, simpler works, while continuing to write more adventurous pieces to satisfy

The Russian Dmitry Shostakovich is widely regarded as the greatest symphonist of the mid-20th century.



Corbis-Bettmann

himself, including the Violin Concerto No. 1, the String Quartet No. 4, and the song-cycle *From Jewish Folk Poetry* (1948), which would have been unacceptable in the anti-Semitic attitude prevailing under Stalin.

LIBERATION FROM CENSORSHIP

Stalin died in 1953, and Nikita Khrushchev eventually became premier. Life for the composer, as for others in the Soviet Union, gradually became easier. Several earlier works which he had withdrawn from publication and performance for fear of political attack, were now given a hearing. Shostakovich quickly finished his immensely powerful Symphony No. 10, and in 1959 composed another of his most inspired concert works, the Cello Concerto No. 1.

In some ways, Shostakovich reacted to this liberalism with suspicion. His Symphonies No. 11 ("The Year 1905") and No. 12 ("To the Memory of Lenin") are an almost nostalgic look back at the early days of Bolshevism: the composer who had been a boy in the revolution could not betray those principles. But it was always in his chamber works that he allowed himself to write in a more personal style and with exciting new textures.

Shostakovich received further high honours. He was awarded the Order of Lenin in 1956, and was the first musician to receive the title of Hero of Socialist Labour. He was also free to travel abroad, back to the United States (which he had first visited as part of a delegation in 1949, at the beginning of the Cold War), and to Britain, where he struck up a warm friendship with the English composer Benjamin BRITTEN. And he continued to compose prolifically, even after a serious heart attack. His Symphony No. 15 (1971) is one of his most original and enigmatic works. His last piece, in 1975, was a viola sonata in three movements. The first two movements are serene and lyrical, while the final adagio, which is the longest, is more melancholy in tone. Shostakovich died at age 69 in a Moscow hospital on August 9, 1975.

STYLE AND TECHNIQUE

Shostakovich's musical output was shaped by a number of contrasting and sometimes conflicting influences. To begin with, he was a Soviet artist, and a servant of the state. In that capacity, he was expected to write music that praised government achievements and lifted the morale of the people with the same intent as all those paintings of heroic

but joyful workers toiling in factories or fields. In contrast to this official optimism, he lived through some of the most grim and traumatic events in modern history. Shostakovich's personality was also a shaping factor: he had something of the same temperament as his great Russian predecessor Tchaikovsky, swinging between emotional extremes. He also shared Gustav MAHLER's taste for composition on an epic scale, and struggled to reconcile all these pressures, impressions and impulses in his music.

After his early experimental period, Shostakovich settled for a generally conservative mode of expression. He chose to write much of his music in the long-established forms of the symphony and the string quartet (15 examples of each), using fairly familiar patterns of harmony and rhythm. But, at its best, his music carries tremendous power and conviction, ranging from tenderness and pity, through irony and satire, to blackest doom and tragedy. It adds up to a mighty testimony to a tumultuous age.

One unique feature of the music is Shostakovich's use of the four notes D, E flat, C, and B natural. In German notation, the notes are DSCH, and he made them stand for the initials of his own name. They run throughout his compositions, like a defiant gesture in the face of hardship and catastrophe.

Richard Trombley

SEE ALSO:

CHAMBER MUSIC; OPERA; ORCHESTRAL MUSIC.

FURTHER READING

Jackson, Stephen. *Dmitri Shostakovich: An Essential Guide to His Life and Works*

(London: Pavilion, 1997);

Wilson, Elizabeth. *Shostakovich:*

A Life Remembered

(Princeton, NJ: Princeton University Press, 1994).

SUGGESTED LISTENING

Cello Concerto No. 1; Piano Concerto No. 1;

Piano Quintet; String Quartets Nos. 8 and 11;

Symphony No. 1; Symphony No. 2 ("To October");

Symphony No. 5; Symphony No. 7 ("Leningrad");

Symphony No. 9; Symphony No. 10;

Symphony No. 11 ("The Year 1905");

Symphony No. 13 ("Babi-Yar");

Symphony No. 15.

JEAN SIBELIUS

Finland's greatest composer, Jean Sibelius, was born on December 8, 1865, in Tavastehus, a small town north of Helsinki. The son of an army doctor, he was baptised Johann, but adopted the name of Jean. His father died of cholera when Jean was two, and he was brought up, along with his elder sister and younger brother, by his mother and grandmother.

As a small child, Jean learned to play the piano and then the violin, the latter becoming his favourite instrument. The whole family was musical, and Jean showed an early talent for composition. His first piece, *Waterdrops*, was written at the age of nine. From the age of 14, he studied the violin seriously with a local bandmaster, and played chamber music at home with the other members of his family. By the time he was 17, he had also written a piano trio in A minor and a piano quartet in E minor.

It was while he was at school that Sibelius first became deeply interested in the Finnish national epic poem *Kalevala* that was to be a major inspiration for much of his music.

In 1885, Sibelius went to Helsinki to study law, but soon abandoned this in favour of the music school of Martin Wegelius, where he took lessons in composition and played the violin in the school's string quartet. He continued to study the violin, and had ambitions to be an orchestral violinist, even auditioning for the Vienna Philharmonic in 1891. He also made friends with the composer and pianist Busoni, who was teaching at Wegelius's music school.

Sibelius went next to Berlin to study counterpoint with Becker, and here for the first time he was able to hear much of the musical repertoire of the time—including Richard STRAUSS's *Don Juan*. He completed his musical studies in Vienna, and in 1891 returned home to take up a teaching post in Helsinki.

MUSIC OF NATIONALISM

Finland at the time was ruled by Tsarist Russia, and there was a growing movement for political independence. Sibelius identified himself with this, writing works that openly expressed his nationalist feelings.

The first of these was the five-movement choral symphony *Kullervo*, which was inspired by the *Kalevala*. This was premiered in April 1892 and was an immediate success, placing Sibelius (at the age of 26) firmly in the position of Finland's foremost composer. That June he married Aino Järnefelt, sister of fellow composer Armas Järnefelt.

During the 1890s Sibelius wrote several symphonic pieces, all expressing his patriotism through Finnish mythology. These included the tone-poem *En Saga* (1892) and the *Lemminkäinen* legends (four tone poems based on tales of a legendary hero). *Finlandia* (1899), written as part of the music for a patriotic pageant, caught the public imagination and turned Sibelius into a national hero. Only the highly romantic *Valse Triste*, written a few years later, has rivalled *Finlandia* in popularity. These and other early compositions may still belong to the 19th century in time, style, and mood, but they are already marked by their highly individual, rugged strength.

Sibelius continued writing descriptive "programme" music, incidental music for the theatre, piano pieces, and songs in the years to come. But it is his seven symphonies that stand at the heart of his output, and distinguish him as one of the great composers of the 20th century. Sibelius finished his Symphony No. 1 in 1899, on the threshold of the new century. The brooding clarinet solo at the very start must certainly have made the first-night audience sit up and take notice. Otherwise, the symphony is generally written in a fine, Late Romantic style, with perhaps some echoes of Tchaikovsky.

INTERNATIONAL RECOGNITION

At the turn of the century, Sibelius's standing in his own country was unchallenged, yet his music had not been heard outside Finland. All that was to change in 1900, when the Helsinki Philharmonic Orchestra, led by Robert Kajanus, went on its first European tour, including an appearance at the Paris World Exhibition. They played Sibelius's Symphony No. 1, *Finlandia*, and two of the *Lemminkäinen* legends. These were so well received that Sibelius was invited to Heidelberg the following year to conduct his own music, and to Berlin the year afterward.

The Symphony No. 2 (1902) has a rousing finale, in the spirit of *Finlandia*. But its opening and its slow movements are much more striking in terms of form and instrumental sound. Sibelius introduced a

revolution in symphonic form, bringing in a sequence of apparently isolated and random ideas, then forging them together into a powerful and convincing whole.

A HOUSE IN THE COUNTRY

In 1904 Sibelius decided to live outside Helsinki, where he was inclined to indulge in heavy drinking, running up increasing debts. He bought a plot of land in a pleasant spot not far from the capital and built a house, which he called Ainola, after his wife. It was there at Järvenpää that he was to spend the rest of his life.

Sibelius completed his Symphony No. 3 at Ainola in 1907. In 1908 he became ill and underwent several operations for suspected cancer. The concern that he felt about his illness may well have influenced his subsequent works, and Symphony No. 4 (1911) astonished its audience with its originality. It opens with a strange passage on the lower strings, like a plunge into one of Finland's deep, cold lakes. The rest of the symphony is nearly as bleak, as the composer strips his ideas down to the bone.

Sibelius worked on his fifth symphony during the grim period of World War I, when Finland itself was on the brink of civil war leading to independence. The symphony, however, is mostly bright and optimistic in spirit, ending famously with a series of chords spaced like mighty hammer blows. It also marks advances in Sibelius's symphonic thinking. The two middle movements are linked in a highly original way, so that one merges seamlessly into the other. In other parts of the score Sibelius repeats a phrase while changing it slightly, a technique developed by the later minimalist composers. The Symphony No. 6 is a luminous, pastoral work played less often than some of the others, but is nevertheless highly regarded by many admirers of Sibelius.

A SUMMING UP

The Symphony No. 7 of 1924 is a superb summing up of all that went before. In it, the traditional four movements of a symphony are compressed into one monolithic, single movement, ending with a great upward sweep of the violins back into the original key of C major, as if a line were drawn beneath a lifetime's achievement.

Sibelius was then 59 years old, honoured in his own country and famous all over the world. Only two more major works followed, incidental music for

Shakespeare's *Tempest*, and the tone poem *Tapiola* (1926), inspired by Finland's great dark forests and including one remarkable passage evoking a blizzard. Sibelius then settled into a long retirement. He worked on an eighth symphony, which was eagerly awaited by the musical world, but he never completed it and burned what he had written. Sibelius died at Ainola on September 20, 1957.

WANING AND WAXING

After his death, Sibelius's popularity and reputation tumbled. From being regarded by many music-lovers as the greatest living composer, he was suddenly dismissed as old-fashioned. But his status has long since been revived. His music is Romantic in the way it recalls Finnish myth and legend, or holds up a mirror to Finland's beautiful, if sometimes austere, landscape. At the same time, his music—particularly the symphonies—belongs firmly to the 20th century. In contrast with those of his contemporary, Gustav MAHLER, Sibelius's symphonies move toward increasing brevity, economy, and clarity of sound. His music was very modern at the time, and has lost none of its strength and originality over the years.

Richard Trombley

SEE ALSO:

CHAMBER MUSIC; LATE ROMANTICISM; ORCHESTRAL MUSIC; VOCAL AND CHORAL MUSIC.

FURTHER READING

Goss, Glenda Dawn, ed.
The Sibelius Companion
(Westport, CT: Greenwood Press, 1996);
Layton, Robert. *Sibelius*
(New York: Schirmer Books, 1993);
Rickards, Guy. *Jean Sibelius*
(London: Phaidon, 1997).

SUGGESTED LISTENING

Aollottaret; En Saga; Finlandia;
In Memoriam (Funeral March);
Kullervo; Lemminkäinen Suite;
Luonnotar; Pelléas et Mélisande;
Symphony No. 1;
Symphony No. 2;
Tapiola; Valse Triste;
Violin Concerto.

HORACE SILVER

Among the funky piano players in modern jazz, Horace Silver reigns supreme. A master at composing simple, memorable tunes for the hard bop quintet, his resoundingly soulful compositions such as “Filthy McNasty,” “Señor Blues,” “Song for My Father,” “Nica’s Dream,” and “Opus de Funk” have become staples in the jazz canon. Silver and drummer Art Blakey are the two jazz artists most responsible for emphasising the “hard” part of hard bop.

Silver was born in Norwalk, Connecticut, on September 2, 1928, and raised there mainly by his father, a Portuguese folk musician (his mother died when he was ten). He studied piano and saxophone in high school, and moved on to heading a piano trio that backed musicians visiting local clubs. One such visitor, Stan Getz, sat in with Silver’s trio in 1950 and was impressed enough to ask the pianist to join him on tour. Silver took to the road with Getz, making his first recorded appearance with the star in 1951. Then Silver relocated to New York City. From 1951 to 1954 Silver worked as a pianist and composed for small groups led by Blakey, Coleman Hawkins, Oscar Pettiford, and Lester Young, recording with Lou Donaldson and Miles Davis. He also began to record as a bandleader, most notably with Blakey.

HARD BOP QUINTETS

The Horace Silver Quintets of 1954 and 1955—with Donald Byrd or Kenny Dorham on trumpet, Silver, Blakey, tenor Hank Mobley, and bassist Doug Watkins—were the seminal hard bop quintets of the mid-1950s. Silver’s compositions, most notably “Quicksilver” and “The Preacher,” could be described by the loose term “funky.” At their core lay a mixture of gospel and blues (frequently in the “call-and-response” format of the African-American church) riding roughshod over frenetic, hard-rocking beats. These quintets became the foundation for Art Blakey’s Jazz Messengers when Blakey and Silver split up in 1956. Along with gospel, blues, and jazz, Silver was one of the first composers to incorporate the influence of Caribbean music into jazz.

Recording for Blue Note from 1953 to 1981, Silver became an acknowledged master at composing and arranging for what became the prototypical bop quintet (tenor saxophone, trumpet, bass, piano, and drums). He was a soloist fond of sly references, emotional forthrightness, and strong emphasis on the “blueness” of the notes. As an accompanist, Silver tried, he said, to “goose” soloists into more explosive playing. Among the memorable works produced by Silver in this period were *Doing the Thing: Live at the Village Gate* (1961), *Silver’s Serenade* (1963), and *Song for My Father* (1964).

Silver’s albums began to include more songs with vocals and lyrics toward the end of the 1960s. His 1970s albums often featured expanded groups including guitars and singers (*The United States of Mind*) and larger instrumental ensembles (*Silver & Strings*, *Silver & Voices*, *Silver & Percussion*). In 1981 he founded his own label, Silverto Records, then signed with Columbia in 1993.

The Horace Silver Quintet has served as a travelling “finishing school” for jazzmen. Its alumni include Blue Mitchell, Joe Henderson, Hank Mobley, Kenny Dorham, Clifford Brown, Donald Byrd, Benny Golson, Randy and Michael Brecker, Woody Shaw, Louis Hayes, and Art Farmer.

Silver became one of the first hard bop pianists, playing a funky mixture of gospel and blues, which greatly influenced contemporaries such as Ray Charles, Herbie Hancock, Bobby Timmons, Ramsey Lewis, Bill Evans, and Les McCann. He is one of the premier composers for the modern jazz quintet, and stripped away much of the multi-note complexity of bebop to employ a more direct, percussive, and on-the-beat approach with charming humour and humanity.

Chris Slawacki

SEE ALSO:

BEBO; FUNK; HARD BOP; JAZZ.

FURTHER READING

Lyons, Len. *The Great Jazz Pianists*
(New York: Da Capo Press, 1989).

SUGGESTED LISTENING

Blowin’ the Blues Away;
Hard-Bop Grandpop;
Horace Silver and the Jazz Messengers.

NINA SIMONE

The fiercely independent spirit of Nina Simone is summarised by her claim, "I've never changed my hair. I've never changed my colour. I have always been proud of myself." A performer for the past four decades, and crowned the "high priestess of soul" for the soul-wrenching intensity of her singing, she is equally at home performing jazz, rhythm and blues (R&B), folk, gospel, protest songs, or material from Broadway musicals. Simone's smoky, often hard-edged voice and genre-bending style have made her one of 20th-century popular music's most provocative artists. "Her extraordinary faculty for communicating," wrote jazz critic Leonard Feather, "is based in part on the urgent topicality of her songs, and in equal measure, on the power, sometimes tantamount to fury, with which she drives home her point."

Born Eunice Kathleen Waymon on February 21, 1933, in Tryon, North Carolina, she was the sixth of eight children of a handyman (and ordained minister) and a housekeeper. Early on she displayed such a prodigious musical talent that, when she was six years old, a local benefactor paid for her first piano lessons. In 1943, ten-year-old Eunice gave her debut recital at the local library—and experienced racism firsthand when her parents were removed from the front row to make room for whites. This traumatic episode may have reinforced her lifelong commitment to the fight for racial equality.

CLASSICAL TRAINING

In 1950, Eunice Waymon moved to New York to study classical music at Juilliard, but by 1954 the poor state of her finances forced her to take a summer job as pianist-singer at the Midtown Bar in Atlantic City, New Jersey. She took the stage name "Nina Simone," afraid that her parents would find out she was performing in a bar. "Nina" was a nickname a boyfriend had given her, and the "Simone" came from the glamorous French actress Simone Signoret. When Simone was signed to Bethlehem Records in 1957, her first album yielded a million-selling single, George GERSHWIN'S "I Loves You Porgy." When

Simone switched labels to Colpix in 1959, the five-year association produced ten eclectic albums (ranging from ELLINGTON standards to folk songs and movie themes) and hits such as "Wild Is the Wind" and "The House of the Rising Sun."

Simone moved to Philips in 1964, where she recorded signature songs such as "Don't Let Me Be Misunderstood" and "I Put a Spell on You," and composed her first protest tune, the fiery "Mississippi Goddam!" in response to the 1963 murder of civil rights activist Medgar Evers.

In 1966 Simone joined RCA for an eight-year stay that produced some of her most commercial records—including "Ain't Got No/I Got Life" (from the musical *Hair*), "To Love Somebody," and her uplifting African-American pride anthem "To Be Young, Gifted, and Black."

DEPARTURE FROM THE U.S.

Embittered by racism, the self-proclaimed "rebel with a cause" left the U.S. in 1969. Since then she has lived in numerous places including Liberia, Barbados, Switzerland, Trinidad, Belgium, and the south of France. Returning to the U.S. in 1978, she was briefly arrested for having withheld income tax payments in protest against the Vietnam War.

Simone's recording of "My Baby Just Cares for Me" made it to No. 5 in the U.K. charts in 1987, and was used to advertise Chanel No. 5 perfume on television in America and Europe. Her music also featured prominently in the 1992 movie *Point of No Return*, a remake of the French thriller *La femme Nikita*, in which the heroine takes both Nina's name and songs as inspiration. Simone's passionate autobiography, *I Put a Spell on You*, was published in 1991.

Michael R. Ross

SEE ALSO:

BLUES; FOLK MUSIC; GOSPEL; JAZZ; SOUL.

FURTHER READING

Simone, Nina, and Stephen Cleary.

I Put a Spell on You

(London: Penguin, 1992).

SUGGESTED LISTENING

The Colpix Years; The Essential Nina Simone; Wild Is the Wind/High Priestess of Soul.

FRANK SINATRA

There is little doubt that Frank Sinatra was the greatest popular singer of his generation. Thanks to his outstanding technical ability, instantly recognisable, mellow baritone, and overwhelming charisma, Sinatra remained at the top of his profession for five decades, earning himself legendary status in the process.

Francis Albert Sinatra was born on December 12, 1915, in Hoboken, New Jersey. He began to sing in local clubs at age 18, and in 1939 became the vocalist for trumpeter Harry JAMES's big band. By 1940 he had moved on to the Tommy DORSEY band, recording songs that are still among his best loved, such as "I'll Never Smile Again," and "I'll Be Seeing You."

While he was with Dorsey, Sinatra began to perfect a rhythmic, jazzy style that worked well with the band's swing arrangements. Sinatra's elastic phrasing and relaxed, yet strong approach made him stand out from other big band singers. With his gangly frame, Sinatra cut an awkward, vulnerable figure on stage, and this image helped to earn him a following of young female admirers, known as "bobby-soxers."

In 1943 the ambitious Sinatra parted ways with the Dorsey band to go solo. He signed with Columbia Records, teaming up with arranger Axel Stordahl to produce a string of hits including "Nancy (With the Laughing Face)," and "Dream." Sinatra also began a highly successful film career, appearing in lightweight musicals such as *Higher and Higher* (1944) and *Anchors Aweigh* (1945).

Sinatra's fortunes started to wane towards the end of the decade, but his career was kickstarted by his highly acclaimed performance in the film *From Here to Eternity* (1953), for which he won an Oscar for best supporting actor. He also starred in *Ocean's Eleven* (1960), and *The Manchurian Candidate* (1962). Sinatra moved to Capitol in 1953, where he began his long collaboration with arranger Nelson Riddle, whose unconventional, atmospheric orchestrations perfectly matched Sinatra's style. During this time, Sinatra began to record theme albums such as *In the Wee Small Hours* (1955), *Songs for Swingin' Lovers* (1956), and *Sinatra Sings for Only the Lonely* (1956). This period saw



UPI/Corbis-Bettmann

Frank Sinatra, known affectionately as "ole blue eyes," giving one of his professional, polished performances.

Sinatra produce his best material, though it wasn't until 1969 that he recorded "My Way," the song that would become his signature tune.

Sinatra continued to record during the 1970s and 1980s, but increasingly concentrated on live performances, particularly at his "second home" of Las Vegas. By this time, Sinatra's voice was beginning to show signs of wear and tear, yet audiences were still won over by the singer's showmanship and charisma. Even with much of his vaunted range gone, Sinatra never lost his ability to throw himself completely into a song.

The 1990s saw several "farewell" performances, as well as a series of collaborations with contemporary artists such as Bono of U2. Frank Sinatra died on May 15, 1998, mourned by millions throughout the world.

Jim Allen

SEE ALSO:

ARRANGERS; FILM MUSICALS; POPULAR MUSIC.

FURTHER READING

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Hawes, Esme. *The Life and Times of Frank Sinatra* (Philadelphia, PA: Chelsea House, 1997).

SUGGESTED LISTENING

In the Wee Small Hours; *Sinatra Sings for Only the Lonely*; *Songs for Swingin' Lovers*.

SINGER-SONGWRITERS

There have always been singers who wrote their own songs, or songwriters who performed. Indeed, it was only after music was written down or recorded that people began to perform songs written by others. In the 20th century, the works of singer-songwriters have usually provided some specific message, social or political, with articulate, poetic lyrics that tend to be at least as, if not more, important than the musical setting.

Variants of the singer-songwriter can be found in all the different strands of popular music including blues, country, and jazz. However, the major legacy of being a singer-songwriter as we know it today comes from the folk revival of the early 1960s, when young folksingers popularised and created new socially aware protest songs.

In the 1920s and 1930s, early blues singers such as Charley PATTON and Robert JOHNSON, whose work was the first to be recorded, helped to spread music previously heard only in the singers' immediate community. Blues songs were mostly derived from the urban squalor and poverty of their surroundings, and found a ready audience in people for whom these problems were being voiced for the first time.

Patton and Johnson were followed in the 1930s and 1940s by rural blues singer LEADBELLY and folk songwriter Woody GUTHRIE, who laid the groundwork for much of what was to follow in the second half of the 20th century. Guthrie was one of the first performers in folk music to sing his own songs almost exclusively, thus widening the terms of reference of folk music.

By the early 1940s, American popular music had begun to dominate the listening habits of not just the U.S. but much of Europe, effectively ghettoising the American folk tradition in all its forms. The pop vocalists of that time, like Bing CROSBY and Frank SINATRA, were strictly performers dependent on the song mills of their record labels and publishing houses for material, while songwriters like Sammy Cahn, Harold

ARLEN, and Irving BERLIN never enjoyed the spotlight themselves. The work of these songwriters could conceivably be recorded convincingly by any number of popular singers.

This meant that the folk, country, and blues traditions were largely being ignored by the mainstream, but were still fermenting in the background. The more individualistic style these genres demanded, and an impatience (on the folk scene) with the superficiality of the work of the pop vocalists, helped fuel the rebirth of the singer-songwriter.

Rhythm-and-blues (R&B) singers like Louis Jordan and Charles Brown began writing their own compositions, influencing rock'n'roll songwriters such as Chuck BERRY, Bo DIDDLEY, and LITTLE RICHARD. The same thing was happening in country music, where Lefty Frizell, Roy ACUFF, and Ernest TUBB paved the way for performers such as Johnny CASH and Hank WILLIAMS, who brought a new level of sophistication to country songwriting. Throughout the 1950s, artists like Muddy WATERS, Willie DIXON, Buddy HOLLY, and Roy Orbison emerged, bringing their own styles to the blues, rock, and country that vied with popular music in the charts.

THE INFLUENCE OF DYLAN

In 1961, a young Minnesotan folksinger named Bob DYLAN arrived in New York City. He was as contemptuous of the output of commercially oriented popular singers as he was obsessed with the songs of Woody Guthrie and Ramblin' Jack Elliott. Dylan attempted to cast himself in their mold, writing songs in a style that was associated with the folk music of 30 years earlier. However, he also recognised the need for a contemporary voice on the folk scene, and gradually developed his compositional style, moving away from the Dust Bowl balladry of Guthrie to revolutionary song-poetry.

Several factors contributed to Dylan's subsequent success, not least of these was his sensitivity to the politics of the time. Politically committed performers were not new; along with Dylan's mentor Guthrie were the WEAVERS—who included one-time Guthrie band member Pete Seeger—a group that set a precedent among folk musicians during the late 1940s and early 1950s of achieving commercial success without compromising their commitment to voicing concern over social injustice. (The Weavers were also the major historical influence for the folk revival of the 1960s.) Unique to Dylan, however, was the



Neal Preston/Corbis

Beck, the 1990s singer-songwriter supreme, combines 1960s-style songwriting talent with post-punk spirit.

concurrence of his poetic vision and political views with the events of the 1960s, including the Civil Rights movement and the anti-Vietnam War protests. He created a radical commentary on the time, and confirmed himself as the spokesman for a large part of the counterculture of the 1960s. By the mid-1960s, his music had become a clarion call, inspiring others to create music criticising the establishment. Dylan and allied singer-songwriters such as Joan BAEZ also established the yardstick of artistic authenticity. It was never again easy for pop entertainers to produce crass material without fear of critical appraisal from less commercially successful, but better respected musicians.

At first, Dylan's influence was felt mostly among other folksingers, like Eric Anderson, Tom Paxton, Joni MITCHELL, and Phil Ochs. Eventually, his style and concerns filtered through to rock'n'roll, influencing groups like the Byrds, the Lovin' Spoonful, and the BEATLES, who, after initially reworking rock'n'roll material from the 1950s, had by 1965 begun to write more original material that reflected contemporary life and politics.

At the same time, a young Dylan disciple from Buffalo, New York, named Jackson C. Frank had begun to cause a stir among British folk music fans.

Frank brought a personal, artistic approach to the "solo singer-songwriter with an acoustic guitar." Though he soon disappeared from the spotlight, Frank was a direct influence on many of the finest singer-songwriters in England at the time—from Nick Drake, Sandy Denny, and Bert Jansch, to American expatriate, Paul Simon—proving to be almost as influential in the U.K. as Dylan was in America.

ROCK SINGERS

By 1967, the work of artists such as Dylan and the Beatles had liberated musical expression, encouraging a personal freedom that was previously unthinkable. Political issues like world peace began to give way to a sympathy for minorities and social misfits, captured best perhaps in Lou Reed's 1972 song "Walk on the Wild Side." Reed and others explored rock music's darker side with a literary sensibility leavened by a sense of humour. However, it was folk-rock artists who popularised the notion of the singer-songwriter. On the one hand, there were the arty, impressionistic, jazz-inflected works of Tim Buckley, Fred Neil, Tim Hardin, Van MORRISON, Joni Mitchell, and Nick Drake. On the other, were the more traditional, earthy sounds of Carole KING, James Taylor, Jackson Browne,

and Arlo Guthrie that led the way to the soft, country-rock that dominated the early 1970s, as practiced by Jonathan Edwards, and Crosby, Stills, and Nash. And Loudon Wainwright, John Prine, Paul Siebel, Townes Van Zandt, Leonard Cohen, and Richard Thompson upheld the tradition of the thoughtful, incisive singer-songwriter throughout the 1970s.

Many rock musicians of the early 1970s were classically trained, producing elaborate performances and progressive rock "concept" albums. But audiences grew impatient: there was a demand for a return to short, simple, energetic songs that had characterised early rock'n'roll. Punk was born with bands like the SEX PISTOLS and the Ramones. In the U.K., Elvis Costello produced hard-hitting albums including *My Aim Is True* (1977), and the single "Shipbuilding," a blistering indictment of the Falklands War in 1982. Meanwhile, Billy Bragg carried the baton for the more traditional-sounding singer-songwriters, with his socialist songs highlighting the plight of the coal miners and the urban poor.

In Brazil, the *Música popular brasileira* movement had yielded sophisticated, poetic singer/composers like Milton Nascimento, Gilberto Gil, Caetano VELOSO, and Jorge Ben Jor, who had a major impact when "world music" gained popularity in the late 1980s.

SISTERS UNITED

Several outstanding women singer-songwriters, influenced by artists such as Joan Baez and Carole King, emerged in the 1980s and 1990s. Joan Armatrading was born on the Caribbean island of St. Kitts, but moved to the U.K. as a child. Her songs took up the cause of the urban poor and the position of blacks in white society. At the same time, in the U.S., Suzanne Vega was writing songs about issues such as child abuse and urban loneliness, Michelle Shocked was drawing on her poor upbringing to describe rural poverty, and Tracy Chapman also joined this feminist vanguard. In the late 1980s, the Canadian k. d. lang—who started out as a "new country" writer—allied cultural politics with a smooth style and velvet voice.

A platform for new women singers was created in 1997 with the Lilith Fair in the U.S. The brainchild of Canadian artist Sarah McLachlan, this is a touring summer music festival that has featured rising stars such as N'Dea Davenport, from the Brand New Heavies, and the Alaskan singer Jewel, producing eccentric, intellectual art-punk.

While R&B artists of the 1970s like Stevie WONDER, Marvin GAYE, Curtis Mayfield, and Al Green were defining soul, a crop of innovators were doing the same for country music, cutting through the ubiquitous Nashville sound. Singer-songwriters including Waylon JENNINGS, Willie NELSON, and Kris KRISTOFFERSON injected both the rebel attitude of rock'n'roll and the high-minded philosophising of the Dylan school of folk into the traditional country sound, thus revitalising the idiom.

In the 1980s, singer-songwriters were back in the mainstream with the success of Bruce SPRINGSTEEN, Tom Waits, and Elvis Costello, artists who used advances in recording technology to frame their songs in an innovative way—something that had generally been shunned by earlier folk-based singer-songwriters.

By the 1990s singer-songwriters such as Beck, Mark Eitzel, Palace's Will Oldham, Simon Joyner, and Pavement's Steve Malkmus combined the literary, introspective songcraft of the 1960s with a post-punk spirit to produce some new, emotionally complex music.

It remains clear that, whatever musical style is in vogue, there will always be room for singer-songwriters to put a human face to it.

Jim Allen

SEE ALSO:

BRAZIL; COUNTRY; FOLK MUSIC; FOLK ROCK; POP MUSIC; POPULAR MUSIC; PROGRESSIVE ROCK; ROCK MUSIC; ROCK'N'ROLL; SOUL.

FURTHER READING

Cantwell, Robert S. *When We Were Good* (Boston, MA: Harvard University Press, 1996);
Flanagan, Bill. *Written in My Soul* (London: Omnibus Press, 1990).

SUGGESTED LISTENING

Beck: *Odelay*;
Leonard Cohen: *Songs of Love and Hate*;
Bob Dylan: *Blonde on Blonde*;
Bringing It All Back Home;
Jackson C. Frank: *Blues Run the Game*;
Woody Guthrie: *Dust Bowl Ballads*;
Kris Kristofferson: *Me & Bobby McGee*;
Joni Mitchell: *The Hissing of Summer Lawns*;
Palace: *Lost Blues and Other Songs*;
Tom Waits: *Bone Machine*;
Hank Williams: *The Original Singles Collection*.

LES SIX

The “French Six,” as they were named by music critic Henri Collet in 1920, were a loosely linked group of six young composers who had all been students at the Paris Conservatory. They were Arthur Honegger, Darius Milhaud, and Georges Auric who had met as students, and later joined by Louis Durey, Germaine Tailleferre, and Francis Poulenc. Their spiritual leader was Erik Satie, and they were dedicated to producing a new style of music in reaction to the epic works of Wagner and other late Romantic composers. Collectively they were enthusiastic about modernism, simplicity, and elegance, although each had an individual style.

Under the influence of the poet Jean Cocteau, who was a fierce chauvinist, and wanted French music free from the taints of foreign influences, the young composers sought to be the *enfants terribles* of the musical world. Their works were to be short and straightforward to reflect the era of the machine and the age of jazz. Inspiration, for some of the composers, came from jazz bands, music halls and the circus.

Les Six held concerts to promote their own works and also collaborated on other projects. The *Album des Six* was a collection of piano pieces written by members of the group. In 1921, all but Durey wrote dance music for a ballet-cum-play, written by Jean Cocteau, called *Les mariés de la tour Eiffel*. This consisted of a near-Surrealist mime about a wedding interrupted by an ostrich-pursuing hunter, a bather, a cyclist, and a lion. In the years following this concert, however, the six composers began to follow increasingly divergent musical paths, and by the mid-1920s, there was little cohesion remaining in the group.

THE WORKS OF THE SIX

Francis Poulenc is perhaps the best-remembered of the group. His early pieces displayed a sardonic musical wit, and the influence of jazz is heard in his 1922 Sonata for clarinet and bassoon. He wrote many pieces of chamber music, piano music, orchestral music, and music for the stage and for films. His best-known work is the ballet music for *Les biches* (1924). Other well-known works include the Concerto in G

for organ, strings, and tympani (1941), the opera *Dialogues des Carmélites* (1953–56), and his sextet for piano and wind (1932). Darius Milhaud wrote operas, ballets, symphonies, concertos, chamber music (including 15 string quartets), songs, and piano works. His best-known pieces are the jazzy ballet *Creation of the World* (1923) and the suite *Scaramouche* (1937), for two pianos. Arthur Honegger (1892–1955) was a Swiss who had studied at the Paris Conservatory and been grouped with the others as the French Six. In fact he had little sympathy with the music of Satie, who was so admired by the rest of the group. When discussing his opera *Antigone* (1927)—which had a text by Jean Cocteau—Honegger said his aim was “as an honest workman to produce an honest piece of work.” He wrote operas, cantatas, choral works, symphonies, concertos, numerous chamber works and scores for radio and films. Honegger’s best-known composition is the dramatic oratorio *King David* (1921).

Georges Auric (1899–1983) is best remembered as a composer of scores for films, such as Cocteau’s *Beauty and the Beast* (1946) and *Orpheus* (1949). Louis Durey (1888–1979) and Germaine Tailleferre (1892–1983) are the least-known of Les Six. In addition to writing piano pieces, songs, chamber music, and works for chorus and orchestra, Durey became music critic of *L’Humanité* in 1950. Germaine Tailleferre’s work includes several chamber pieces for mixed ensembles, songs, and piano pieces.

Richard Trombley

SEE ALSO:

BALLET AND MODERN DANCE MUSIC; CHAMBER MUSIC;
OPERA; ORCHESTRAL MUSIC.

FURTHER READING

Halbreich, Harry, trans. Roger Nichols. *Arthur Honegger* (Portland, OR: Amadeus Press, 1998);
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Shapiro, Robert. *Germaine Tailleferre: A Biobibliography* (Westport, CT: Greenwood Press, 1994).

SUGGESTED LISTENING

Auric: *Orpheus*; Honegger: Symphony No. 2;
Milhaud: *Creation of the World*;
Poulenc: Sextet for piano and woodwind quintet.

BESSIE SMITH

Most critics consider Bessie Smith to be the greatest of women blues singers. She set the standard for the classic blues singers of the 1920s and influenced later ones such as Billie HOLIDAY and Janis Joplin. Her flamboyance on and off stage befitted a woman known as the “empress of the blues.”

Smith was born on April 15, 1894, in Chattanooga, Tennessee. She was orphaned at around the age of seven and had to sing in the streets for pennies. Smith first performed on stage in 1912, starting out as a dancer and later becoming a chorus girl. Her big, lush singing voice soon commanded attention, and she quickly became a featured singer with travelling tent shows such as the Moses Stokes Company. The latter featured Ma RAINEY, the first of the great female blues singers, who may well have influenced Smith’s singing style.

By the end of the 1910s, Smith was leading the *Liberty Belles Revue*, based in Atlanta, Georgia. In the early 1920s, she worked in vaudeville and with various bands in Philadelphia and Atlantic City.

Smith is said to have auditioned for several recording companies before Columbia Records took her on in February 1923. That same month she cut her first and what would become her most successful record, “Down Hearted Blues,” which was backed on the other side with “Gulf Coast Blues.” The single sold 780,000 copies in six months. “Down Hearted Blues” was similar to many of Smith’s hit recordings in that it was a new version of another woman’s song, in this case Alberta Hunter’s 1922 hit.

JAZZ INFLUENCES

Smith was a master of the “classic blues,” a jazz-influenced style of singing that brought the inflections and expressions of blues to popular vaudeville tunes such as “There’ll Be a Hot Time in the Old Town Tonight.” Smith worked with many jazz musicians, including Clarence Williams, Louis ARMSTRONG, Fletcher HENDERSON, Sidney Bechet, and Coleman HAWKINS. From each of these master artists Smith learned a keen sense of timing and phrasing,

and sophisticated vocal techniques. She was also a deeply emotional, earthy singer, which stemmed in part from her tortured, volatile personality. She drank heavily, often got into fights, and had wild affairs with both men and women. However, she was also capable of being kind and generous. Both her music and her lifestyle reflected the fact that she was an emancipated, urban black woman, something rare for the time. Smith’s career flourished in the mid- to late 1920s, when she recorded memorable songs such as “Young Woman’s Blues” (1926) and “Back-Water Blues” (1927). Besides recording, Smith toured the country with her own highly successful shows, including *Harlem Frolics*, *Yellow Girl Revue*, and *Steamboat Days*.

Smith’s last big blues hit, “Nobody Knows You When You’re Down and Out,” was recorded in 1929, the same year she made the short film *St. Louis Blues*, featuring the eponymous W. C. Handy song that was one of her signatures.

TRAGIC END

The Great Depression and the fading popularity of the classic blues singers led Columbia to release Smith from her contract in 1931. When producer John Hammond brought her back into the studio in late 1933, she refused to record blues, wanting to do something more modern. Hammond produced a reissue of her work for Columbia in 1936, and her career was picking up when she died on September 26, 1937, in Clarksdale, Mississippi, from injuries suffered in an auto accident while on tour.

Stan Hieronymus

SEE ALSO:

BLUES; NEW ORLEANS JAZZ/DIXIELAND.

FURTHER READING

Firedwald, W. *Jazz Singing* (New York: Da Capo Press, 1996);
Jones, Hettie. *Big Star Fallin’ Mama: Five Women in Black Music* (New York: Viking, 1995);
Kay, Jackie. *Bessie Smith* (Bath: Absolute Press, 1997).

SUGGESTED LISTENING

The Bessie Smith Collection;
The Complete Recordings, Vols. 1 and 2.

SIR GEORG SOLTI

Sir Georg Solti was the last of the great generation of European autocrats who wielded the conductor's baton, including Wilhelm FURTWÄNGLER, Otto KLEMPERER, and Bruno WALTER. He was personally responsible for the development of the acclaimed and exciting "Chicago sound" that characterised his 22 years as music director of that city's symphony orchestra.

Georg Solti was born in Budapest, Hungary, on October 21, 1912. He started playing the piano at the age of six and gave his first concert at 12. The following year, he was enrolled at the Franz Liszt Academy of Music, where he studied under the composers Ernő Dohnányi, Béla BARTÓK, and Zoltán KODÁLY. He graduated in 1920, and subsequently found work as a rehearsal pianist at the Budapest Opera. In 1935, he became assistant to Walter, and was Arturo TOSCANINI's assistant in the 1936 and 1937 Salzburg Festivals. Solti made his own conducting debut in Mozart's *Le nozze di Figaro* with the Budapest Opera in 1938.

In 1939, the Horthy government of Hungary restricted his musical activities because he was Jewish, and he was forced from his position with the opera. He took refuge in Switzerland, where he supported himself as a pianist. Ordered to leave by the Swiss in 1942, the desperate Solti gained permission to stay by winning the important Geneva International Competition, but he was allowed to teach only five students and passed the war years in poverty. In 1944, however, he was allowed to conduct on Swiss radio.

The war over, Solti applied to the U.S. occupation forces in Germany for the position of conductor at the Bavarian State Opera in Munich. He spent the next six years in Munich, moving to the Frankfurt Opera in 1952. In both houses, Solti established a reputation for hard-driving rehearsals and consummate professionalism. In 1961 he was made music director of the Los Angeles Philharmonic, but Solti resigned soon after when the board appointed Zubin MEHTA as associate conductor without consulting him.

Solti's guest appearances during 1959 at Covent Garden had been extremely well received, and in 1961 he was hired as music director, replacing Rafael Kubelik. Kubelik's resignation had been prompted by attacks in the press because he was not British, and Solti encountered opposition for the same reason. However, his manifest ability and promotion of British singers turned the tide in his favour. During this period he completed the first recording of the entire cycle of Richard Wagner's *The Ring* with the Vienna Philharmonic.

Through guest appearances that began at the Ravinia Festival, Chicago in 1954, Solti established a relationship with the Chicago Symphony, of which he became music director in 1969. He remained there for more than two decades, although he continued to live in England, and made guest appearances and recordings with orchestras throughout the world. Solti retained his position at Covent Garden until 1971, and was music director of the Orchestra of Paris from 1972 to 1975, touring China with that orchestra in 1974.

Solti never actually retired as such. In 1983, he conducted a full performance of *The Ring* at the Bayreuth Festival in Germany. At the age of 80, he appeared as a duet partner of pianist Murray Perahia. At the time of his death on vacation in France on September 5, 1997, he still had several musical projects in the pipeline.

Jane Prendergast

SEE ALSO:

OPERA; ORCHESTRAL MUSIC.

FURTHER READING

- Chesterman, Robert. *Conductors in Conversation* (New York: Limelight Editions, 1992);
 Furlong, William B. *A Season with Solti: A Year in the Life of the Chicago Symphony* (New York: Macmillan, 1974);
 Robinson, Paul. *Solti* (Toronto, Canada: Lester and Orpen, 1979).

SUGGESTED LISTENING

- Bartók: Music for strings, percussion, and celesta;
 Beethoven: The Nine Symphonies;
 Mozart: *Die Zauberflöte*;
 Wagner: *The Ring*.

STEPHEN SONDHEIM

As a youth in rural Pennsylvania in the 1940s, Stephen Sondheim had the good fortune to count among his neighbours the already eminent lyricist Oscar HAMMERSTEIN II, whose songwriting team with composer Richard RODGERS would help raise Broadway shows and Hollywood musicals to a peak of sophistication and entertainment rarely scaled before or since. Sondheim himself would later take the musical theatre into areas of psychological examination never attempted before. But his first schoolboy efforts met with harsh yet invaluable criticism from his distinguished neighbour.

A STROKE OF GOOD LOOK

Sondheim studied music at Williams College and trained in New York under the tutelage of Milton Babbitt. After writing scripts for the popular early 1950s sitcom *Topper*, Sondheim stumbled across another piece of good fortune. He met the playwright Arthur Laurents at a party, who told him that Shakespeare's *Romeo and Juliet* was being updated and turned into a musical with a score by Leonard BERNSTEIN. The musical became *West Side Story* (1957), and as a result of this chance encounter, the young Sondheim got to write the lyrics for the Broadway hit. Sondheim also worked with Laurents and composer Jule STYNE on the musical *Gypsy* in 1959. Both shows were also made into hit movies.

Sondheim became responsible for both the music and the lyrics in *A Funny Thing Happened on the Way to the Forum* in 1962, which has enjoyed many successful revivals. He continued writing for Broadway and television throughout the 1960s, but had to wait until the 1970s for new hits, *Company* in 1970 and *Follies* in 1971.

Company was directed by Harold Prince, a collaborator from *West Side Story*, and it began Sondheim's fascination with the minutiae of domestic relationships. *A Little Night Music* (1973) is perhaps best remembered for one song, "Send in the Clowns," a touching and truthful number which became a popular hit for singer Judy Collins.

Sondheim continued to crave experimentation and innovation to sustain his interest and output. *Pacific Overtures* made use of Japanese musical conventions and kabuki. *Sweeney Todd: The Demon Barber of Fleet Street* (1979) turned the unlikely fare of murder and cannibalism into a musical comedy with operatic overtones. *Merrily We Roll Along* (1981) moved its action backward in time. *Sunday in the Park with George* (1984) was a fictionalised biography of French pointillist artist Georges Seurat that brought the painter's work to life on stage. *Into the Woods* (1987) re-examined children's fairytales from the perspective of adult aspirations. In 1990, the same year he won an Oscar for the song "Sooner or Later" sung by MADONNA in the film *Dick Tracy*, Sondheim opened the short musical *Assassins* about America's historical gallery of successful and would-be murderers of its presidents.

It is an interesting paradox that out of such a long list of critically acclaimed works, Sondheim produced only one popular hit song. However, two hugely successful revues—*Side by Side by Sondheim* (1976) and *Putting It Together* (1993)—have celebrated the composer/lyricist's outstanding output.

Unlike the musicals of overtly populist composers such as Andrew LLOYD WEBBER, Sondheim's pieces tend toward finding a balance between the emotional, the intellectual, and the entertaining. Although some have criticised him for being too high-brow, Sondheim, who has won numerous Tony awards, is far too savvy not to understand the financial realities of musical theatre. Making money is easy; making art is the hard part.

Jeff Kaliss

SEE ALSO:

FILM MUSICALS; MUSICALS; POPULAR MUSIC.

FURTHER READING

Gordon, Joanne, ed. *Stephen Sondheim: A Casebook* (New York: Garland, 1997);
Secrest, Meryle. *Stephen Sondheim: A Life* (New York: Alfred A. Knopf, 1998).

SUGGESTED LISTENING

Anyone Can Whistle; *Company*;
Into the Woods; *Side by Side by Sondheim*;
Sunday in the Park with George;
Sweeney Todd: The Demon Barber of Fleet Street.

MERCEDES SOSA

Known as the voice of inspiration to many people struggling for justice, Mercedes Sosa is a singer whose political activism has brought her international recognition. During her life, Sosa has experienced the pain of poverty, the oppression of Argentina's dictatorship, and the banishment of herself and her music from her native country. She became one of the figureheads of the Latin American *nueva canción* (new song) movement.

Sosa was born on July 9, 1935, in Tucuman, Argentina. She enjoyed singing as a child and, at the age of 20, won a singing competition, the award for which was a two-month contract with a local radio station. She made her professional singing debut at a regional folk music festival in Cosquin.

SONGS OF STRUGGLE

In 1962 Sosa joined with Armando Tejada Gomez and others in launching a musical manifesto, known as *nueva canción*, that aimed to rehabilitate the music of the people and give it a new impetus. Up until then, native folk songs had only rarely acknowledged the limiting social conditions faced by *campesinos* (field workers). The "new" songs, while retaining the stylistic elements of the folk tradition, began to address social issues such as human rights, and the need for a realistic living wage and proper working conditions. When she was asked whether these were "protest" songs, Sosa said in an interview: "I've never liked that label. They were honest songs about the way things really are."

During the 1970s, Sosa attracted a significant following with her warm voice, perfectly suited to the indigenous song styles. She occasionally wrote her own songs, but was known primarily for performing the body of "new" songs by Argentine artists such as Atahualpa Yupanqui and Leon Gieco. Toward the end of the 1970s, the songs she performed began to deal more pointedly with agrarian reform and democracy. This resulted in her being targeted for harassment by the military government. She was repeatedly arrested and, eventually, the government

banned her music from Argentine radio and television. After her performances were banned in 1979, Sosa was unable to earn a living and was forced to leave the country in order to support herself.

LIFE IN EXILE

Sosa lived in exile in France and Spain for the next three years, experimenting with other musical styles and performing throughout Europe, England, Canada, Colombia, and Brazil. The pain of exile exacted an emotional toll on Sosa. She said in a *New York Times* interview: "When you are in exile, you take your suitcase, but there are things that don't fit. There are things in your mind like colours and smells and childhood attitudes, and there is also the pain and the death you saw. You can't deny those things because to do so can make you ill."

Sosa returned to Argentina in 1982, shortly before the collapse of the military government, which was replaced with a new civilian government. Sosa performed for sell-out audiences in Buenos Aires for her old fans and new followers who shared her restored optimism and faith. She also appeared in Europe, in other parts of Latin America, and at Carnegie Hall in New York.

In 1995, during a tour of the U.S. and Canada, Sosa was honoured in a special ceremony in New York by UNIFEM, the United Nations Development Fund for Women, with their Anniversary Award. She continues her mission of building bridges between people through her music, offering herself as a voice and model for the under-represented.

David Brock

SEE ALSO:

CUBA; FOLK MUSIC; LATIN AMERICA.

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Canciones con fundamento;
Chants de ma terre et de mon peuple;
El gran concierto;
Lo mejor de Mercedes Sosa;
Mercedes Sosa Live in Argentine.

SOUL

For many listeners, the soul music of the 1960s represents the essence of African-American musical expression. Soul singers are characterised by their dramatic delivery of strongly emotional lyrics so that the listener is swept irresistibly into the same tide of feeling. Many soul singers, like Aretha FRANKLIN, move on from the religious fervour of gospel to the exposition of personal emotions.

Historically, soul music was the logical progression of African-American music, a hybrid genre created from fervent Southern gospel and gritty Southern rhythm and blues (R&B). Yet, much of soul music's powerful emotional resonance was never the conscious intention of its creators. Inexorably linked by history to the civil rights movement of the 1960s, soul music provided an impassioned voice for the aspirations of the black American community. And as one of the first truly integrated genres of music, where blacks and whites collaborated as musical equals even in the Deep South, soul music provided a glimmer of hope in the face of racism.

RISING OUT OF GOSPEL

Before soul, gospel music was sacred, the blues were profane, and that was that. However, most Southern blacks at that time went to church, so it was inevitable that the styles influenced one another. Vocal ensembles such as the Orioles and singers like Jackie Wilson and Little Willie John added an obvious gospel-based element of emotional intensity to their performances. One gospel group, Royal Sons, from Winston-Salem, North Carolina, abandoned spirituals and took up raunchy double entendres. They changed their name to the Five Royales, becoming a major draw throughout the rural South. The Royales' fiery guitar player Lowman Pauling emerged as an enormous influence on every guitarist in soul music.

Soul's "big bang" came from Ray CHARLES. Charles had begun recording in 1949, but his style did not change from "cool" to emotional until 1954, when he

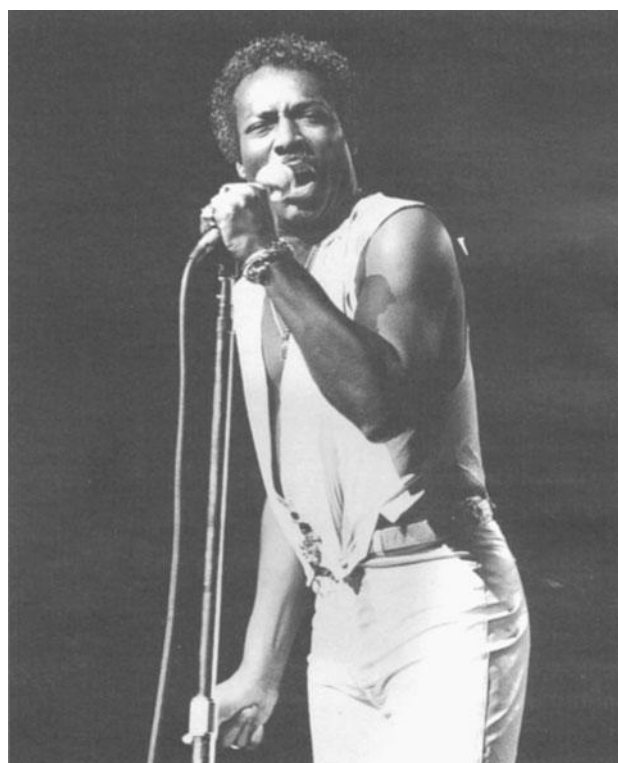
Wilson Pickett, whose soul hit "In the Midnight Hour" was one of the major crossover songs of the 1960s.

transformed a gospel number into an R&B stomp with "I Got a Woman." The song created considerable repercussions in churches and on the gospel circuit. Charles' style embraced both the fervent call and response of "What'd I Say" and slow ballads. The fire of his vocals delivered the sound of gospel, both to blacks and to young whites, who were entranced by the music's exotic qualities.

Soon afterward, the Soul Stirrers' Sam COOKE, gospel's most magnetic young star, began recording secular material. Although Cooke's style was more pop than the soul singers who followed, he was the one they would all emulate—cool, suave, with an underlying passion and a heart-rending melisma (a group of more than five or six notes sung to a single syllable). Charles and Cooke also set an example by being canny businessmen who showed that music could be a paying profession for ambitious African-Americans at the time.

THE RECORD COMPANIES DISCOVER SOUL

Crucial to the development of soul was Jerry Wexler of Atlantic Records. Atlantic had assembled an impressive roster of R&B talent and had wisely given Ray Charles enough artistic latitude to make his breakthrough. In 1960, Wexler signed the dynamic Solomon Burke, one of soul's greatest showmen and a classic gospel-inspired singer. Burke scored a string of hits in the early 1960s, including the country-flavoured



Charlyn Zlatnik/Redferns

"Empty Arms," and the hugely popular "Everybody Needs Somebody to Love," later recorded by many other artists including the ROLLING STONES.

Burke's rival as a soul showman was a young Georgian named James BROWN. Brown also began as a gospel singer (in prison), and had scored R&B hits with the histrionic "Please, Please, Please" and the tender "Try Me." Large-scale success eluded him, however, until he recorded a live show from New York's Apollo Theater. *Live at the Apollo 1962* reached No. 2 on the album charts (unheard of for an R&B LP) and solidified Brown's reputation as an explosive live act. Of the soul era's early stars, Brown was also its most restless; by 1965 the "Godfather of Soul" was devoting his energies toward his new musical creation, funk.

Because the gospel influences that fuelled soul music's development were more ingrained in the Deep South than elsewhere, this is where the genre would thrive. In 1960, a white recording hobbyist named Jim Stewart set up a studio in a vacant movie theater on McLemore Avenue in Memphis, Tennessee. The studio and its record label, Stax, had an undistinguished beginning. Their first regional hit was a duet by local DJ Rufus Thomas and his daughter Carla. Atlantic's Jerry Wexler heard about the fledgling label and offered to distribute their records, a decision that helped Carla's teenage ballad "Gee Whiz" become a national hit. A few months later, an unlikely mélange of local black music veterans and young white musicians, dubbed the Mar-Keys, scored a huge hit with the instrumental "Last Night."

In 1961, William Bell's gorgeous, gospel-flavoured "You Don't Miss Your Water" crystallised the style that would become the dominant sound at Stax. In 1962, Booker T. and the MGs scored another huge instrumental hit with "Green Onions." These musicians—Booker T. Jones on organ, Steve Cropper on guitar, Lewis Steinberg on bass (replaced in 1964 by Donald "Duck" Dunn), and Al Jackson, Jr., on drums—played on virtually every Stax recording over the next eight years. When the great Otis REDDING arrived a few months later, Stax had all the elements it needed to perfect the Southern soul sound.

Jim Stewart followed the principles of fellow Memphian Sam Phillips, who a few years earlier had discovered Elvis PRESLEY, Carl Perkins, Jerry Lee LEWIS, and Johnny CASH. Stax's emphasis on the unique qualities of the individual performer set the company

apart from the more urbane pop/soul of Detroit's MOTOWN, where the tightly controlled studio environment produced a more formulaic sound. An artist as unrefined as Redding could never have been a key player at Motown. (As Carla Thomas observed during their 1966 duet, "Tramp": "Otis, you're country. You're straight from the Georgia woods," to which Otis replied, "That's good.") But at Stax, Redding became the heart and soul of the label.

Impressed by Redding's recordings at Stax (released on Stax's subsidiary label Volt), Jerry Wexler began sending the talent he discovered down to Memphis. In 1965, a Florida duo named Sam and Dave arrived at Stax and were assigned to the songwriting team of David Porter and Isaac Hayes. (Hayes was also the Stax studio's primary piano player.) Hayes and Porter's songs for Sam and Dave, including "Hold On! I'm Comin'," "Soul Man," "I Thank You," brought out the potential of the duo and established them as one of the hottest soul acts of the 1960s. Another new arrival was Eddie Floyd, who scored one of Stax's biggest hits ("Knock on Wood") and became one of the label's key songwriters. The relationship between Stax and Wexler became strained however, when the fast-talking, New York-bred Wexler attempted to exercise too much control over a session for another of his discoveries, singer Wilson PICKETT.

THE FAME LABEL

Although the sessions at Stax produced two hits ("In the Midnight Hour" and "634-5789"), Wexler and Pickett (no stranger to abrasive behaviour himself) left Stax for Rick Hall's Fame studio in Muscle Shoals, Alabama, in 1967.

At Fame, Pickett recorded much of his definitive work, including "Land of 1,000 Dances," "Mustang Sally," "Soul Dance Number Three," and "Funky Broadway." The studio, located in northwestern Alabama, was staffed by a motley assortment of what Wexler called "white Alabama country boys who took a left turn to the blues"—Dan Penn, Spooner Oldham, Donnie Fritts, Jimmy Johnson, Roger Hawkins, and Roger Cogbill—under the autocratic rule of producer/studio owner Rick Hall. Through Fame's recordings of Arthur Alexander, Jimmy Hughes, Joe Tex, Clarence Carter, and Pickett, Muscle Shoals established itself as another hotbed of Southern soul recording in the 1960s. Fame also spawned more musical activity in the area; the tiny

Quinvy studio (using many of Hall's musicians) recorded one of the soul era's biggest hits, Percy Sledge's "When a Man Loves a Woman."

QUEEN OF SOUL

In one of Wexler's most inspired moves, he brought Aretha Franklin to Muscle Shoals. Franklin, a gospel singing prodigy, had signed with Columbia Records as a teenager in 1961. Unfortunately, at Columbia, she was given material and musical settings ill-suited to her dramatic vocal abilities. When her contract expired in 1966, Wexler quickly signed her. At Fame, she managed to record a single track, the magnificent "I Never Loved a Man (the Way I Love You)" before the session disintegrated due to a volatile mix of racial tension and alcohol, culminating in a fistfight between Hall and Franklin's husband, Ted White.

Wexler severed his relationship with Hall, and surreptitiously hired Hall's musicians to finish the sessions at Atlantic's studios in New York. Backed by this inspired group of musicians (including Franklin on the piano), Franklin translated the bruised emotionalism of her troubled life into some of the most thrilling soul music of the era. She transformed Otis Redding's "Respect" into a powerful declaration of ethnic and female pride, and her other hits over the next year—"(You Make Me Feel Like) A Natural Woman," "Chain of Fools," "Baby, I Love You," "Since You've Been Gone,"—led to her being dubbed "the Queen of Soul."

THE END OF AN ERA

Led by Franklin's remarkable breakthrough, 1967 was the last great year of Southern soul. But, with a series of disasters, the world that had created soul crumbled. In October 1967, Atlantic was sold to Warner Bros., throwing into confusion the distribution deal Wexler had developed with Stax. In December, Otis Redding and his road band the Bar-Kays (the second unit at the Stax studio) perished in a plane crash. Still reeling from this shock, Stax discovered that their contract gave Atlantic (and now Warner Bros.) ownership of Stax's recordings up to that point. Warner/Atlantic, concluding that Stax was a far less valuable entity without its flagship artist, severed their business relationship. And to add insult to injury, Sam and Dave, who had initially been under contract with Atlantic, were taken from Stax. In one brief period, Stax had lost their two biggest acts, their distributor, and their entire back catalogue.

A few months later, Martin Luther King, Jr. was assassinated in Memphis. Without warning, the delicate racial balance that had allowed whites like Steve Cropper and "Duck" Dunn, and blacks like Booker T. Jones and Al Jackson, Jr., to create music as equals was shattered. The civil rights movement that had empowered Southern blacks festered into an angry militancy in King's absence; urban America became a war zone, and the crumbling Memphis neighbourhood where the Stax studio stood was much closer to ground zero than anyone who worked there had ever realised.

The Stax label managed a few more successful years before disintegrating in a flurry of financial mismanagement suits and tax audits. At Muscle Shoals, musicians who had once backed soul singers such as Aretha Franklin and Wilson Pickett instead did sessions for pop stars including Simon and Garfunkel. Aside from Franklin, only Al Green, on the strength of a remarkable series of records in the early 1970s, kept Southern soul's flame alight. But, as disco came to dominate commercial music, soul became the sound of a bygone era, a powerful force in American popular music relegated to nostalgic radio. The 1980 film *The Blues Brothers* briefly brought the faces and voices of some of soul's stars back to middle-America, but the life force was lost.

Soul singing styles have influenced all popular music since, while the rhythmic vitality of the great soul records has never been surpassed.

Greg Bower

SEE ALSO:

BLUES; GOSPEL; MOTOWN; RECORD COMPANIES.

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Eddie Floyd: *Knock on Wood*;

Al Green: *Greatest Hits*; Otis Redding: *Otis Blue*;

Sam and Dave: *Soul Men*.

JOHN PHILIP SOUSA

John Philip Sousa wrote most of the timeless patriotic marches that gave Americans pride and embodied their national spirit. For over half a century, he was an imposing, almost mythic, figure on the musical scene, resplendent in an embroidered uniform while energetically conducting with a gold-tipped baton. His efforts in the late 19th and early 20th centuries produced an astounding body of work, including many of America's best-loved and most-performed melodies. *The Stars and Stripes Forever*, his most famous composition, symbolises the Fourth of July as much as fireworks and barbecues, and has been designated the official national march of the U.S.

John Philip Sousa was born in Washington, D.C., on November 6, 1854, the third of ten children of a Bavarian mother and a Portuguese father who played trombone in the U.S. Marine Band. During the Civil War, the young boy became infused with the spirit of marching men and martial music. He began studying the violin and trumpet in a musical conservatory when he was ten.

At 13, after Sousa ran away to join a circus band, his father enlisted him in the Marines as an apprentice violinist. After his discharge in 1875, he composed comic operettas, toured in vaudeville bands, and conducted theatre orchestras. In 1880, 25-year-old Sousa was named the Marine Band's first American-born conductor. Under his leadership, the ensemble became world famous, and Sousa's own rousing compositions, including *El Capitan*, *The Washington Post*, and *Semper Fideles* (the Marine anthem) earned him the nickname of "the march king." Resigning in 1892, he formed the celebrated Sousa's Band (originally called "the New Marine Band"), which toured the world bedecked in blue-and-black military uniforms.

THE STARS AND STRIPES FOREVER

In 1896, while on the deck of an ocean liner sailing back to America, Sousa was inspired to compose his most famous march. In his mind's eye, "I could see

the Stars and Stripes flying from the flagstaff of the White House," he recalled, "... and to my imagination it seemed to be the biggest, grandest flag in the world, and I could not get back under it quick enough." Sousa made an estimated \$1 million from the sale of sheet music and recordings of the march. In 1952, it was used as a title for a heavily fictionalised movie biography of the composer.

When the U.S. entered World War I in 1917, 62-year-old Sousa enlisted in the Naval Reserve Force and marched across the country with his 300-piece musical battalion, raising millions of dollars for the war effort. In the 1910s and 1920s, Sousa's Band recorded his most famous compositions for the Victor label.

THE END OF THE MARCH

Always an energetic worker, Sousa found time to write well over 100 marches, plus novels and a best-selling autobiography, *Marching Along*. He also invented the tuba-like instrument called the sousaphone. Sousa died of a heart attack on March 6, 1932, shortly after conducting *Stars and Stripes Forever* for the last time. While still alive "the march king" was already a national treasure, and in 1973, in honour of his legacy, he became one of only three composers to be honoured with election to the Hall of Fame for Great Americans.

Michael R. Ross

SEE ALSO:

OPERETTA; ORCHESTRAL MUSIC.

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SUGGESTED LISTENING

- El Capitan*; *Showing off Before Company*; *Stars and Stripes Forever*; *The Trooping of the Colors*; *Under the Double Eagle*; *U.S. Field Artillery*; *The Washington Post*.

SOUTH AFRICAN JAZZ

The story of South African jazz is inextricably linked with the growth of the townships in the 1950s and with the story of apartheid. After World War II, the South African economy expanded rapidly, and people from rural areas flooded into the townships. Rejecting tribalism and traditionalism, the new urban population aspired to an African-American lifestyle. Homegrown jazz flourished in the black urban ghettos, and artists such as Abdullah Ibrahim, Kippie Moeketsi, Hugh Masekela, and Jonas Gwangwa fused local music with American jazz and other global sounds to create a potent indigenous sound.

Jazz found a natural home in South Africa. As an American music born of racial injustice, the struggle for freedom, and ethnic musical fusion, it was embraced by black South Africans as both a cultural and political expression. Black townships of the 1950s were a lively cauldron of musicians, gangsters, prize-fighters, and prostitutes.

This vibrant subculture was portrayed in Todd Matshikiza's 1959 Broadway-type hit musical *King Kong*, which horrifyingly related the story of a boxer who kills his girlfriend and then dies in prison. The production, with its *kwela* dance rhythms, included now-famous cast members such as Miriam Makeba. Nelson Mandela, destined to be the country's first black president, attended the show's debut hours before facing trial for treason.

MUSICAL INHERITANCE

Back in the 1920s, revellers in Johannesburg's black ghettos had gathered in the evenings to listen to the trance-inducing monotonous rhythms of *marabi*. This would be played on a rickety piano with a primitive percussion accompaniment—the style employed a basic, endlessly repeated, three-chord, two- or four-bar sequence, over which the melodic line could be improvised. Over the next decade,

other instruments began to be used—organ, accordion or guitar—and solo vocals. It was from this *marabi* base that South African jazz was to emerge.

FINDING AN INSTRUMENT

The instruments used by the township bands were those that were cheap and readily available—fiddles, banjos, accordions, and harmonicas. The brass instruments that the players heard on imported jazz records—trumpets and saxophones—were far too expensive for most musicians to buy. Sometimes they could be borrowed from the Salvation Army, but they were only incorporated gradually into the South African bands.

In Johannesburg in the late 1930s, “Zuluboy” Cele was playing with his Jazz Maniacs, with modern instrumentation. This band was followed after World War II by the Harlem Swingsters. Players from both bands, such as the Jazz Maniac alto sax player Zacks Nkosi, later led their own groups, which started to sound increasingly like American swing bands.

These township bands were composed of musically literate players who sometimes played using American arrangements. Although influenced by Louis ARMSTRONG and Duke ELLINGTON, swing, big band, and bebop sounds from the U.S., these South African jazz bands had their own exciting style that still incorporated the characteristic improvisation and chord progression of *marabi*. In fact by the 1950s, people were beginning to refer to *marabi* as jive.

PENNY WHISTLES

A key instrument in the 1950s was the penny whistle. It was easy to obtain, and became an enormously popular instrument with young street musicians. What came to be called “penny whistle jive” would be played in the townships by groups of three or four players, perhaps with banjo and guitar, imitating swing, jive, and jazz as best they could. This basic street music was given the name *kwela*.

From Cape Town came “Cape jazz,” which drew on the musical influence of the Western Cape. Alongside Latin and African rhythms were the South Asian sounds of the area's Malay community. This eclectic sound was characteristic of bands like Pacific Express and Oswietie, and artists such as Basil Coetzee, Ngozi, the Ngcukana brothers, and Robbie Jansen. A new wave of South African jazz became apparent in the early 1960s. While *marabi*-type jazz continued on

its way, another strand was emerging, led by Kippie “Morolong” Moeketsi, an alto saxophone player revered for his bebop-inspired improvisation. This progressive jazz was more politically motivated—it constituted a protest against apartheid and the accompanying oppression.

THE JAZZ EPISTLES

In the late 1950s, Moeketsi guided musicians like pianist and composer Abdullah Ibrahim (also known as Dollar Brand), trombonist Jonas Gwangwa, and trumpeter Hugh Masekela. All four men formed the core of the first real jazz band—Ibrahim’s township band the Jazz Epistles, which released the first black album (with less than 500 copies) in 1960.

Ibrahim was a disciple of Ellington and admirer of Thelonious MONK, whose strong, spiritual melodies and talents as soloist and bandleader made him a premier figure in the world of jazz. Ibrahim was an apt disciple, and was soon to leave South Africa for the greater artistic freedom of Europe.

Masekela had started playing trumpet as a teenager in the Father Huddleston Band (the “hoodlum priest” Trevor Huddleston had provided a venue and training ground for several aspiring jazzmen, and had even given Masekela his first trumpet). Masekela then played with a small band called the Jazz Dazzlers, along with Jonas Gwangwa and Kippie Moeketsi.

Masekela also left South Africa in the early 1960s, to remain an exile for nearly 30 years. He became a world fusion pioneer, his trumpet and flugelhorn style making hits in the worlds of jazz, rhythm and blues (R&B), Afropop, disco, and pop. He was joined in exile in the early 1970s by Jonas Gwangwa, who then played in Masekela’s Union of South Africa group.

THE BLUE NOTES

Despite its black township roots, South African jazz was not entirely a blacks-only phenomenon. Chris McGregor, a white pianist from the Transkei, joined four black musicians to form the Blue Notes in 1962. Along with trumpeter Mongezi Feza, saxophonist Dudu Pukwana, bassist Johnny Dyani, and drummer Louis Moholo, the band developed a strong, distinctive style that has been compared to the music of John COLTRANE and Ornette COLEMAN. But apartheid made life increasingly difficult for multiracial bands. In 1964, the Blue Notes moved to Europe and settled in London, where they revolutionised the British jazz

scene with their aggressive, emotional style. Despite the success of his exiled protégés, Moeketsi stayed in South Africa, playing the country’s black townships. He was an almost mythical figure in South African music when he died in 1983. With some of its top players living in Europe or the United States, township jazz was largely a music in exile.

Apartheid laws continued to hinder multiracial bands. Record companies paid meagre sums for all rights to a performer’s music, and the South African Broadcasting Corporation pressured artists to record short pop songs with lyrics conforming to its standards of “tribal purity.” Musicians often responded with protest songs about the tribal pass system, bus boycotts, and even revolution. The 1980s brought the foreign influence of jazz rock (fusion), and a generation of fusion bands like Sakhile.

THE BEGINNING OF A NEW ERA

The 1990s saw the end of apartheid and a new multiracial democracy. Jazz greats like Ibrahim and Masekela were able to return to South Africa, while younger groups continually gained ground on World Music charts. South African jazz today has a vitality that is a result of the musicians mixing African styles with acid jazz, *marabi* piano, Shangaan guitar, Asian flute, *marrabenta* rhythms, and anything else they can think up. This heady mix is what makes South African jazz so intensely alive.

Brett Allan King

SEE ALSO:

BEBOP; BIG BAND JAZZ; JAZZ; SWING.

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SUGGESTED LISTENING

African Jazz Pioneers; Township Swing Jazz;
The Blue Notes: *Blue Notes for Mongezi;*
Johnny Dyani: *Song for Biko;* Abdullah Ibrahim and
Ekaya: *Water from an Ancient Well;*
Hugh Masekela: *Hope;*
Bheki Mseleku: *Timelessness.*

SOUTH ASIA

The sounds of South Asia have become increasingly familiar to Western ears, through the involvement of Western popular musicians in Indian traditional music in the latter half of the 20th century, and through the wider distribution of Indian films. Nonetheless, the extremely complex and subtle classical music of the region—defined here as the Indian subcontinent, including neighbouring nations such as Afghanistan, Nepal, and Tibet—is probably more alien to the Westerner than that of other Eastern countries such as China and Japan.

INDIA AND PAKISTAN

The chief influence on the life of the region was the Islamic invasion from the tenth to the 13th centuries A.D. The Islamic armies came from the west via Afghanistan and only slackened in force when they reached South India. This has resulted in the southern Indian, or Carnatic, tradition being markedly different from the rest of the region. The Hindu religion remains the chief faith, and the music is still religious in nature. Buddhism has largely been pushed out to the fringes of the region, being the main religion in Sri Lanka and surviving, although under pressure, in Tibet.

The religious affiliations affect the music because, in most areas, vocal music is considered the peak of the performer's art and, in Hindustani music, the texts and stories used still derive chiefly from the ancient myths and epics. Islamic music is based on religious songs celebrating the glory of Allah. Moreover, in the Hindustani tradition, music is closely linked to other performing arts, including plays, puppet-shows, shadow theatre, dance-drama, and opera, but the Islamic religion prohibits representation of one person by another, as in acting.

The instrumentation of the region also varies from north to south, although the instruments can be discerned as belonging to the same families. Probably the most important type is the large plucked

lute-type—the *sitar* and the *sarod* in the north, which are distinguished by their sympathetic strings under the played strings, and the *veena* in the south, which does not have the sympathetic strings. The bowed, gut-stringed *sarangi* from the north can also have up to 40 metal sympathetic strings under the three or four bowed ones, and is reputed to be one of the most difficult instruments to play, while in Carnatic music, the Western violin was adopted in the 18th century and is admirably suitable for the slides and ornamentation of the music.

Reed instruments and flute-types are also used, although more in folk music than in the classical ensembles, but the greatest variety of instruments is in the drum family. The most common type is the barrel drum, with two heads tuned to different pitches, the *pakhavaj* in the north and the *mrtdangam* in the south. Northern ensembles also use the *tabla*, a pair of smaller drums that can produce a variety of pitches. With the violin, Carnatic musicians also adopted the harmonium, which they took over from Christian missionaries, but the use of the instrument is confined to producing drones (sustained pitches) that provide the foundation over which the string players and singers improvise.

The basis of Indian classical music is an improvisation above set patterns called *ragas* and *talas*. *Ragas* are patterns of notes incorporating both the idea of the scale, in that some notes are pivotal to the structure of the music, and the idea of melody, in that the shape of the sequence is also to some extent determined. There are about 200 *ragas* in use, although they fall into groups with recognisably similar patterns. As well as determining the pattern of the music, the *raga* has another function, however, because it fits the music into the complex structure of Indian life. There are specific *ragas* for the different seasons, for different weathers, for different times of day, and for different voices, so that the performance always has an affinity with ceremony.

Talas are rhythmic patterns—the word is derived from the clapping of hands—and again there are hundreds of different cycles of these patterns. The cycles are repeated but overlap and can be very long. However, a large part of the performance of a *raga* is improvised independently of the time cycle, and without a beat at all. The performance of a *raga* can sometimes take several hours and follows a set pattern, with a basic exposition of the *raga* followed



Henry Diltz/Corbis

Ravi Shankar performs traditional Indian music on sitar at the Monterey Pop Festival, California, in June, 1967.

by variations, and only in the last section is the drum introduced. The instrumentalist or singer improvises a continuous stream of subtle variations on the phrases of the *raga*, with the underlying drone providing a groundwork.

The ambience of the performance also plays a considerable part in the music. Western listeners who have heard *ragas* in large concert halls cannot appreciate the intimate and meditative nature of the traditional Indian performance. These used to be in the palaces of princes or sheikhs, and are now often performed in the private houses of rich people who can provide the space for a *mahfil*, or private concert. Another factor, which contributes to the deep concentration with which the music is played and heard, is that the transmission of music from teacher to pupil is oral, and the relationship built up is both long and intense. Often, a son will become the pupil of his father, and a school or *gharana* is made up of generations of the same family. Ravi SHANKAR is the most famous Indian musician to have toured widely throughout the West; he learned the sitar in the traditional way and now plays with his daughter.

In Pakistan, the pressures of orthodox Muslim religion have relegated music to a lower social level. Performers are regarded as entertainers and art music plays a much smaller part in life. Folk music, however, is used to cement all the various ceremonies of rural life, at the elaborate and prolonged weddings, at festivals, and as an accompaniment to manual work.

One religious type of music is *qawwali*, or devotional songs of the ecstatic form of Islam known as Sufism. Nusrat Fateh Ali Khan was a native of Pakistan best known for performing *qawwali*. He made more than 100 recordings, which included film soundtracks for *The Last Temptation of Christ* and *Dead Man Walking*. *Qawwali* is a complex vocal music that has been compared by Western listeners to yodeling. It is more than seven centuries old, and is passed orally from father to son (and, very occasionally, to daughters) by Sufi masters. The songs are accompanied by drums, and often use the harmonium for the supporting drone. These ritual performances must include songs of praise to Allah, Muhammad, and the saints. The audience often dances in accompaniment.

In popular music, Indian film music is a genre in itself. It combines folk music with other styles, notably the *qawwali* and *ghazal* (soulful love songs). Western influences have changed music throughout India and Pakistan as musicians have come into contact with rock and pop music.

AFGHANISTAN

Afghanistan has a heritage unlike that of its other Asian neighbours. The traditional music is a result of the mingling of sounds from India, Persia, and China and from different ethnic groups such as the Pashtuns, Uzbeks, Tadjiks, Kazakhs, and Turkmens.

One unique instrument that makes Afghani music distinct is the *rabab*, a lute with a metal soundboard, which gives it a plangent, carrying quality. Other instruments include reed instruments and flutes: the frequently nomadic lifestyle demands instruments that are loud rather than intimate in tone, and therefore suitable for outdoor use.

The folk songs are often long, complicated tales, developed to amuse groups around campfires or in tea houses along the nomads' routes. Folk poetry has been augmented by imported music heard on the radio—a relatively recent introduction in this nation. Radio has also raised the status of musicians. Indian and Pakistani *ghazals* have been popular in recent decades as has Indian film music.

Kiliwali, which has developed as a mix of folk music and imported styles, is said to be the closest genre to a national music, but, during the civil war of the 1990s, most prominent *kiliwali* performers fled from Afghanistan.

BANGLADESH

Music in Bangladesh does not use the classical *ragas*. Its forms are much simpler; because of the national love of poetry, many musical forms provide a setting for narrative or dramatic verse. These include *kabigan*, which is a poetic contest having a simple accompaniment in which wit and topical references are keenly judged by the audience.

Jatra is a form of music theatre for the predominantly rural population. It uses local religious and historical legends, and the miscellaneous musical ensemble consists of a mix of Western instruments, from saxophones to harmoniums, and brass cymbals, gongs, and drums. The entertainment can go on all night and includes musical interludes and dancing.

Ali Akbar Khan, who grew up in what is now known as Bangladesh, is a pre-eminent player of the *sarod*, a 25-string instrument similar to a lute. He is credited with having made the first Western recording of Indian classical music and the first televised performance of Indian music in the 1950s.

KASHMIR

The high valley of Kashmir is a distinct area of the Himalayas with its own culture. It includes parts of India, Pakistan, and China, and its musical culture has its roots partly in Iran and partly in India to the south. The two primary genres are the *Sufiana kalam*, which is a form of devotional music related to the Pakistani *qawwali*, and Kashmiri folk song. The devotional songs are accompanied by instruments bearing a distinct resemblance to those of Iran to the west, the *sehtar*, or long-necked lute, and the *santur*, a zither played with hammers.

Kashmiri folk song, on the other hand, uses instruments more akin to those of India, the bowed *sarang* (a smaller version of the *sarangi*) and a plucked *rabab* similar to the *sarod*.

MYANMAR (BURMA)

Burmese instruments are more akin to those of Southeast Asian ethnic groups than to those of India, although the subject matter of its dramatic music is tied to Indian folklore. The content typically originates in the *Ramayana* or *Mahabharata* epics. *Hsaing-waing* music has taken its name from the chief instrument of the ensemble, a set of gong-chimes that is more like a gamelan than any Indian instrument. The player sits inside a circle of tuned drums and chimes. Typical ensembles might also include oboes, additional percussive instruments, flutes, and mouth organs. Traditional Burmese orchestras use a common melody, but instrumentalists can freely improvise within this framework.

These ensembles are used for theatrical performances, at festivals, and for religious ceremonies. Contemporary recordings are commonly made by professional government-sponsored groups, playing both solo and in ensembles.

NEPAL, TIBET, AND BHUTAN

There is a common thread of culture and history linking Bhutan, Nepal, and Tibet. The religion in the high mountains is Buddhism and ceremonies

typically use loud wind instruments, long shawms (double-reed instruments), trumpets, and drums. In Tibet, before the Chinese invasion in 1950, the Buddhist monks spent a large part of their lives chanting hymns and scriptures. Since the refugee monks moved to the West, this type of music has been heard and studied outside Tibet. Typically, the monks sing in unison on very deep notes but create chords by altering the resonating cavities in the mouth, which adds harmonics to the fundamental note (overtone singing).

Ritual drumming and dance are also popular. The mask dances of Bhutan, for example, typically associated with religious festivals, are performed by monks and laity. These dance and music pageants represent the Buddha in various manifestations.

In Nepal, musicians belong to two untouchable castes (groups of the lowest class in India, whom members of the four main castes were once forbidden to touch), the Damai and the Gaine. The ensembles are known as *panche baja* or *damai baja*, and use instruments such as shawms, drones, drums, and cymbals, and play for ceremonies and festivals.

SRI LANKA

Music in Sri Lanka is almost invariably associated with dance, and uses many different types of drums and conch trumpets. The dances are elaborate enactments of traditional stories with costumed mime actors. *Kandyan* ceremonies can include processions of Buddhist monks, elephants, singers, and dancers. Another popular genre is the masked devil dance, used to exorcise evil spirits. With Sri Lanka's strong orientation toward entertaining tourists, there has been an active move to preserve these traditional and colourful performances.

SOUTH ASIAN POPULAR MUSIC AND THE WEST

In South Asia, it is popular music that has been most influenced by the West, while musicians such as Ravi Shankar, Nusrat Fateh Ali Khan, and Ali Akbar Khan, introduced by pop figures such as the BEATLES and Peter Gabriel, have done much to popularise Indian music in the West.

Western influences have also been felt in South Asia. Although the musicians might be singing in Urdu or Tamil, their popular music has absorbed a range of Western musical forms, such as rock, country, blues, and disco. Nepalese and Pakistani rock music became so popular that Western-style

radio stations, like Nepal's Hits FM 100, were instituted in part to promote indigenous artists. These include Junoon and Saroor, Pakistani pop groups, and Nepal's Kandara and Om Mane Padme. Some younger Burmese musicians typically graft Burmese lyrics to Western music or choose to perform French and English songs to a Burmese beat. At the same time, an increased consciousness of their invaluable heritage has encouraged the preservation of traditional music.

Linda Dailey Paulson

SEE ALSO:

BHANGRA BEAT; GAMELAN; INDIAN FILM MUSIC; MIDDLE EAST; SOUTHEAST ASIA.

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Afghanistan, Bangladesh, Bhutan, Burma

Folk Music of Afghanistan Vols. 1 and 2; *The Garos of the Madbhupur*, *Hsain Waing of Myanmar*, *Rituals of the Drukpa Order*, *Songs of the Pashai*.

India

Balachander: *Veena Virtuoso*; Sheila Chandra: *Weaving My Ancestors' Voices*; Ali Akbar Khan with Asha Bhosle: *Legacy*; Ustad Nizamuddin Khan: *Tabla*; Ravi Shankar and Ali Akbar Khan: *Ragas*; Ravi Shankar: *Pandit Ravi Shankar*; Ramnad Krishnan: *Vidwan—Songs of the Carnatic Tradition*; Vadya Lahari: *South Indian Instrumental Ensemble*.

Kashmir, Nepal, Pakistan

Kashmir Traditional Songs & Dances,
Singh Tara Bir: *Nepal Sitar*, *Folksongs of Nepal*,
Khamisu Khan: *L'Algoza du Sind*,
Nusrat Fateh Ali Khan: *The Day, the Night, the Dawn, the Dusk*.

Sri Lanka, Tibet

Singhalese Music-Singing and Drumming,
Sri Lanka: Comic Theatre and Folk Operas,
Ache Lhamo: *Tibetan Musical Theatre*,
Gyuto Monks: *Tibetan Tantric Choir*.

SOUTH EAST ASIA

Since the days of Marco Polo, the West has been fascinated by the East. More recently, Western composers from Claude DEBUSSY to John CAGE have cited Asian music as having influenced their work. Although today many types of traditional music can still be heard in Asia, the last hundred years of Western influence has had a tremendous effect on music there and much of it has become Westernised. Nonetheless, the music discussed here is primarily concerned with genres that are indigenous to Asia, despite the prevalence of many diverse, multicultural genres in recent Asian music.

CHINA

Chinese instrumental and vocal music has existed for thousands of years, but the one predominant theme that runs throughout its history is its connection to culture and politics. From the very beginning, music in China, which geographically dominates central and east Asia, has been considered an instrument of government, and an important part of an ancient Chinese nobleman's education was instruction in music. In fact the Chinese government established a ministry of music (*Yuefu*) as far back as the Han Dynasty (206 B.C.–220 A.D.).

The two main elements of traditional Chinese music are melody and timbre (instrumental tone colour). Harmony, as known in the West, is largely absent; instead, melodies are played in unison, and the resultant sound is coloured by the rich cloud of upper harmonics that are generated by the different timbres playing simultaneously. There is an incredibly wide range of musical genres found in China, but one of the most prominent in the vast realm of Chinese art music is that of regional opera. There are several hundred types of regional Chinese opera, the most famous being Beijing opera. Beijing opera combines singing, heightened speech, mime, dance, and acrobatics. One of its most distinctive qualities is the actors' highly stylised voices, with each actor

employing a specific type of vocal style based on the role that is portrayed. Music in Beijing opera is adapted and arranged from a traditional repertoire of stock arias, and is accompanied by an orchestra primarily made up of stringed instruments, gongs, and drums. Another respected form of art music in China is that of the *qin* or *ch'in* (a seven-stringed zither) usually played by a virtuoso soloist for both ritual music and refined art music. It was associated with the teachings of Confucius.

Traditional Chinese music has changed in the last century due to the influence of Western music. After the overthrow of the last imperial dynasty in 1911, music in China enjoyed a time of interesting combinations as composers struggled to write new works using both Eastern and Western musical techniques.

However, after the Communist victory of 1949, the new government began clamping down on anything they deemed either feudal, religious, or bourgeois, including most traditional folk customs and music. Any new music was "revolutionised," and focus was taken off individuals as the composers—instead, committees of composers were credited for pieces. By the time of the Cultural Revolution (1966–76), music was so restricted that only eight state-approved operas were allowed to be performed. Since the end of the Cultural Revolution, however, the government has relaxed these sanctions somewhat and many kinds of music in China are enjoying a moderate amount of freedom, although still closely monitored by the government.

In most Chinese villages, the folk tradition has survived despite the Communist government's disapprobation. There one can hear many modern forms of traditional Chinese music from the Silk and Bamboo folk ensembles, mostly amateurs who gather in teahouses to "jam" on an eclectic mix of Eastern and Western instruments, most often Chinese fiddles, flutes, and banjos. However, the only music resembling ancient court ritual music is performed for Confucius's birthday (September 28) in non-Communist Taiwan, where there are no government restrictions on music.

Buddhist and Taoist priests also perform music for temple rituals, and in recent years some traditional genres have even been performed in concert halls and music conservatories, but this is subject to government approval that continues to severely limit what it will allow to be performed in public.

A concert of “classical” Chinese music today may include pieces performed on the *qin*, the *zheng* (a 16-stringed zither with movable bridges), the *sheng* (mouth organ), the *hsiao* (vertical flute) and folk and theatre instruments such as the *p’ip’a* (a pear-shaped lute), the *ti* (transverse flute), and the long or conch trumpet, in combination with Western instruments such as the violin, cello, or piano.

KOREA

Korean music has formed a musical identity distinctly different from its neighbours, and it retains a characteristic triple meter not found in the traditional music of either China or Japan. Korean classical music is undeniably old, and its repertoire has evolved and developed over centuries—this may be why the music has an almost timeless and organic flavour to it. Korean traditional music can be roughly divided into two major categories, *chong-ak* (music for the ruling class) and *sog-ak* (music for the common people). *Chong-ak* consists primarily of *p’ungnyu* (a type of ensemble music), *kagok* (the most sophisticated form of Korean vocal music), and *sijo* (popular songs indigenous to North and South Korea).

Instruments used for accompaniment may include the *komungo* (a zither with six strings of twisted silk), the *kayagum* (another type of Korean zither, related to the Chinese *zheng* and the Japanese *koto*, having 12 silk strings supported by 12 movable bridges), the *taegum* (a large transverse wooden flute), the *haegum* (a two-stringed fiddle without a fingerboard), the *p’iri* (a cylindrical oboe) and the *changgo* (an hourglass drum).

Sog-ak includes shamanistic music, Buddhist music, folk songs, *nong-ak* (farmers’ music), *p’ansori* (opera-like dramatic songs performed by one singer storyteller, accompanied by a drum) and *sanjo*, an instrumental solo music.

As Korea (now the countries of North and South Korea) has traditionally been an agricultural region, the farmer’s life has figured greatly in its rich musical history. The most interesting characteristic of farmers’ music is its 12 different rhythmic patterns called *shipich’ae*, which are led by playing a small gong. However, the most widely known Korean music is the *samulnori*, performed on drums and gongs by a quartet of musicians. The *samulnori* repertoire is based on ancient dances by farmers and the shamanistic music of rural Korea.



“Yellow Hat” Tibetan Buddhist monks playing conch trumpets at the Xinglong Festival in Sichuan Sheng, China.

JAPAN

Japan owes much of its musical heritage to China, whose culture came to Japan through Korea. Japan embraced Chinese court music (which became *gagaku* in Japan and is the oldest orchestral music in existence, dating back to 600 A.D.) and Buddhism, and even adopted Chinese musical theory and some of its instruments. For instance, in Japanese music the primary instruments are the *koto*, a type of zither, an example of which is indigenous to Japan while the other is derived from the Chinese *qin*; the *biwa*, a short-necked lute derived from the Chinese *p’ip’a*; the *sho*, a mouth organ developed from the Chinese *sheng*; the *hichiriki*, a small high-pitched double-reed instrument; and the *shamisen*, a fretless stringed instrument that also came from China. In addition, the chants and hymns (*shomyo*) that accompany Buddhist ritual are also derived from China. Although Japan was greatly influenced by China (and also by Korea, Manchuria, and India), its self-imposed isolation during the Edo era (1615–1868) gave Japanese culture an incubation period in which to develop its own distinctive quality. In fact, much of the music we think of as Japanese developed during this time. Solo music for the *koto* (a 13-stringed zither whose most striking feature is its wide ranging tonal leaps) and

the *shakuhachi* (an end-blown bamboo flute capable of an extraordinary variety of tone colours) flourished, and the *shamisen* rose in popularity, eventually becoming the chief instrument used in both the *bunraku* (puppet drama) and the *kabuki* (popular theatre) performances. The *shamisen* was also important in both instrumental and vocal music.

Gagaku court music is the oldest surviving music in Japan. *Gagaku* includes orchestral music, either with dance (*bugaku*) or without (*kangen*); court songs; and ritual music used in Shinto (religious) ceremonies. With the exception of *kangen*, *gagaku* is mostly monophonic, which means that it consists of a single melodic line without additional parts or accompaniment. It is now mainly heard only at the Imperial Court and in a few temples.

In addition to *gagaku*, theatre music plays a large role in the musical heritage of Japan. The highly formalised Noh theatre, with its codified gestures whose meaning is known instantly by its audience, is performed by either the main actors or a unison chorus and is accompanied by four musicians known as the *hayashi*. The *hayashi* accompany the drama with three *shamisen*, a transverse flute, and three types of drum. The drums keep a regular pulse throughout the action, and the vocal music is broken up into song and chant-like sections. Both *bunraku* puppet theatre and *kabuki* (similar to Noh, but less bound by artistic conventions) developed out of the Noh tradition.

THAILAND

The Thai people have only inhabited present-day Thailand since the latter part of the 13th century. Originally, they came from southern China, and the emergence of the Thai as a culture can probably be traced to sometime during the Han Dynasty (206 B.C.–220 A.D.). The Mongol invasions of China in the tenth century forced many wealthy and cultivated Chinese to flee south into Thailand, and also resulted in the Thai migrating even further south, into Laos, northern Vietnam, northern Burma, and into what is now present day Thailand. In 1450, the Thai conquered the last of the Khmer kingdoms (the Khmer were then rulers of Cambodia and much of South East Asia) and a great deal of the highly civilised Khmer culture was also absorbed by the Thai. Traditional Thai music, therefore, is an amalgamation of the music of the cultures the Thai were in

contact with. They combined the music of China, Burma, Khmer (and through the Khmer, Indian and Javanese music) with those elements indigenous to the Thai themselves to create their unique sound.

Thai music primarily employs “polyphonic stratification,” meaning that one main melody is played simultaneously with a number of versions and variants of itself. Vocalists use little or no vibrato, and often pitches other than those in the fixed tuning system are used, particularly in vocal ornaments. As Thai is a tonal language (that is, words pronounced with different pitches carry different meanings), at some time in the past vocal and instrumental sections began to be alternated because the tonal aspects of the language restricted the free melodic style more suitable to instruments.

The main ensemble in Thailand is the *pi-phai*, which includes a large array of percussion instruments made up of gongs, xylophones, metallophones, and drums, as well as the *pinai* (a type of oboe). The *pi-phai*'s repertoire is generally characterised by fairly regular repeating rhythms, and has few dynamic changes insofar as its instruments have a limited dynamic range. Consequently it can seem somewhat monotonous to the Western ear, but the beauty in this music is present in the subtle and hypnotic interaction of its simultaneous melodies constantly intermingling and interweaving.

Thai folk music is usually either text dominated (sounding more like chants than true songs and incorporating heightened speech) or melodic, generally pentatonic, and independent of stresses employed in speaking. Instrumental folk music follows the same rules as Thai art music, but is characteristic of most folk music in that it is more relaxed in its conventions.

In the late 19th to early 20th centuries, a new Thai style developed known as *thao*—meaning “a set of something in graduated sizes.” Pieces in this genre are constructed in the following way. First a composer chooses an existing piece of music of about 16 measures, which he enlarges to twice its original length. He then also reduces it to half its original length. In both cases, the composer must retain the same pitches at the essential structural points, and the enlarging and condensing must be done in order to retain the style of the original. The three divisions are then played in order: extended, middle (original), and short.

INDONESIA (JAVA/BALI)

Despite successive periods of foreign influence the music of Indonesia is unique and instantly identifiable. Central to Indonesian music is the gamelan. A full gamelan can create an acoustic range as great as six or seven octaves, and the effect can be described as a shimmering cloud of sound. When French composer Claude DEBUSSY first heard a Javanese gamelan at the Paris international exhibition in 1889, it had a profound effect on him and his music, and many 20th-century composers have studied and emulated its effects in their own works.

The gamelan is an ensemble of tuned percussion consisting mainly of gongs, metallophones (instruments similar to xylophones but with bars made of bronze or iron instead of wood), and drums. A gamelan may range in size from a few instruments to over 75, but no matter what size a gamelan is, each instrument will perform one of three functions: it will either play the central melody (the *balungan*); or it will add layers of elaboration around the *balungan*; or it will punctuate or divide the melody into various independent sections. Instruments in the present-day gamelan are generally tuned to one of two scale systems: either the five-tone *slendro*, or the seven-tone *pelog*. Some gamelans are tuned entirely to *slendro*, others entirely to *pelog*, but some are actually tuned to both, combining a full set of instruments for each tuning.

In Java, music for the gamelan is much more stately and contemplative than the more fiery music that is favoured in neighbouring Bali. Balinese gamelan music is called *Kebyar*, meaning “like the bursting open of a flower.” In both cultures, gamelan music holds great importance, and may be heard at temple ceremonies in conjunction with dance and theatre, at *wayang kulit* (shadow puppet theatre, whose performances often last all night) or at weddings and funerals—almost any social occasion is marked by the presence of a gamelan.

In Java, the major instruments are the *saron* (a metallophone without resonators, played with hard mallets), the *bonang* (small kettle gongs mounted in a frame), a row of different sized gongs, the two-headed drum, the metal drum, and many other types of xylophones and metallophones. Often the *rebab* (two-stringed fiddle), the *suling* (bamboo flute), and singers are also included in an ensemble. The largest Javanese gong is called the *gong ageng*, and it is the

most important instrument in the gamelan. No piece of music can begin or end without it, and it is believed that the soul or spirit of the mystical gamelan resides within it.

Bali has similar instruments but they are known by different names, and they are usually played in pairs. Each instrument is tuned slightly differently from its twin, and when the pair are played together it creates a kind of “harmonic beating” that gives the Balinese gamelan its characteristic shimmering sound.

The traditional music of all these different Asian cultures is changing very fast with the spread of Western influence. However, perhaps the Western appreciation of other cultural heritages will also save the music of South East Asia in time.

Llyswen Vaughan

SEE ALSO:

GAMELAN; SOUTH ASIA.

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SUGGESTED LISTENING**China**

China's Instrumental Heritage,
Eleven Centuries of Traditional Music of China.

Indonesia

Gamelan Music of Bali;
Javanese Court Gamelan;
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Japan

Gagaku: Court Music of Japan;
Japanese Shinto Ritual Music;
Japanese Traditional Music, Vols. 1–9.

Korea

The Seoul Ensemble Traditional Music.

Thailand

Thailand: Classical Instrumental Traditions.

OTIS SPANN

Otis Spann rose to fame as the piano player for MUDDY WATERS, whose band, more than any other, defined the postwar Chicago blues sound. He went on to become as highly regarded as a solo performer as he was as an accompanist.

Spann was born on March 21, 1930, in Belzoni, Mississippi. He worked in the cotton fields at an early age, but began playing piano at age seven, later playing organ and harmonica as well. An early inspiration was a barroom piano player named Friday Ford. By the time Spann had reached his mid-teens, he was performing regularly in juke joints in and around Jackson, Mississippi.

Spann served in the army from 1946 to 1951, then settled in Chicago, where he worked as a house plasterer by day and musician at night. Among the artists he played with during this period were MEMPHIS SLIM and Roosevelt Sykes.

MUDDY WATERS

Spann first recorded with legendary singer/guitarist Muddy Waters in 1952, but only joined the Muddy Waters Band as a full-time member in 1953, when he replaced singer pianist Big Maceo, whose husky singing style influenced the young newcomer. Spann remained a loyal member of the band while others, such as harmonica player LITTLE WALTER, were embarking on solo careers. Spann played on many of Waters' hits, including "I Just Want to Make Love to You" and "Hoochie Coochie Man."

As a member of Waters' band, Spann played hard-rocking, loud piano blues. Waters liked the full sound Spann's piano provided, the piano serving as a subtext to the guitar and harmonica, moving the rhythm along and embellishing the lyrics. Spann also became something of a house pianist for Chess Records, playing on hits by Howlin' Wolf, Bo DIDDLEY, and Chuck BERRY, among others.

Spann was a master accompanist. Willie Dixon once explained why as a producer he called on Spann to play so often: "He was a *good* musician. You see, a good musician knows how to make the

other fellows sound good. Otis was the type of guy who could play with anybody and play behind you enough to make you sound good. When it came his time, he would do his thing, but he would get out in time to let *you* do yours."

Spann's solo career evolved concurrently with his other work. Blues scholar Paul Oliver traced its beginning to a 1958 festival in Leeds, in Yorkshire, where Spann performed with Waters and "all but stole the show." His first solo recording was *Otis Spann Is the Blues* in 1960. That album, and others that he recorded for the Candid label, show to great effect the breadth and depth of Spann's talent.

Spann toured Europe with Muddy Waters from 1963 to 1964 with the American Folk Blues Festival. During this tour he recorded *The Blues of Otis Spann* in the U.K. He also recorded two tracks with Yardbirds guitarist Eric Clapton, "Pretty Girls Everywhere" and "Stirs Me Up."

Spann's solo career took off when he returned to the U.S., and he produced a series of albums. In his solo work Spann showed a preference for the slower blues, which he played in the barrelhouse style, laying down bass chords with his left hand and rolling complex, rippling phrases with his right. His singing voice was deep and soft, with hints of a shout and a slight lisp. "When he sings, his eyes are shut and his words are spun out as if he is reluctant to let them go," Oliver said.

Spann performed regularly and recorded for many labels throughout the 1960s while continuing to play with Waters. The two men remained close friends and colleagues until Spann's death from cancer on April 24, 1970, in Chicago.

Daria Labinsky

SEE ALSO:
BLUES.

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Complete Candid Recordings;
Down to Earth; Otis Spann Is the Blues.

PHIL SPECTOR

Creator of the “Wall of Sound,” a millionaire at the age of 21, and one of the first independent producers to generate musically and financially successful records based on a producer-driven, rather than artist-centred approach, Phil Spector firmly established the record producer as a creative artist in the 1960s.

Philip Harvey Spector was born on December 26, 1940, in New York City. His father died when he was nine and the family moved to Los Angeles. Spector was withdrawn and nondescript as a youth—nothing pointed to his future as a rock’n’roll mogul—but he did play guitar and seemed driven to find success in the music business. In 1958 he recorded a tune he had written with a high school group he called the Teddy Bears. The track was called “To Know Him Is to Love Him”—from the epitaph on his father’s grave. He convinced the Los Angeles-based Dore label to release the recording and it became an instant hit.

Back in New York, Spector began networking, eventually making connections at Atlantic Records and the Brill Building (the Tin Pan Alley of rock and pop publishing), and he got backing for some of his recording projects. Working with songwriter-producers LEIBER & STOLLER, Spector created hits for Curtis Lee and Ray Peterson, and wrote “Spanish Harlem” for Ben E. King.

With the capital from these hits, Spector financed his record label, Philles Records, and launched the careers of genre-defining artists such as the Crystals, Darlene Love, the Ronettes, and the Righteous Brothers.

Spector used orchestration and over-dubbing on a grand scale, in a process and product widely called the “Wall of Sound”—pounding rhythms, smooth strings, choral vocals, and emphatic percussion. He often mixed his recordings using transistor radio speakers rather than studio monitors, to ensure that every nuance was audible on the cheapest equipment. Spector called his records “little symphonies for the kids.”

By the time the BEATLES arrived in America, Spector’s popularity had already begun to wane. In 1966, he produced his best work, Ike and Tina Turner’s “River



Michael Ochs Archives/Redferns

A genius at producing well-crafted and memorable pop songs, Phil Spector has left an indelible mark on music.

Deep, Mountain High.” The single was an artistic success but a commercial flop, and Spector announced his retirement soon afterward. He returned briefly to work on the Beatles’ *Let It Be*, and also produced John Lennon’s *Imagine*. He continued to make hits, but the creative lustre was all but gone.

In 1989, Spector was inducted into the Rock and Roll Hall of Fame, and that same year produced the Ramones’ album *End of the Century*. Since then his involvement in the music industry has faded, but his innovative contributions to pop music and the recording process have afforded Spector a lasting place in musical history.

Gregg Juke

SEE ALSO:

POP MUSIC; PRODUCERS; ROCK MUSIC.

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SUGGESTED LISTENING

Phil Spector: Wall of Sound, Vols. 1–6.

BRUCE SPRINGSTEEN

Gruff-voiced singer-songwriter Bruce Springsteen, also known as “the Boss,” is regarded as the very embodiment of blue-collar American rock. He gave the disaffected white underclass its voice, both with his 1975 single “Born to Run” and with his 1984 album *Born in the U.S.A.* Springsteen has appeared in a great many guises during a 25-year recording career. He has been a wild-eyed, leather-jacketed street punk, a socially conscious folk troubadour, a musclebound stadium rocker, and a sensitive commentator on the American experience.

Springsteen was born on September 23, 1949, in Freehold, New Jersey, about an hour’s drive from New York City. Inspired by Elvis PRESLEY, he picked up the guitar as a teenager and played in bands in and around nearby Asbury Park. There he met many of the musicians who would later back him in his E. Street Band. Legendary talent scout John Hammond, whose previous finds included Bob DYLAN and Aretha FRANKLIN, signed him to Columbia Records.

Springsteen’s early songs were rambling street poetry, and he was touted as a “new Dylan.” His concerts were revival-like affairs, in which he told long autobiographical tales while rocking deep into the night. In 1974 critic Jon Landau saw one of these shows in Cambridge, Massachusetts, and wrote the famous line: “I have seen rock’n’roll’s future—it’s called Bruce Springsteen.”

“BORN TO RUN”

Landau co-produced Springsteen’s third album, *Born to Run* (1975), an epic collection that quickly sold a million copies. However, a lawsuit over the right to choose his producer kept Springsteen out of the studio until 1978, when he emerged (with Landau in tow) with the hard-rocking but bleak *Darkness on the Edge of Town*. That marked the beginning of a new phase, in which songs about cars and girls were replaced by songs about work, struggle, marriage, and death. *The River* (1980) mixed sad, poignant songs with sing-along rockers, and earned Springsteen his first pop hit single, “Hungry Heart.”

On the brink of superstardom, he released the surprising *Nebraska* (1982), an acoustic folk album made on a portable four-track recorder and featuring sympathetic portraits of murderers and other outcasts. *Born in the U.S.A.* (1984) maintained that downcast feel while returning to a full-band rock sound. The result was a quintessential pop album that was also a perfect distillation of the anger and bitterness seething beneath the surface of Reagan-era America. The title song, about a bitter Vietnam War veteran, was one of seven singles from the album to reach the Top 10. Springsteen spent the next 18 months touring the world, spreading a gospel of populism, political engagement, and hard-rocking defiance.

Springsteen’s next studio album, *Tunnel of Love* (1987), was ballad-heavy and quite different from the big rock sound of *Born in the U.S.A.* Springsteen married actress Julianne Phillips in 1985, but they were divorced soon afterwards. He later married E. Street Band backing singer Patti Scialfa.

In 1993 Springsteen recorded a synthesizer-and-drum-machine ballad, “The Streets of Philadelphia,” for the movie *Philadelphia*, and won an Academy Award. Then came *The Ghost of Tom Joad* (1996), his starkest album since *Nebraska*, full of modern-day sagas about economic hardship.

Matty Karas

SEE ALSO:

ROCK MUSIC; ROCK’N’ROLL.

FURTHER READING

Cavicchi, Daniel. *Tramps Like Us: Music and Meaning among Springsteen Fans* (Oxford: Oxford University Press, 1998);
 Cross, Charles R. *Backstreets: Springsteen: The Man and His Music* (New York: Crown, 1992);
 Goodman, Fred. *The Mansion on the Hill* (New York: Times Books, 1997);
 Marsh, Dave. *Born to Run* (New York: Thunder’s Mouth Press, 1996).

SUGGESTED LISTENING

Born in the U.S.A.; *Born to Run*;
Darkness on the Edge of Town; *Nebraska*;
The River; *The Streets of Philadelphia*; *Tunnel of Love*;
The Wild, the Innocent and the E. Street Shuffle.

MAX STEINER

Maximilian Raoul Steiner, “the father of Hollywood film music,” was born in Vienna on May 10, 1888, and proved to be a musical prodigy. He graduated from the Academy of Music in Vienna with high honours at the age of 13, and wrote his first operetta, *The Beautiful Greek Girl*, in 1902. He studied with Gustav MAHLER and Robert Fuchs, and launched a career as a conductor before leaving for America in 1914, at the invitation of Florenz Ziegfeld. While working for Ziegfeld, Steiner also conducted Broadway operettas for George White and Victor HERBERT.

A HOLLYWOOD PIONEER

Steiner left New York for Hollywood in 1929 when sound films were beginning to be introduced. There at the start, he stands out among the film composers whose style dominated Hollywood cinema in the 1930s and 1940s, a group which includes Dimitri Tiomkin, Alfred NEWMAN, and Miklós Rózsa.

Steiner's compositional style was post-Romantic, with strong leanings toward a light, sentimental treatment. From his earliest scores he used music in the service of the film, helping to establish time, place, and mood. He treated film as if it were operetta. Music was used throughout the drama, not just at salient points, and related very closely to what was being shown on the screen. In doing so, he was following the style of music written to accompany silent films in the 1920s, and established this approach as the norm for Hollywood's sound era. Steiner was also one of the first composers to use the click-track to ensure that the film's action and music were precisely co-ordinated.

For more than two decades Steiner's style, and that of people who followed immediately in his wake, was imitated in Hollywood. In this style, music had considerable prominence in helping the action of a film to unfold, and it was fully incorporated into the medium. It became so natural to expect music to take great prominence in a film that when, as late as 1963, Ingmar Bergman's *The Silence* was made without any music, the result seemed startling and unsettling.

During the course of his illustrious career, Steiner's film scores won him three Academy Awards, for *The Informer* (1935), *Now Voyager* (1942), and *Since You Went Away* (1944). The second of these scores produced a hit record for singer Dick HAYMES with the theme song “It Can't Be Wrong.” Steiner was also nominated for a further 23 Oscars, among others for the scores of two of the most celebrated motion pictures in cinema history, *Gone with the Wind* (1939) and *Casablanca* (1943). Steiner's score for *Casablanca* is an effective demonstration of his characteristically emotive sound. Its rich, 19th-century orchestration adds a shimmering, dream-like quality to the film, beautifully complementing the tense and romantic action.

MEMORABLE SCORES TURNED INTO HIT TUNES

The lushly memorable central tune from *Gone with the Wind*, known as “Tara's Theme,” was a hit twice over, firstly as an instrumental by Leroy Holmes and his orchestra, and then with lyrics by Mack David for singer Johnny Desmond, called “My Own True Love.” His 1959 score for *A Summer Place* produced another massive hit, when Percy Faith and his orchestra recorded the theme song.

Steiner also worked in television, where one of his most familiar themes was for the long-running courtroom drama *Perry Mason*. He died in Hollywood on December 28, 1971.

Richard Trombley

SEE ALSO:

FILM MUSIC; OPERETTA.

FURTHER READING

Darby, W., and J. Dubois. *American Film Music: Major Composers, Techniques, and Trends 1915–90* (New York: Schirmer Books, 1997);
Marmorstein, Gary. *A Hollywood Rhapsody: Movie Music and Its Makers 1900–75* (New York: Schirmer Books, 1997);
Prendergast, Roy. *Film Music: A Neglected Art* (New York: W. W. Norton, 1977).

SUGGESTED LISTENING

Casablanca; *Gone with the Wind*;
Now Voyager;
The Film Scores of Max Steiner.

ISAAC STERN

The violinist Isaac Stern has been the primary exponent of the Russian school of violin playing in America. In recent years, he has become, as well as a devoted teacher, a tireless advocate of musical causes throughout the world.

Isaac Stern was born in Kremenets, in the Ukraine, on July 21, 1920. His family emigrated to America in 1921, a year after his birth. They settled in San Francisco, and at eight years of age, Stern was brought to Louis Persinger for violin lessons. Persinger was the concertmaster of the San Francisco Symphony and taught Yehudi MENUHIN. He stayed only a short while with Persinger, however, and continued lessons from 1932 to 1937 with Persinger's successor as concertmaster, Naoum Blinder, a violinist who had been trained in the Russian school of violin.

Stern made his orchestral debut at the age of 15, with the San Francisco Symphony under the baton of Pierre MONTEUX, playing Bach's Double Violin Concerto with his teacher. A year later, he was the soloist in the same orchestra's performance of Brahms's Violin Concerto, broadcast nationally on the radio. His first New York recital came in 1939, and he was immediately signed by Columbia Artists. During World War II, he gave recitals for the Allied troops from the South Pacific to Iceland.

DEBUT IN EUROPE

Stern played in Europe in 1948 at the Lucerne Festival, and at the CASALS Festival in Puerto Rico in 1950 and in 1953, where he formed a trio with pianist Eugene Istomin and cellist Leonard Rose. During the early days of the Soviet/American artists' exchange, he toured the Soviet Union, where he played duets with David Oistrakh. Those who heard this concert were amazed at how well these violinists blended with each other. Trained on opposite sides of the globe, they were nevertheless from the same tradition.

In Israel, Stern not only gave concerts, but was also active in founding the Jerusalem Music Centre, which fostered the careers of violinists Itzhak Perlman, Pinchas Zukerman, and Schlomo Mintz, among

others. In 1960, when New York's Carnegie Hall was threatened with demolition, Stern led the crusade that ultimately saved and renovated the venerable concert hall. In 1964, President Lyndon Johnson appointed him as advisory member of the new National Endowment for the Arts, and Stern performed at the White House on several occasions.

FILM FAME

Among the composers whose works were premiered by Isaac Stern were George Rochberg, Krzysztof PENDERECKI, and Leonard BERNSTEIN. In 1981, the film *From Mao to Mozart*, which chronicled Stern's tour of China, won the Academy Award for best full-length documentary. Stern's playing can also be heard in the sound track of the film *Tonight We Sing* (1953), in which he played the legendary virtuoso violinist Eugène Ysaÿe. The film *A Journey to Jerusalem* (1967) records his performance of the Mendelssohn Violin Concerto with the Israel Philharmonic Orchestra under Bernstein after the Six Days War, and he can also be heard in the motion picture version of the musical *Fiddler on the Roof* (1971).

Stern played violins made by the 18th-century Italian violin-maker, Guarneri "del Gesù," one of which was Ysaÿe's own instrument.

In the early 1990s, Stern sponsored music workshops for talented young players in New York that culminated in Carnegie Hall concerts.

More than 50 years of Isaac Stern's performances have been documented on recordings. The most recent, in 1994, was of classical chamber music with the trio of Emanuel Ax, Jaime Laredo, and Yo-Yo Ma.

Jane Prendergast

SEE ALSO:

CHAMBER MUSIC; ORCHESTRAL MUSIC.

FURTHER READING

Roth, Henry. *Great Violinists in Performance* (Los Angeles, CA: Panjandrum Books, 1986);
Schwartz, Boris. *Great Masters of the Violin* (New York: Simon & Schuster, 1983).

SUGGESTED LISTENING

Bartók: Sonatas for violin and piano; Beethoven:
Piano trios; Berg: Violin Concerto;
Brahms: Violin Concerto.

STING

Sting, rock singer and bass guitarist, was the founder and focus of the Police, a band that blended rock and reggae to create a classic style of pop music. On going solo, Sting changed direction to produce a series of jazzy albums that created a genre of intelligent adult rock music.

Sting, who was born Gordon Sumner on October 2, 1951, in Wallsend, England, was formerly a school teacher and began his musical life as a jazz-rock musician in the early 1970s. (He became known as "Sting" because of the bee-like black-and-gold hooped jersey that he wore.)

In 1977, he formed the Police—a trio in which he was vocalist and songwriter—with guitarist Andy Summers (b. December 1942), and innovative U.S. drummer Stewart Copeland (b. July 1952). The group had a number of hit singles, and their albums *Outlandos D'Amour* (1978), and *Regatta de Blanc* (1979) are two of the most enjoyably original of the era. The album *Zenyatta Mondatta* (1980) was their breakthrough in the U.S. and in the rest of the world.

Sting starred in a television film in 1982, *Brimstone and Treacle*, and one of its songs, "Spread a Little Happiness," was released and became a Top 20 hit.

In 1983, their album *Synchronicity* was a worldwide bestseller, and, as always, it was dominated by Sting's distinctly high yet rough voice and lyrical imagery. That year, however, disillusioned with life in a rock band, Sting decided to go solo.

ON HIS OWN AND SEEKING SOMETHING NEW

Sting had always appeared coolly detached in contrast to his often soul-searching lyrics, and his solo albums, starting with *The Dream of the Blue Turtles* in 1985, further developed that image.

Sting moved into a swinging, jazzy mode, introducing an up-tempo rock beat to his music. The album's opening track, "If You Love Somebody, Set Them Free," was a declaration of independence from his rock-star image. It was an impressive debut album, and made the Top 3 in both the U.K. and the U.S. He then made a documentary and album, *Bring on the Night*. The documentary showed his girlfriend

giving birth to their child. His next album, *Nothing Like the Sun* (1987), featured the sublime "Englishman in New York," and Latin-tinged numbers such as "They Dance Alone," and "Fragile," which emphasised Sting's concern for the victims of repression in Argentina. Sting assembled an impressive line-up of stars for the album, including Mark Knopfler of DIRE STRAITS, Eric Clapton, and Miles Davis's arranger Gil Evans.

The Soul Cages (1991) and *Ten Summoner's Tales* (1993), with hit singles "If I Ever Lose My Faith in You," and "Fields of Gold," demonstrated Sting's continuing appeal. *Mercury Falling* (1996), featuring the haunting "The Hounds of Winter," and "La Belle Dame Sans Regrets," consolidated his reputation.

ENVIRONMENTAL ACTIVIST

Sting's interest in Amnesty International influenced many of his lyrics, and he has toured with Bruce SPRINGSTEEN, Peter Gabriel, and Tracy Chapman to support the cause of human rights.

From 1988 to 1990, through his Rainforest Foundation, he accompanied a tribal chief on a publicity tour and successfully highlighted the plight of the Brazilian Indians.

A serious thinker and campaigner on conservationist issues, Sting's literate music and consistent preference for subtlety over screeching guitars made him one of the few solo artists to have successfully found new directions in rock music.

Graham McColl

SEE ALSO:

NEW WAVE; REGGAE; ROCK MUSIC.

FURTHER READING

Clarkson, Wensley. *Sting: The Secret Life of Gordon Sumner* (London: Blake, 1996);
Sellers, Robert. *Sting: A Biography*
(New York: Omnibus Press, 1989).

SUGGESTED LISTENING

The Dream of the Blue Turtles;
Fields of Gold: The Best of Sting;
Ten Summoner's Tales;
The Police: *Every Breath You Take—The Singles*;
Regatta de Blanc.

KARLHEINZ STOCKHAUSEN

The work of Karlheinz Stockhausen has been a seminal influence on music and composition in the latter half of the 20th century. Starting from the strict application of the rules of SERIALISM, he pioneered and developed electronic music, continuing into aleatory music, intuitive music (folk music or other indigenous music that is not taught formally), and collective composition (compositions written by two or more composers in collaboration). His work has always been at the forefront of the avant-garde.

Stockhausen was born in Mödrath, Germany, on August 22, 1928. His father was a schoolteacher and his mother a housewife and amateur musician. Recurring mental health problems forced her to seek treatment in a sanatorium in 1932, where she remained until she was murdered in 1942 as part of the Nazi government's policy of killing the mentally ill. His father also died during World War II.

Stockhausen first went to school in Altenberg, where he learned piano, violin, and oboe. In his later school years in Cologne, from 1944 to 1947, he took various jobs to earn money, working as a farmhand and a stretcher bearer during the difficult postwar years in Germany. In the evenings he pursued his musical career—as a rehearsal pianist for an operetta society, of which he became the director in 1947.

That year he started a four-year course at the Hochschule für Musik at Cologne, where he specialised in piano under Hans-Otto Schmidt-Neuhaus. He also studied musical form and composition. At the same time, he attended Cologne University, studying musicology and philosophy.

EARLY BROADCAST

At music school, Stockhausen studied the works of major contemporary composers, principally BARTÓK, SCHOENBERG, and STRAVINSKY. His graduation thesis was on Bartók's Sonata for two pianos and percussion. This came to the attention of Herbert Eimert at Cologne Radio, who arranged for a radio script to be made of the thesis, and for Stockhausen's work to be broadcast to the radio audience. Eimert also arranged for the

23-year-old Stockhausen to give several talks on radio on the subject of mid 20th-century music. In 1951, Stockhausen attended the Darmstadt summer school, which was a centre for avant-garde composition. There he became familiar with Anton WEBERN's serial compositional techniques, and encountered the work of Olivier MESSIAEN. In this period in the history of serialism, composers had begun to experiment with serial treatment of musical elements other than pitches.

Kreuzspiel (1951) for wind, piano, and percussion, was written as a direct result of this first encounter with serialism, and was regarded by Stockhausen as his first serious work. In *Kreuzspiel*, durations of one to 12 multiples of a fundamental unit are assigned to various pitch classes and permuted throughout the piece. The influence of Stockhausen's part-time job as a jazz pianist can also be heard in this work, where the various instruments have solo "breaks" in the style of a jazz band.

After marrying his college girlfriend, Doris Andreae, Stockhausen took off for Paris to study with Messiaen for 14 months. It was in Paris that he had his first contact with electronic music, in the French radio studio for *musique concrète*.

In the compositions that he wrote in Paris, Stockhausen was already expanding the boundaries of serialism, and gradually working toward the idea of replacing the single notes of serial composition with a larger unit of a number of interrelated notes (the group). In his chamber piece for ten instruments, *Kontrapunkte* (1952, his first published work), Stockhausen used groups and also extended the idea of serialism to include the tempos of the piece, making a series out of the metronome markings 120, 126, 132, 152, 168, 184, and 200.

FIRST ELECTRONIC PIECES

On his return to Cologne, Stockhausen was invited by Eimert to work in the newly established West German Radio recording studio for electronic music, of which Eimert was director. He started work on his revolutionary piece *Studie I*, which used only sounds produced by the sine-wave generator. This was followed by the equally innovative *Studie II*.

From 1953 to 1956, Stockhausen studied phonetics and communications theory at the University of Bonn, and became increasingly interested in the part played by the performers and the audience in music. This interest led to the second set of *Klavierstücke* (piano

pieces), which gave the performer considerable freedom of interpretation. His woodwind quintet, *Zeitmasze* (1956), bases its tempos on the longest and shortest time the performers can sustain a note.

In *Gesang der Jünglinge* Stockhausen introduced to his work two new elements: the human voice and the idea of physical space as a musical component. The piece is composed of electronic sounds mixed with the voice of a choirboy singing the *Benedicite*, and is played through five groups of loudspeakers so that the sound issues from different directions at different moments. He experimented during this period with the relation between audience and performers, surrounding the former with three orchestras in *Gruppen* (1957).

Another musical element that Stockhausen subjected to permutation was that of the order of sections within a suite. *Klavierstück XI* (1956) is a suite of pieces that the pianist can play in any order. Three repetitions of any single section ends a performance of *Klavierstück IX*, in which the player may choose any of six designated tempi, dynamic intensity, and stroke articulation.

TEACHING COMPOSITION AT DARMSTADT

In the summer of 1957, Stockhausen returned to Darmstadt to teach composition for the first time. Over the years that he taught at Darmstadt, he gradually evolved a technique of collective composition with his students that was to be reflected in the direction of his own music. An early test piece that he wrote at Darmstadt for percussion players is *Zyklus*, in which the player is surrounded by his instruments. He begins on one instrument at any page of the score, which is bound in a spiral notebook, and completes the work in sequence while completing the physical circle of instruments.

THE CONCEPT OF MOMENTS

Stockhausen also conceived the idea that a piece of music is composed of experiential “moments,” each of which has an equal claim to the listener’s attention. This was the basis of *Kontakte* (1960), which had two versions, one purely electronic, and one in which electronic sounds were combined with piano and percussion. This was followed by *Momente* (1961), in which a soprano voice, four choral groups, and 13 instruments are used to produce a succession of “moments.” The structure is so free that additional moments can be added or the original ones dropped, without noticeable effect on the piece.

An essential element in Stockhausen’s development has been working with live performers while composition is in progress. This started at Darmstadt, and continued when he established his own group in 1964. This group performed the live-electronic piece *Mikro-phonie I* in December 1964, in Brussels. Other pieces followed, including the two-hour *Hymnen* (1966), in which melodies are enhanced by “found sounds” produced by both concrete and electronic means.

MAGIC AND MANTRA

In the 1960s, Stockhausen became increasingly interested in magic, ritual, and the religion of the East. In the vocal piece *Stimmung* (1968), the six performers sit cross-legged in a ritualistic circle. In *Mantra* (1970), he mixed two pianos, two woodblocks, and crotales (finger cymbals) with two sine-wave oscillators—here each note of the chromatic scale produced on one oscillator is mixed with the held pitch on the other oscillator. The effect is hypnotic—similar to that of a mantra chanted in meditation.

In the 1970s, Stockhausen’s music became more explicitly theatrical, including works such as *Inori* (1974), and *Sirius* (1977). The same year, he started on a seven opera series, *Licht*, which was designed to fill seven consecutive evenings. The work began with *Donnerstag* (1980), and continued through the days of the week with *Samstag* (1984), and *Montag* (1988), and used combinations of dancers, an actor, chorus, and conventional instruments with or without electronic tape. He continues to be a pioneer, generating excitement through his own charisma and the conviction and drama of his works.

Jane Prendergast

SEE ALSO:

ALEATORY MUSIC; DARMSTADT SCHOOL; ELECTRONIC MUSIC.

FURTHER READING

Kurtz, Michael, trans. Richard Toop. *Stockhausen: A Biography* (London: Faber, 1992);
Maconie, Robin. *The Works of Karlheinz Stockhausen* (Oxford: Oxford University Press, 1990).

SUGGESTED LISTENING

Atmen gibt das Leben;
Aus den Sieben Tagen; *Kontakte*;
Licht: Donnerstag; *Mantra*; *Zyklus*.

LEOPOLD STOKOWSKI

For many, Leopold Stokowski was the quintessential conductor, thanks mostly to his appearance in Disney's film *Fantasia*. He was a master of orchestral sound, and under his leadership the Philadelphia Orchestra became one of the finest in the world. Stokowski was also a champion of many contemporary composers and took a keen interest in the emerging technologies of music recording and filmmaking.

Stokowski was born in London, England, on April 18, 1882, to an Irish mother and a Polish father. He studied piano and organ at the Royal College of Music from the age of 13, becoming the youngest student ever to have been accepted. At 20, he was appointed organist and choirmaster at St. James's Church in London's Piccadilly, and the following year took a degree in music from Oxford University. In 1905, the Rev. Leighton Parks of the prestigious St. Bartholomew's Church in New York heard him play and hired him as organist on the spot.

Stokowski made influential friends at the church, among them prominent musicians including pianist Olga Samaroff, whom he married in 1911. He became conductor of the Cincinnati Symphony Orchestra in 1909, despite his lack of symphonic experience.

After three successful years in Cincinnati, Stokowski left in 1912 to go to the Philadelphia Orchestra, where he remained for the next 25 years. Under Stokowski, the orchestra developed a lush sound. Among his innovations were free bowing, doubling the brass to avoid breathing breaks, and experiments with different seating for members of the orchestra. He gave American premieres of many pieces, including MAHLER's Symphony No. 8 and the equally massive *Gurrelieder* by Arnold SCHOENBERG. During his Philadelphia years, Stokowski made many controversial transcriptions of music by Bach and other composers for modern orchestra. He also premiered works by composers such as VARÈSE.

Stokowski began recording with the orchestra in 1917, studying electronics in order to improve the sound. In 1937, he starred as a conductor in the film *100 Men and a Girl*, and in 1939 Walt Disney proposed collaborating on *Fantasia*, in which Disney animations were set to works conducted by Stokowski, including STRAVINSKY's *Rite of Spring* and Mussorgsky's *Night on the Bare Mountain*.

Stokowski went on to found several orchestras, including the All-American Youth Orchestra, the New York Symphony Orchestra, and the American Symphony Orchestra, among others. He continued working and conducting until his death in a recording studio on September 13, 1977, at the age of 95.

Jane Prendergast

SEE ALSO:

FILM MUSIC; ORCHESTRAL MUSIC.

Quintessential conductor Leopold Stokowski cuts an imposing figure while conducting his orchestra.



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FURTHER READING

Daniel, Oliver. *Stokowski: A Counterpoint of View* (New York: Dodd, Mead, 1982);

Smith, William A. *The Mystery of Leopold Stokowski* (London: Associated University Presses, 1990).

SUGGESTED LISTENING

Bach: Toccata and Fugue in D minor;

Beethoven: Symphonies Nos. 5 and 7;

Debussy: *La mer*;

Mendelssohn: *A Midsummer Night's Dream*;

Schoenberg: *Gurrelieder*.

RICHARD STRAUSS

Richard Strauss, creator of some of the greatest tone poems and operas ever written, combined in his long life a career as a prolific composer with the punishing schedule of the conductor and musical director of some of Europe's major orchestras and opera houses.

Strauss was born in Munich on June 11, 1864. His father played the horn in the Munich Court Orchestra, and Richard started piano and violin lessons at an early age. He also studied composition, and from the age of 13 was allowed to sit at the back of his father's own semi-professional orchestra and play along with the violins. He started composing at an early age, and many of his youthful compositions were performed in Munich as they were written.

In 1883 he became assistant conductor to the Meiningen Orchestra, directed by Hans von Bülow. Strauss became its chief conductor in 1885, by which time his Symphony in F Minor had been performed for the first time in the U.S.

THE TONE POEMS

In 1886, Strauss became one of the conductors of the Munich Opera, and three years later he went to the Weimar Opera as assistant conductor. It was in Weimar that he conducted the first performance of his tone poem, *Don Juan* (1889).

The symphonic poem—or tone poem as Strauss preferred to call it—was a genre made popular by Liszt. It is a symphonic piece of music based on a poetic idea. Strauss's tone poems became the culmination of the genre, and in their time were regarded as the forefront of modernist music. *Macbeth* and *Don Juan* were quickly followed by *Tod und Verklärung* (1889–90).

Performances of Strauss's early tone poems brought him celebrity. In 1894 he took over from von Bülow as conductor of the Berlin Philharmonic. In the next few years he composed some of his greatest tone poems, *Till Eulenspiegels lustige Streiche* (1895) and *Ein Heldenleben* (1899). Also *sprach Zarathustra* (1896), inspired by a poem by Nietzsche, was to become

familiar to a wide audience over half a century later, when it was used as part of the theme music for the science fiction film *2001: A Space Odyssey*.

THE OPERAS

At the end of the 19th century, Strauss also began writing opera. Neither *Guntram* (1892) nor *Feuersnot* (1901) was particularly well received. But the electrifying *Salome* (1905), which was based on a play by the notorious Oscar Wilde, created a sensation. An erotic drama was matched with atmospheric, sensual music, to present the story of the young priestess infatuated with John the Baptist. *Salome* was followed by *Elektra* in 1909, another dark drama based on Sophocles's great ancient tragedy. Then, in 1911, Strauss surprised his audiences yet again with a complete contrast—the sparkling *Der Rosenkavalier*, a heavily ironic romantic opera set in 18th-century Vienna.

As a conductor, Strauss moved to the Berlin Opera in 1898, remaining there until 1918, and then went to the Vienna State Opera (1919–1924). His reputation rests mainly on his magnificent tone poems, operas and songs but he wrote other fine works, including *Burleske* for piano and orchestra (1886), *Metamorphosen*, for 23 strings (1945), two French horn concertos (1882–83 and 1942), an oboe concerto (1945–46), and a serenade for 13 wind instruments (1881–82). For most of World War II, Strauss lived quietly in Bavaria, where he died on September 8, 1949.

Richard Trombley

SEE ALSO:

LATE ROMANTICISM; OPERA; ORCHESTRAL MUSIC.

FURTHER READING

Gilliam, Bryan. *Richard Strauss and His World* (Princeton, NJ: Princeton University Press, 1992);
Kennedy, Michael. *Richard Strauss* (New York: Schirmer Books, 1996).

SUGGESTED LISTENING

Also sprach Zarathustra;
Concerto for Oboe;
Don Quixote; *Four Last Songs*;
Ein Heldenleben;
Metamorphosen;
Der Rosenkavalier; *Salome*;
Till Eulenspiegels lustige Streiche.

IGOR STRAVINSKY

Igor Stravinsky is one of the greatest and most cosmopolitan figures in 20th-century music. During his long life, his music underwent several profound changes, and his influence on other composers, as well as on artists and choreographers, has been enormous.

Stravinsky was Russian by birth. He was born at Oranienbaum, not far from St. Petersburg, on June 17, 1882. His father, Fyodor, was principal bass singer in the Imperial Opera House in St. Petersburg, and the family lived in an apartment near the canal, which was also convenient for the theatre. Stravinsky was the third of four sons. The children were often taken to the opera and ballet, and they also heard their father rehearsing his roles at home. At the age of 11, at a gala opera performance, Stravinsky glimpsed Tchaikovsky only weeks before the famous composer died.

Stravinsky went to school in St. Petersburg, where he started taking piano lessons. This led to later lessons in harmony and counterpoint, and as a teenager Stravinsky became interested in improvisation and composition. After leaving school he studied law at St. Petersburg University, but his heart was

never in it. He discovered that the composer Nikolai Rimsky-Korsakov was the father of a fellow-student, and this led to a meeting with the composer, who took an interest in the young musician and agreed to supervise his musical studies. Stravinsky continued his law studies, graduating in 1905. At the same time he was starting to compose, and received invaluable advice and instruction in orchestration from Rimsky-Korsakov. Early in 1906 he married his cousin, Katerina Nossenko.

Stravinsky started composing in earnest, always discussing his work with Rimsky-Korsakov. His *Symphony in E flat* was performed in private in 1907. Two other early works, the *Scherzo fantastique*, and a dazzling orchestral piece called *Feu d'artifice* or *Fireworks*, were performed at a concert in St. Petersburg and heard by the impresario Sergey Diaghilev. Diaghilev formed his Russian Ballet company, which he was planning to take to France.

"THE FIREBIRD" AND THE BALLETS RUSSES

Diaghilev commissioned Stravinsky to compose a score for his new ballet, *The Firebird*. Stravinsky wrote the music in 1909 and the ballet was staged in Paris in May 1910. It was an immediate success and made the composer famous. In Paris, Stravinsky was surrounded by a galaxy of brilliant dancers, choreographers, artists, and designers. Other composers

Igor Stravinsky at the age of 76, conducting a rehearsal of his work in London in 1958.



Hulton-Deutsch Collection/Corbis

active in Paris at the time included Claude DEBUSSY and Maurice RAVEL. It now seemed that Stravinsky's future lay in Paris with Diaghilev's ballet company, so he brought over his wife and children to be with him.

Stravinsky wrote three major ballet scores for Diaghilev at this time, and they remain his most famous and popular works. *The Firebird* itself was inspired by a Russian fairy tale about a fabulous bird which helps the dashing Prince Ivan destroy the kingdom of the evil King Kastchei and rescue a bevy of beautiful maidens. Stravinsky's exciting score still retains much Romantic feeling, though parts of it, notably "King Kastchei's Infernal Dance," strike a highly original note. The music is best known today as an orchestral suite.

Petrushka followed in 1911. Set in a fairground in old St. Petersburg, it centres on the figure of a puppet, Petrushka, who is tormented by his love for a doll and jealous of his puppet rival. Stravinsky's music for *Petrushka* was advanced compared to anything he had written so far; his innovative harmonies and striking instrumental effects announcing the arrival of a brilliant new composer.

"THE RITE OF SPRING"

Then, on May 29, 1913, came the premiere, at the Théâtre des Champs Élysées in Paris, of *The Rite of Spring* (known in French as *Le sacre du printemps*). The setting is the sudden and quite violent arrival of spring in Russia as the composer remembered it, with the ice cracking in the rivers and lakes, and with deep stirrings in the frozen ground. The action centres on Stravinsky's interpretation of the pagan rites and the sacrifice of a young virgin girl connected with the coming of spring. Nothing like either the dancing or the music had ever been seen or heard before. It was the music, especially, with its relentless, explosive rhythms and its shattering harmonies, that provoked the notorious riot in the audience. Years later, the usually matter-of-fact Stravinsky spoke quite mystically about the music. "I heard, and I wrote down what I heard," he said. "I was the vessel through which *Le Sacre* passed." It certainly made him the most notorious composer living and *The Rite of Spring* is regarded as the major work that set 20th-century music ablaze.

World War I, for its duration, put an end to the extravagant productions of Diaghilev's Ballets Russes, and Stravinsky, now living in Switzerland, turned

to more modest projects. His witty stage piece, *The Soldier's Tale*, dating from these war years, also heralded the neoclassical post-war period.

NEOCLASSICISM

Neoclassicism was a reaction against the pre-war music of such composers as Gustav MAHLER, heavy with emotion and written on a large and complex scale. It was also a reaction to the horrors of the war itself. Stravinsky returned to Paris in 1920, where he shared the generally spare, sometimes satirical, sometimes jazz-inspired spirit of the period with Ravel and the young group of French composers known as "Les Six." His new ballet score for Diaghilev, *Pulcinella*, was based on music by Giovanni Pergolesi and other 18th-century composers, and therefore was almost literally neoclassical in content and style. His Octet for wind instruments (1923) is a fine and disciplined piece of chamber music. The opera-oratorio *Oedipus Rex* (1927), with a libretto by the French writer Jean Cocteau, taken from the classical Greek drama by Sophocles, is stark and severe.

At about this time, Stravinsky underwent a spiritual crisis and rejoined the Russian Orthodox Church. This had an inevitable effect on his music. The Orthodox church retains a traditional and solemn chant directly linked to the Gregorian chant of early Christianity. This can be traced in Stravinsky's sacred choral works of 1926–34.

THE AMERICAN YEARS

During the 1920s and 1930s Stravinsky began forging links with the United States. He wrote his *Symphony of Psalms* as part of the 1930 celebrations for the 50th anniversary of the Boston Symphony Orchestra. This is a setting of three Biblical psalms for chorus and orchestra, and the music manages to sound both marvellously archaic and modern at the same time. He made several tours of the U.S. at this time, conducting his own works.

The late 1930s were a tragic period for Stravinsky, as an outbreak of tuberculosis killed his mother, his wife, and his elder daughter. The shock meant that he felt he no longer had any ties with Europe, and in 1939, on the eve of World War II, he sailed for America.

The first event of his American years was a series of lectures in 1939 at Harvard University on the poetics of music, later published as *Poétique*

Musical. He later settled in Hollywood and was married again in 1940 to Vera de Bosset, whom he had met in Paris. He and his new wife then applied for American citizenship. One of the first important works of this time was the *Symphony in C* (1940), written to mark the 50th anniversary of the Chicago Symphony Orchestra. Stravinsky followed this in 1945 with the *Symphony in Three Movements*, a powerful work with echoes of *The Rite of Spring*; and with his *Ebony Concerto*, written for the jazz clarinetist Woody Herman.

Stravinsky returned to the neoclassical mode with a masterly opera, *The Rake's Progress* (1951), inspired by the paintings of the 18th-century English artist William Hogarth, which Stravinsky had seen in the Chicago Art Institute. The story, which describes the career of a debauched aristocrat who gambles and drinks his way to eventual madness, gave the composer scope for imitating other works, echoing 18th-century sources, and dramatic action. The libretto was written by the poet W. H. Auden. This was Stravinsky's first long operatic score, and he took three years to complete the composition. It had its first performance in Venice in 1951, at the International Festival of Contemporary Music, and has been a popular part of the operatic repertoire ever since. This work can be seen as the culmination of Stravinsky's neoclassical period. While the opera is constructed in a formal framework, the music is exuberant and emotionally expressive.

FLIRTATION WITH SERIALISM

In 1948, Stravinsky met the younger American conductor and scholar Robert Craft, who was to become his assistant and eventual biographer. This association opened up yet another new chapter in Stravinsky's creative life. Craft encouraged him to start composing in the 12-tone or serial style of SCHOENBERG, who was his neighbour in Hollywood. The ballet *Agon* (1957) is one of the major works of this serialist period. Craft also collaborated with Stravinsky in the production of several books, created as interviews with the composer and including parts of his correspondence over the years.

In 1953, Stravinsky met the Welsh poet Dylan Thomas, who was giving a series of poetry readings in America. Stravinsky was impressed with Thomas's poetry and planned to ask him for a libretto for an opera. Thomas died in New York before the project

could get off the ground, and instead Stravinsky composed an elegy, *In Memoriam Dylan Thomas* (1954), which included a setting to music of Thomas's poem, "Do not go gentle into that good night."

Stravinsky was now busy conducting and recording for posterity much of his own music. In 1962, at age 80, he was a guest at the White House, and then paid a long overdue and triumphant return visit to the Soviet Union. He gave three concerts in Moscow and two in Leningrad, and he, de Bosset and Craft were received by Khrushchev in the Kremlin.

Stravinsky died in New York City on April 6, 1971. He was buried, according to his wishes, on the island cemetery of San Michele, near Venice, close to the grave of Diaghilev, the man who first recognised his genius so many years before. Stravinsky's amazing creative journey, from the Late Romantic glitter of *The Firebird* to the austerity of his final compositions, took in every important aspect of 20th-century music over 60 years.

He has been compared with his close contemporary, the artist Pablo Picasso. Both had the chameleon-like ability to adapt their style to changing times while remaining completely themselves. Stravinsky's music, for instance, is always instantly recognisable from its nervous, restless rhythms and its astringent harmonies.

Richard Trombley

SEE ALSO:

BALLET AND MODERN DANCE MUSIC; CHAMBER MUSIC;
OPERA; ORCHESTRAL MUSIC; SERIALISM; SIX, LES;
VOCAL AND CHORAL MUSIC.

FURTHER READING

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Survey 1882–1946*
(Mineola, NY: Dover, 1997).

SUGGESTED LISTENING

Firebird Suite;
Les noces; *Petrushka*;
Pulcinella Suite;
The Rite of Spring;
Symphony of Psalms;
Violin Concerto.

BARBRA STREISAND

Barbra Streisand, singer, songwriter, actress, and movie producer and director, has been one of the most popular and influential entertainers of the late 20th century. Barbara Joan Streisand, born on April 24, 1942, began her musical career at an early age. When someone said her last name sounded “too Jewish,” she changed the spelling of her first name.

In 1961, Streisand landed her first job as a Greenwich Village nightclub singer. Then, while headlining at the Blue Angel, she was discovered by Broadway producer David Merrick. He immediately signed her for a supporting role in the musical comedy *I Can Get It for You Wholesale*, which opened in March 1962. Her performance in that show brought her a recording contract with Columbia Records, and her first release, *The Barbra Streisand Album*, became 1963's top-selling album by an American female performer. Her second and third albums also both sold very well. By the mid-1960s she had won three Grammy Awards for the best female pop vocalist.

Throughout the decade, she continued her rise to superstardom with U.S. national television guest appearances, recordings, Broadway musicals, and eventually films. She opened on Broadway in March 1964 in *Funny Girl*, a musical comedy based on the life of Fanny Brice, and in 1968 she starred in the film version, for which she won her first Oscar. She played the lead in the film version of *Hello Dolly!* which was released in 1969, and in the same year she received an honorary Tony Award as “star of the decade” for her stage work. In the 1970s, Streisand moved more toward film work and recording. Her biggest success was the film *The Way We Were*, the title song from which became her first movie hit. In 1976 she won her second Oscar for the song “Evergreen,” from the film *A Star Is Born*.

Streisand continued her dual careers in both the 1980s and the 1990s, releasing movies such as *Yentl*, accompanied by a platinum soundtrack, and the late 1985 album *The Broadway Album*, a collection of songs from Broadway musicals, which won the 1986 Grammy Award for best pop vocal performance.



Although Barbra Streisand rarely performed on the concert stage, there were few who could equal her there.

Throughout her musical career, Streisand has demonstrated mastery of a variety of singing styles. This diversity and her striking vocal technique, with its highly individual use of timbre and vibrato, mark her as one of the outstanding interpreters of popular songs. While Streisand continued her dual acting and singing careers throughout the 1990s, she still shied away from live performances except for very rare or special occasions, such as the 1992 Inauguration of President Bill Clinton.

Judi Gerber

SEE ALSO:

FILM MUSICALS; POPULAR MUSIC.

FURTHER READING

Edwards, Ann. *Streisand: A Biography* (New York: Little, Brown, 1997);
Riese, Randall. *Her Name Is Barbra: An Intimate Portrait of the Real Barbra Streisand* (London: Headline, 1994).

SUGGESTED LISTENING

A Star Is Born;
The Barbra Streisand Album;
The Broadway Album; *Color Me Barbra*; *Funny Girl*;
Guilty (with Barry Gibb); *My Name Is Barbra*;
People; *Stoney End*;
The Way We Were; *Yentl*.

CHARLES STROUSE

Charles Strouse is one of the most popular and prolific composers in the American musical theatre. His hit musical *Annie* ranks as one of the most loved shows of all time. In his four-decade career, Strouse has written the music for some of Broadway's most successful musicals, including *Bye Bye Birdie*, *Golden Boy*, and *Applause*. According to *New York* magazine theatre critic John Simon, Strouse is "a master of songs whose tunefulness is unfussy, endearing, and, once properly heard, unforgettable. And always different."

Born in New York City on June 7, 1928, Strouse studied classical music at the Eastman School of Music in Rochester, New York. Later, he was a pupil of Aaron COPLAND at Tanglewood in Massachusetts, and wrote several pieces for the concert hall, including a string quartet and a symphonic work titled *What Have We to Sing About?*

In the early 1950s, Strouse and the lyricist Lee Adams began contributing songs for off-Broadway revues such as *Shoestring Revue*, *Shoestring '57*, *Kaleidoscope*, and *Catch a Star*, and in 1958, he wrote the pop hit "Born Too Late." *Bye Bye Birdie*, produced in 1960, was Strouse and Adams's first Broadway hit, and was the first Broadway show about the rock'n'roll craze that was sweeping the country at that time. The story was loosely based on Elvis PRESLEY's career, in that the Birdie of the title is a rock singer whose career is about to break when he is drafted into the army. Starring Dick Van Dyke and Chita Rivera, the Tony-award-winning show yielded several memorable songs, including "Put on a Happy Face," "Kids," and "A Lot of Livin' to Do."

Bye Bye Birdie was filmed in 1963 with Van Dyke and Ann-Margret, and was produced for television in an acclaimed 1995 production starring Jason Alexander of *Seinfeld*. (The TV show won Strouse and Adams an Emmy for the song "Let's Settle Down.") Strouse followed *Birdie*'s triumph with *All American* in 1962 ("Once Upon a Time"), *Golden Boy* in 1964 ("Night Song") starring Sammy Davis, Jr., and *Applause* in 1970, based on the classic film, *All About Eve*.

ORPHAN ANNIE GOES ON STAGE

But Strouse's greatest triumph was to come in the mid-1970s when lyricist-director Martin Charnin persuaded him to create a musical based on the legendary comic strip *Little Orphan Annie*. In the musical, Annie is eventually adopted by a rich man after various plots are hatched to get between her and his money. Opening on April 21, 1977, *Annie* immediately captivated Broadway, winning seven Tonys and becoming the third-longest-running show of all time with 2,377 performances—plus innumerable revivals, a 1982 film version, and a 1993 stage sequel called *Annie Warbucks*. The infectious score, which perfected Strouse's genius for matching song to character, featured new Broadway classics such as "It's a Hard-Knock Life," "Easy Street," and the gushingly sentimental anthem to optimism, "Tomorrow."

Even though Strouse's biggest successes came with Adams and Charnin, he also collaborated on several shows (including *Nick and Nora*, *Charlie and Algernon*, and *Rags*) with other acclaimed lyricists, including Sammy Cahn, Alan Jay Lerner, and Stephen Schwartz. He scored the soundtrack for the classic 1967 movie *Bonnie & Clyde* and the 1989 cartoon feature *All Dogs Go to Heaven*. Strouse also wrote "Those Were the Days," the theme song for the groundbreaking 1970s sitcom *All in the Family*. Strouse founded ASCAP's Musical Theatre Workshop, and was elected to the Songwriter's Hall of Fame. In 1997, Strouse's wife, the choreographer Barbara Siman, produced *A Lot of Living!*, an off-Broadway revue showcasing 40 of the veteran songwriter's best tunes. Although he is now retired, Strouse still takes an interest in musical theatre.

Linnie Messina

SEE ALSO:

FILM MUSIC; FILM MUSICALS; MUSICALS.

FURTHER READING

Charnin, Martin. *Annie: A Theater Memoir* (New York: Dutton, 1977);

Green, Stanley. *The World of Musical Comedy* (New York: A. S. Barnes & Co., 1980).

SUGGESTED LISTENING

Annie; *Applause*; *Bye Bye Birdie*; *Golden Boy*; *It's a Bird, It's a Plane, It's Superman*; *Nightingale*.

JULE STYNE

One of Broadway's greatest songwriters, Jule Styne was a prolific composer for film and stage. In just over 30 years he penned more than 1,500 tunes, including the outstanding scores for *Gypsy* and *Funny Girl*, as well as pop standards like "Time After Time," "I've Heard That Song Before," and "It's Magic." And yet the flamboyant and irascible Styne remains, according to English theatre critic Kenneth Tynan, "the most persistently underrated of all popular composers."

Born Julius Kerwin Stein in December 1905, in London's working-class area of Bethnal Green, to Ukrainian-Jewish parents, Stein proved to be a musical prodigy, dueting with music hall star Harry Lauder at the tender age of three. Stein emigrated to Chicago with his family in 1913, and by age eight he was performing Haydn and Mozart with the Chicago and Detroit symphony orchestras. Stubby fingers forced him to shorten his concert career and, switching from classics to pop, he wrote his first hit, "Sunday," in 1926. In 1931, he started his own dance band, changing his name to "Styne" to avoid confusion with Jules Stein, the founder of the Music Corporation of America.

After a brief spell in New York, where he split his time between songwriting and teaching singing, he moved to Hollywood in the mid-1930s to work as a vocal coach for Shirley Temple. In 1935 he joined Republic Studios as a staff songwriter, where he was teamed up with lyricist Frank LOESSER. By 1940 he was churning out cowboy tunes for Gene Autry and Roy Rogers at Republic. He later recalled that he "did just about anything they asked me to do ... orchestrations, conducting, playing the piano for [Rogers' horse] Trigger...."

PROFITABLE PARTNERSHIP

During World War II, when Loesser went into the army, Styne was paired with lyricist Sammy Cahn. The pair worked on minor film musicals that produced major jukebox hits, such as "It's Been a Long, Long Time," "The Things We Did Last Summer," and the Academy Award-nominated

"I'll Walk Alone." In 1944, they wrote the score for the Frank SINATRA movie *Step Lively*, and began a long, hit-filled relationship with the singer that included "Saturday Night (Is the Loneliest Night of the Week)," "Give Me Five Minutes More," and "Guess I'll Hang My Tears Out to Dry." Sinatra also sang Styne's title song to the 1954 movie *Three Coins in the Fountain*, which earned Styne his sole Oscar.

In 1947, Styne, a compulsive gambler, hit the jackpot with his first Broadway musical *High Button Shoes* (featuring "Papa, Won't You Dance With Me?"). For the next two decades, Styne had a nearly unbroken string of smash shows, teaming up with lyricists such as Leo Robin, Betty Comden, Adolph Green, and Stephen SONDHEIM. Among these triumphs were 1949's *Gentlemen Prefer Blondes* ("Diamonds Are a Girl's Best Friend"), 1956's *The Bells Are Ringing* ("Just in Time"), and 1959's *Gypsy* ("Everything's Coming Up Roses"). Comden, one of his collaborators, said of his quixotic, shorthand speech and working methods: "In the first five minutes Jule Styne will have a thousand ideas, 995 of which will be somewhere between surrealistic and Martian, and five of which will be pure gold."

In *Funny Girl* (1964), Styne's most successful musical, he showed off the full range of its young star, Barbra STREISAND, with her signature song "People." The show also produced the hit "Don't Rain on My Parade." Following a string of ambitious failures, Styne returned to top form with 1972's *Sugar* (based on the classic film comedy *Some Like It Hot*) and *Lorelei*, a 1974 sequel to *Gentlemen Prefer Blondes*.

When Jule Styne died on September 20, 1994, in Manhattan, at the age of 88, he left a rich musical legacy typified by what music historian Dwight Blocker Bowers called "the neon-lit brashness and sentimentality that are vital elements of American show business."

Michael R. Ross

SEE ALSO:

FILM MUSIC; FILM MUSICALS; MUSICALS.

FURTHER READING

Taylor, Theodore. *Jule: The Story of Composer Jule Styne* (New York: Random House, 1979).

SUGGESTED LISTENING

American Songbook Series: Jule Styne.

SURF MUSIC

Surf music is a style of rock'n'roll that developed in the early 1960s in celebration of the California surfing culture. Using the location, clothes and gear of the sport for its lyrics, surf music underscored the surfing experience. The style is characterised by driving rhythms, a reverberating guitar, close-harmony vocals, and a verse-chorus song form.

In the late 1950s, surf music began as an instrumental sub-genre that emerged from rock'n'roll. One of the earliest examples was the Ventures' recording "Walk, Don't Run," (1960) in which the conventional tension between melody, beat, and riff is broken. Such instrumental hits quickly moved up the charts, and in coastal towns throughout California instrumental bands performed to the wildly enthusiastic young surfing crowd.

Although many musicians claim to have invented surf music, Dick Dale actually deserves the credit. The frontman of a band called the Deltones, Dale achieved the "surf sound" through staccato picking on a Fender Stratocaster, with heavy use of reverberation accompanied by a pounding rhythm. To Dale, this sound captured the same vibration as riding the surf.

As a result of Dale's popularity, imitators began popping up. Instrumental groups geared their style toward the recognisable surf sound, characterised by pounding drums and frequent Latin touches in rhythm and percussion, while focusing on the reverb or echo of the lead guitar.

Dale and the Deltones, however, remained a local band, and it wasn't until another Southern California group, the BEACH BOYS, hit the scene, that the music gained a national following.

The Beach Boys had formed as part of the instrumental surfing scene. Yet they were innovators in the genre because they added surfing-related lyrics to the music. Band member Brian Wilson began writing songs celebrating not only surfing but also the whole young Californian lifestyle. Soon other acts began emulating the Beach Boys' style and a whole new genre began to develop, using their music as its roots. Another surf group, Jan and Dean,



The Beach Boys epitomised surf music in 1965, but they also went on to outgrow the genre in spectacular fashion.

also made it to the U.S. charts with the song "Surf City," co-written by Wilson and Jan Berry, which became the first surf-oriented U.S. No. 1 hit, in 1963.

Several other instrumental surf bands also managed to achieve national hits, notably the Chantays, with "Pipeline" (1963), and the Surfari's, with the best-known surf guitar song of all: "Wipe Out" (1963).

By the mid-1960s the "British invasion" led Californian groups to imitate the English sound, and surf music died out. However, in the early 1980s, a revival of the original surfing sound took place, led by "surf punk" groups such as the Forgotten Rebels, who recorded "Surfin' on Heroin" in 1983.

Judi Gerber

SEE ALSO:

BRITISH BEAT MUSIC; POP MUSIC; ROCK'N'ROLL.

FURTHER READING

Blair, John. *The Illustrated Discography of Surf Music, 1961–1965* (Ann Arbor, MI: Popular Culture Ink, 1995);
Wood, Jack. *Surf City: The California Sound*
(New York: Friedman/Fairfax Publishers, 1995).

SUGGESTED LISTENING

Beach Boys: *Summer Days (and Summer Nights!); Surfin' Safari; Surfing USA*;
Jan and Dean: *Dead Man's Curve; Surf City*.

DAME JOAN SUTHERLAND

Joan Sutherland has been universally acknowledged as one of the foremost coloratura sopranos to specialise in the 19th-century Italian and French opera repertoire. Her brilliance of tone and ornamentation is ideally suited to the Italian *bel canto* style (an elegant style associated with 17th-19th century Italian singing). Her emotional commitment in phrasing—occasionally at the expense of intelligibility—along with great technical virtuosity have earned her lasting international acclaim.

Born in Sydney, Australia, on November 7, 1926, Sutherland received her initial musical training in voice and piano from her mother until the age of 19. After receiving recognition in vocal competitions, she began formal training with John and Aida Dickens in Sydney, and for the next two years she performed throughout Australia in concerts and oratorios.

In 1947, at the Lyceum Club in Sydney, Sutherland appeared in her first operatic role in a concert performance of Purcell's *Dido and Aeneas*. Her operatic stage debut came in 1951, when she appeared in the title role in the Sydney Conservatorium production of *Judith*, by Sir Eugene Goossens. In that same year, after winning a prestigious Australian vocal competition, she had enough money to further her career by moving to England.

In London, Sutherland studied with Clive Carey at the Opera School of the Royal College of Music, and made her Covent Garden debut in 1952 as the First Lady in Mozart's *Die Zauberflöte*. Sutherland appeared in a variety of roles with the Covent Garden company, including *Aida* (1954); creating the role of Jenifer in Sir Michael Tippett's *The Midsummer Marriage* (1955); as Gilda in Verdi's *Rigoletto* (1957); in the title role of Handel's *Alcina* (1957); and in roles in *Un ballo in maschera*, *Carmen*, *The Ring*, and *Les contes d'Hoffman*.

THE BEL CANTO REPERTOIRE

Sutherland married her long-time accompanist, fellow Australian Richard Bonyng in 1954. Bonyng developed and coached her in the Italian *bel canto* style, which emphasises floridity (a musical line

decorated with many ornaments), beauty of tone throughout the full range of the voice, and ease and clarity in the high register. It was after her performance in the title role in Donizetti's *Lucia di Lammermoor* at Covent Garden in 1959 that she received acclaim as a dramatic coloratura soprano.

Sutherland made her North American debut in 1958 at the Vancouver Festival and her U.S. debut in Dallas in 1960. Her debuts at the Paris Opera (1960), Venice (1960), La Scala in Milan (1961), and the Metropolitan in New York (1961) were all critically acclaimed.

By 1965, Sutherland and Bonyng had formed their own opera company, with Bonyng as artistic director. They performed in Australia during the 1965–66, 1974, and the 1976–86 seasons, earning Sutherland recognition as the greatest Australian singer since Dame Nellie MELBA.

In 1990, Sutherland made her operatic farewell as Marguerite de Valois in the Sydney production of Meyerbeer's *Les Huguenots*. In 1961, she was made a Commander of the Order of the British Empire and, in 1979, was further honoured with the title Dame Commander of the Order of the British Empire.

A generous and popular artist, Sutherland could, nevertheless, be “difficult” when she considered the conducting to be unsympathetic or ill-judged. However, during her career, she distinguished herself as an interpreter of the *bel canto* style and a champion of the Italian, French, and Handelian repertoires, bringing opera a renewed popularity.

David Brock

SEE ALSO:

OPERA; VOCAL AND CHORAL MUSIC.

FURTHER READING

Major, Norma. *Joan Sutherland: The Authorised Biography* (London: Little, Brown, 1994);
Sutherland, Joan. *A Prima Donna's Progress: The Autobiography of Joan Sutherland* (Washington, D.C.: Regnery Pub., 1997).

SUGGESTED LISTENING

Live from Lincoln Center; Serate Musicali;
Bellini: *Beatrice di Tenda*;
Handel: *Alcina*; Meyerbeer: *Les Huguenots*;
Verdi: *I masnadieri*; *La Traviata*.

SWING

Swing has two meanings in music. It refers to the bouncy, “shuffle” rhythm in jazz and its effect on the music. It also describes the popular jazz form that reached its zenith in the mid-1930s to the early 1940s, and remains a musical favourite. The swing era was the only time in U.S. history when a type of jazz was considered America’s most popular music, with the bands of Duke ELLINGTON, Harry JAMES, Glenn MILLER, and Benny GOODMAN dominating international popular music markets. Many of the most enduring jazz performers, composers, and compositions came out of the swing era.

THE SHUFFLE RHYTHM

The basis for all swing music is the “shuffle rhythm.” Used by modern jazz, Dixieland, Chicago-style and jump blues, and, of course, swing big band music, the shuffle rhythm is based on the shuffle dance step. The rhythm is most easily described as a kind of strong four-in-a-bar feel, with a 12/8 feel overlaid on it. Some musicians take a broader approach to the concept of swing—they feel that any rhythm played loosely and with a sense of “forward motion” could be considered “swinging.”

MUSIC FOR DANCING

By the early 1930s, New Orleans and Chicago-style jazz were giving way to swing. Big band swing music was primarily music for dancing. Large and small ensembles led by Duke Ellington, Count BASIE, Benny Goodman, Gene Krupa, Jimmy and Tommy DORSEY, Artie Shaw, Woody Herman, Chick Webb, and Glenn Miller, among others, recorded arrangements that were geared toward creating a big, “swinging” sound. That swinging sound kept crowds of young people dancing in ballrooms such as the Savoy, the Meadowbrook, and the Glen Island Casino.

Radio broadcasts from these popular venues were made live and could be heard across the country; during the early days of network radio, the airwaves were filled with the sounds of big band jazz. The big band sound, performed by jazz “orchestras,” is typified by moderate tempo to upbeat swing



Corbis-Bettmann

The legendary jazz drummer Gene Krupa, whose electrifying performances in Benny Goodman’s swing band forever raised the status of the drummer.

rhythms played by 10- to 25-piece bands. These orchestras consist of brass and reed instruments, accompanied by a rhythm section of bass, piano, drums, and often guitar or vibraphone. Popular recordings frequently include blues- or boogie-woogie-based musical arrangements and exciting ensemble brass features known as “shout choruses,” in which the horns and the rhythm section perform unison riffs that dynamically build in intensity toward the climax of the piece.

This blues-based style was popularised by big bands, most famously Count Basie’s. Other swing styles include ballads and vocal numbers in the tradition of the great big band singers, such as Jimmy Rushing, Joe Williams, Frank SINATRA, Billy Eckstine, and Ella FITZGERALD.

THE DIFFERENCE BETWEEN SWING AND BIG BANDS

Although the terms are often used interchangeably, there are some important distinctions, musically speaking, between swing and big bands. “Swing” as a musical style began as dance music, and only later evolved and developed a “concert” repertoire intended for listening only. Groups and artists performing in this style include Duke Ellington, Stan KENTON, the Buddy Rich Big Band, the Thad Jones/Mel Lewis Orchestra, Doc Severinsen, Don Ellis, the Willem Brueker Kollecktife, and Jaco

Pastorius's Word of Mouth big band. On the other hand, many big bands performed "commercial" music (dance music that isn't jazz). These groups were often called "sweet" bands. Examples of "sweet" music included Lawrence Welk, Guy Lombardo, Paul Whiteman, some of Glenn Miller's work, and many of the well-known popular singers of the 1930s through the 1960s, such as Bing CROSBY, Perry Como, Jack Jones, and Steve and Edie Gorme.

SMALL AND SWINGING

Swing does not necessarily have to be performed by large ensembles or big bands. There were several important small groups and even solo performers (such as Benny Goodman's small ensembles, the Nat King COLE Trio, Teddy Wilson, and Art TATUM), as well as mid-sized, blues-oriented bands (such as Louis Jordan's) that helped shape and define the "jump blues" style of swing. B. B. KING is an example of a blues performer who was greatly influenced by the big band format, and who often uses big band arrangements to present his electrified southern blues.

Several big bands and jazz orchestras feature Latin music exclusively. Many of these bands began as dance orchestras, but this style too has developed its own concert music, and has also influenced more modern sounds and styles (such as salsa). A large ensemble that plays jazz, and is exclusively dedicated to Latin style music, is the Tito PUENTE Orchestra.

RISE OF THE ARRANGER

Musicians such as guitarist and banjoist Elmer Snowden (the original bandleader of what became the Duke Ellington Orchestra) had experimented with larger ensembles as early as the 1920s, and by the mid-1930s the big band format was firmly entrenched in jazz and popular music. This explosion of larger groups helped to establish the importance of the arranger.

An "arranger" in jazz is someone who helps bring a song or piece to life through the creative use of musical materials and instrumentation.

Written arrangements had not been necessary with smaller combos, but with the advent of big bands they became essential. The number of tunes in a group's repertoire, and the accompanying written music, became known as that band's "book" (a term that is still used for a musical group's repertoire). Jazz arrangers were important in defining the big

band/swing sound, and several arrangers helped create many memorable hits. Duke Ellington, often in collaboration with Billy Strayhorn, was the most important jazz arranger, and he had many hits, including "Cotton Tail" and "Moon Mist."

Over the years, several conventions or standard practices developed in jazz arranging—the use of "kicks" and "fills" (drummers punctuating ensemble passages and shout choruses, filling in the spaces between these ensemble sections with rhythmic "fills" on the drums), block voicing (harmonised melody spread across the ensemble), "antiphonal" (call and response), and alternating sections where saxes are featured over a brass accompaniment, or where brass instruments are featured over sax accompaniment.

Regional styles developed as well. These styles ranged from the "Kansas City" sound (Count Basie and "Big Jay" McShann), an "East Coast" sound (Duke Ellington, Cab Calloway, and the groups for which Fletcher HENDERSON arranged) and much later, with the development of "cool jazz," there was a "West Coast" sound in which Gerry MULLIGAN was instrumental.

Big band music continues to draw audiences to both the concert arena and the ballroom. Many of the important groups are still touring (often under the direction of former band members who have stepped up to lead after the retirement or death of the founder). And, movies such as the early 1990s release *Swing Kids* draw younger listeners to the music.

The music of the swing era and the big band style remain viable as entertainment and as part of the serious jazz repertoire.

Gregg Juke

SEE ALSO:

ARRANGERS; BIG BAND JAZZ; BLUES; BOOGIE-WOOGIE; JAZZ; LATIN JAZZ; NEW ORLEANS JAZZ/DIXIELAND; SALSA.

FURTHER READING

Schuller, Gunther. *The Swing Era: The Development of Jazz, 1930–1945*

(Oxford: Oxford University Press, 1989);

Stowe, David W. *Swing Changes*

(Cambridge, MA: Harvard University Press, 1994).

SUGGESTED LISTENING

Count Basie: *Count Basie and His Orchestra*; Gene

Krupa: *Leave Us Leap*; Paul Whiteman: *Paper Moon*.

KAROL SZYMANOWSKI

The Polish composer Karol Szymanowski wrote songs, piano music, operas, and ballet music that express the character of his native land perhaps even more poignantly than his better known predecessor, Frédéric Chopin.

Szymanowski was born on October 6, 1882, in the town of Tymoszwówka in the Ukraine, a part of the Russian Empire that had belonged to the ancient kingdom of Poland. The Szymanowskis were landholders, and Polish rather than Russian. The family was musical: his sister was an opera singer and his brother was a pianist and composer. His uncle, Gustav Neuhaus, ran a music school, where Szymanowski studied from the age of ten. Otherwise, he was educated at home, since he was lame following a childhood accident. In Vienna, at the age of 13, he heard the music of Richard Wagner, and this, together with the ideas of the German philosopher Nietzsche, influenced his music until the 1920s.

Szymanowski composed piano preludes from the age of 14. Realising his son was exceptionally talented, Szymanowski's father sent the young composer to Warsaw in 1901, where he studied counterpoint and composition under the Polish composer Zygmunt Nosowski. He joined with some of Nosowski's other students to form a group dedicated to composing music with a recognisably Polish character. They used Polish forms such as the polonaise and the mazurka, collected Polish folk songs, and infused Polish themes into their work. With help from a rich patron, Prince Wladyslaw Ludomirski, they set up the Young Polish Composers' publishing company in Berlin for their own music. Szymanowski's first published work appeared in 1906, a set of nine piano preludes called Opus 1.

EXOTIC INFLUENCES

Before World War I, Szymanowski was able to travel to Austria, Italy, and North Africa, where he heard the calls to worship of the Islamic muezzins and worked them into his songs. On his travels he also saw STRAVINSKY'S *Firebird* and *Petrushka*, and met

Stravinsky himself in London. In 1911, he met and became friends with the young pianist, Artur RUBINSTEIN, who was impressed with his piano compositions and started playing them in concerts throughout the world.

The outbreak of World War I put an end to his travels. He was ineligible for service because of his disability, so he was able to devote himself to composition. This period saw the beginnings of the development of his own individual style, as Szymanowski's early enthusiasm for Wagner gave way to an interest in the Impressionism of DEBUSSY and to specifically Polish elements.

When his home was burned in 1917 after the Russian Revolution, Szymanowski and his family escaped to Elisavetgrad on the Russian border, and when that town was seized by the Austrians, they moved once more to Warsaw. After the liberation of Poland in 1919, Szymanowski's aim was to write specifically Polish music that would restore a sense of nationalism. His *Stabat mater* (1926) combined medieval church music with Polish folk material, while the *Kurpie songs* (1928) echoed the music of the Kurpie plainsmen. His ballet *Harnasie* was inspired by the folk songs of the Tatra highlanders—a rich resource for his music. Szymanowski also directed his energies to improving Polish musical education and encouraging young composers.

In 1935 *Harnasie* opened in Prague to great acclaim. However, Szymanowski's health was declining (he had tuberculosis) and the fact that he had to give concerts to support himself and his sister Stasia did not help. He died in Cannes on March 29, 1937.

Alan Blackwood

SEE ALSO:

CHAMBER MUSIC; OPERA; VOCAL AND CHORAL MUSIC.

FURTHER READING

Chylinska, Teresa, trans. John Glowacki.
Karol Szymanowski: His Life and Works
(Los Angeles, CA: University of Southern California, 1993);
Samson, Jim. *The Music of Szymanowski*
(London: Kahn & Averill, 1990).

SUGGESTED LISTENING

Harnasie; *King Roger*; *Stabat mater*;
Symphony No. 3; Violin Concerto No. 1.

TAKE 6

The critically acclaimed a cappella gospel sextet Take 6, with their jazz-based arrangements, have appeared on practically every American talk show, lent their voices for numerous television commercials, sung on TV sit-coms (including the theme song “Like the Whole World’s Watching” for *Murphy Brown*), and appeared with myriad recording artists, both secular and sacred. They paved the way for a number of other black male vocal groups in the 1990s.

Take 6 had a modest beginning in the early 1980s. They were formed by tenor Claude McKnight at Oakwood College (a Seventh Day Adventist school) in Huntsville, Alabama, initially as a jazzed-up barbershop quartet called Alliance. The other members were David Thomas (tenor), Alvin Chea (bass), and Cedric Dent (baritone). They were joined by Mark Kibble, another tenor, after he heard them singing in a bathroom and joined in with his own improvisation.

Kibble became the group’s main arranger, and was responsible for expanding their sound from barber-shop to big band, using their voices to imitate instruments. Kibble also introduced the sixth member, tenor Mervyn Warren.

DEBUT ALBUM

They signed to Reprise in 1987, changing their name the same year to Take 6. Their debut album, *Take 6*, contained a cappella jazz arrangements of spirituals and early gospel numbers, and three songs composed by Kibble and Warren. It was a huge success, sold over a million copies and won the group two Grammys.

The group toured with Al Jarreau and contributed to Quincy JONES’s project *Back on the Block*, before recording their second album, *So Much 2 Say*, released in September 1990. Although primarily a jazz project, it featured sampling and special effects, hip-hop and Latin rhythms, and instrumentation for the first time (everyone in Take 6 plays an instrument). On those tracks with no instrumentation, all sounds were vocally or anatomically produced, reminding one of jazz singer Bobby McFerrin, and adding a level of excitement not heard before in gospel jazz. Like the first album, this one also went gold and won a Grammy.

In 1990, Take 6 collaborated with k.d. lang on the song “Ridin’ the Rails” for the film *Dick Tracy*. The album *So Much 2 Say* was followed by *He Is Christmas* (1991), a mix of traditional Christmas carols and jazz arrangements, primarily in a cappella style. This too—almost predictably—won a Grammy.

Take 6 contributed six songs to Johnny Mathis’s *Better Together* (1991). Most notable on this album was the rendition of “In the Still of the Night,” with Mathis singing lead and Take 6 the base of the a cappella harmonies. Warren left the group during 1991 and was replaced by Kibble’s brother Joel.

The next year Take 6 contributed an a cappella performance of the jazz standard “I’m Always Chasing Rainbows” for the soundtrack to the film *Glengarry Glen Ross* (1992). In 1992 they also participated in the production of *Handel’s Messiah: A Soulful Celebration*. Produced by Mervyn Warren, this album reworked the Christmas part of *Messiah*, including the “Hallelujah Chorus.” Take 6, with Stevie WONDER, sang “O Thou That Tellest Good Tidings to Zion.”

CHANGE OF STYLE

Unlike their previous album releases, which had been mainly a cappella, Take 6 turned a corner with *Join the Band* (1994). This featured artists such as Ray CHARLES, Stevie Wonder, Queen Latifah, and Herbie HANCOCK. The follow-up, *Brothers* (1996), was their first album to have no a cappella tracks at all.

Although they continue to stretch beyond their a cappella origins, Take 6 take pains to maintain their musical and religious integrity: all members are devout Christians and evaluate all lyrics before agreeing to perform any song on their own recordings or with others. It is this commitment to high ideals and musical detail that endears them to the world.

Donna Cox

SEE ALSO:

FILM MUSIC; GOSPEL; JAZZ.

FURTHER READING

Young, Alan. *Woke Me Up This Morning: Black Gospel Singers and the Gospel Life* (Jackson, MS: University Press of Mississippi, 1997).

SUGGESTED LISTENING

Brothers; *Join the Band*; *So Much 2 Say*; *Take 6*.

TORU TAKEMITSU

Takemitsu's compositions bridge the gap between East and West. He was first inspired by the music of the West, but he later embraced his Japanese musical heritage, ultimately producing music that was a synthesis of both. In his chamber works, the contemplative and wandering tones of the *shakuhachi*, the traditional Japanese flute, play a central role, and it is this sound that Western listeners most often associate with Takemitsu's work.

Takemitsu was born in Tokyo on October 8, 1930, but spent his childhood in China, returning to Japan in 1937 to attend school until he was drafted in 1944. In 1948, he had 18 composition lessons with Yosuji Kiyose, but has otherwise been self-taught in music. In 1951, he formed an experimental workshop for music and other arts, the Jikken Kobo, with a group of other young musicians and artists. His first compositions were for piano, and afterward he turned to experimenting with electronic media and prerecorded tapes. His composition of 1960, *Mizu no kyoku* (Water Music), consisted of recorded water sounds.

At this time, the composer was mostly interested in Western avant-garde techniques. He employed graphic notation (non-conventional music notation used to facilitate improvisation) in some compositions, and his *Textures* for orchestra was named the best work at the 1965 ISCM festival (International Society for Contemporary Music).

TAKEMITSU MEETS CAGE

In other ways, however, Takemitsu's work owes very little technically to Western tradition. He does not use tonality or metrical regularity to give structure to his compositions, but appears to be concerned chiefly with the dialogue between sound and silence. In this context, it is not surprising that John CAGE, whom Takemitsu met in 1964, became a friend, and that Takemitsu borrowed elements from Cage's theory. From him, Takemitsu adopted the prepared piano and the placement of sounds in space as an element of composition, particularly in *Dorian Horizon*, which Aaron COPLAND conducted in San Francisco in 1967.

Ironically, it was probably Cage, with his eclectic interests in Zen and Eastern philosophy, who stimulated Takemitsu's rediscovery of traditional Japanese instruments and style. Takemitsu had used the Japanese lute, the *biwa*, in his score for the film *Seppuku* in 1962, but later began to use the *shakuhachi*, and the lute in many of his works. *Shuteika* (In an Autumn Garden) written in 1973, is for the traditional Japanese *gagaku*, or Court music, ensemble. In addition, some of Takemitsu's works have a mathematical basis. For example, the "pentagonal garden" of *A Flock Descends into the Pentagonal Garden* is derived from the intervals of the pentatonic scale (thirds and seconds) that Takemitsu worked into a "magic square."

Takemitsu had considerable popular success, composing the music for 90 films, including Akira Kurosawa's *Ran*. The ecological group Greenpeace also commissioned his *Toward the Sea* (1981) for their Save the Whales campaign.

Most of Takemitsu's extensive writings have not been translated, but his *Confronting Silence* contains much of the theoretical underpinnings for his major works. He has lectured at Harvard, Yale, and the University of California at San Diego. In 1973, Takemitsu founded Music Today, which sponsors concerts of contemporary music annually in Tokyo. The New York Philharmonic commissioned the piece *November Steps* in 1975, and in 1989 a series of concerts was held at Columbia University in Takemitsu's honour. Takemitsu died in 1996, but the bridge he built between Japanese and Western music still survives.

Jane Prendergast

SEE ALSO:

CHAMBER MUSIC; ORCHESTRAL MUSIC.

FURTHER READING

Ohtake, Noriko. *Creative Sources for the Music of Toru Takemitsu* (Aldershot: Scolar Press, 1993);
Takemitsu, Toru, trans. Yoshiko Kakudo and Glenn Glasgow. *Confronting Silence* (Berkeley, CA: Fallen Leaf Press, 1995).

SUGGESTED LISTENING

All in Twilight; *Complete Solo Piano Music*;
A Flock Descends into the Pentagonal Garden;
Rain Tree; *Towards the Sea*.

TAMPA RED

Tampa Red was an essential part of the Chicago blues scene during its early years. The legacy of this redheaded guitarist includes both an extensive library of recordings and a long list of musicians who were profoundly influenced by his slide-guitar and single-string solo style, including Big Bill BROONZY and Robert Nighthawk. He helped to bridge the gap between rural and urban blues in the 1930s.

He was born Hudson Woodbridge, probably on Christmas Day in 1900 or 1901 (but perhaps as late as 1904), in Smithville, Georgia. He grew up in Tampa, Florida, and that and the fact that he had red hair gave him his nickname. By the time he moved to Chicago in the mid-1920s, he had mastered the slide guitar and earned the nickname "The Guitar Wizard." He initially played street corners and a few clubs, but his big break came when he was asked to play as a sideman to Ma RAINEY. He met Thomas A. DORSEY in the process, and they soon won local fame on the black theatre circuit.

HOKUM

Tampa Red and "Georgia Tom," as Dorsey was known, specialised in jivey and risqué party music called "hokum." Their bawdy first recording, "It's Tight Like That (1928)," was one of the biggest-selling pre-war blues records. It encouraged numerous imitators, and initiated what became known as "the hokum sound." This was characterised by light, airy melodies with sentimental or humorous lyrics, often relying on double-meaning wordplay. Tampa Red and Georgia Tom even called themselves the Hokum Boys for a time, performing extensively in Chicago and Memphis. They kept recording until Dorsey became disillusioned with blues and turned instead to gospel in 1932.

Hokum, although it propelled Tampa Red into the limelight, was short-lived. Tampa followed it with sexy blues ballads such as "Sugar Mama Blues No. 1." This he played in E, with his guitar tuned down a semitone, which showcased his ability to play backward finger-to-thumb rolls with his right hand and create sound effects using a bottleneck (sliding a metal cylinder down the strings). "Nobody in the world can do that, because there's only one Tampa Red, and when he's

dead, that's all, brother," said Big Bill Broonzy. Broonzy also revealed that Tampa Red was the first bottleneck player he saw, and that Tampa was also one of the earliest blues musicians to record with an electric guitar. Broonzy was one of many whose first Chicago stop was Tampa Red's house. Tampa Red's wife, Frances, ran their home as a blues lodging house in the 1930s and 1940s, with some performers living there, others using it for rehearsals, and almost all asking Tampa Red for advice. Among those who passed through were Memphis SLIM, Sonny Boy WILLIAMSON, Big Joe Williams, and Major "Maceo" Merriweather.

RECORDING HIGHLIGHTS

Tampa Red recorded more than 200 sides for a variety of companies, but his greatest success came with RCA Bluebird from 1934 to 1953. His 1938 "Rock It in Rhythm" mixed swing and boogie in a way that hinted at rock'n'roll. In "Jitter Jump" and "I Wanted to Swing" (both 1941), he showed off jazz chord voicings that were well ahead of his time. By the 1940s, blues music was changing, with electrified and powerful Mississippi Delta musicians taking charge. However, they still looked to Tampa Red for inspiration: Elmore James had a major hit when "Things 'Bout Coming My Way" was revamped into "When Things Go Wrong With You (It Hurts Me Too)," and B. B. KING, Robert Nighthawk, Fats DOMINO, Freddie KING, and LITTLE WALTER all turned his songs into hits.

After his wife died in 1953, Tampa developed an alcohol problem, which took its toll on his music. He did little recording during the 1950s, but returned with two albums for the Prestige-Bluesville label in 1960. He died in poverty on March 9, 1981, the same year he was inducted into the Blues Foundation's Hall of Fame.

Stan Hieronymus

SEE ALSO:

BLUES; ROCK'N'ROLL.

FURTHER READING

Davis, Francis. *The History of the Blues* (New York: Hyperion, 1995).

SUGGESTED LISTENING

Bottleneck Guitar 1928–1937; Don't Tampa with the Blues; It Hurts Me Too: The Essential Recordings; Tampa Red: Guitar Wizard.

TANGO

Tango primarily describes the national dance of Argentina, but it is also the term for an elegant and sensual song and dance music. It became internationally popular in the 1910s and a variety of styles appeared, but the basis of them all remains the *tango argentino*, Argentina's premier musical export.

The roots of tango lie in the 19th-century slums of Buenos Aires. Rural Argentines had their *milonga*—the music of the gaucho—but in the cities they joined the immigrant population of Europeans and blacks in a musical mix. The city's outskirts became an urban laboratory of *milonga*, *muñeira*, flamenco, Cuban habanera, Italian folk, and African percussion.

Tango music was first played on guitar, violin, and flute, but the arrival of the *bandoneón* (a boxy button accordion from Germany) completed the classic tango orchestra. The music is played in 4/4 time, usually in minor mode, with syncopated rhythms. Integral vulgar lyrics and sexually suggestive steps meant that it thrived in bars and brothels. In a milieu of violence, brawls, and male chauvinism, men choreographed steps for a dance in which the woman represented Argentina, and the man, the newly arrived immigrant.

Tango became the premier music of the working class and was denounced as vulgar by others. Much as rock'n'roll would be banned in certain U.S. households, so tango was barred from aristocratic Argentine homes. But in Europe it was all the rage, and was danced in the chic salons of Paris; finally, Argentines of all classes had to accept it.

The 1920s and 1930s took the music from brothels and bars to theatres and cabarets, and a golden age began. The artist credited with transforming tango into a song style for all classes was Carlos Gardel, whose voice and demeanour oozed passion, arrogance, machismo, and elegance—the very essence of tango. With nearly 900 songs recorded before his death in a plane crash in 1935, Gardel is tango's patron saint.

Tango was at its height in the 1940s, adopted by bandleaders like Anibal Troilo, Osvaldo Pugliese, and Juan D'Arienzo, whose 1937 recording of "La cumparsita" is perhaps the most popular tango ever.



UPI/Corbis-Bettmann

Rosita and Ramon demonstrating the tango at the club El Patio in New York City, in 1931.

Astor Piazzolla is tango's modern voice. His *tango nuevo* (new tango) has transformed dance music into serious listening. While preserving the essence of tango, he toyed with jazz and recorded with groups such as the Kronos Quartet. Piazzolla won world acclaim in the 1980s and played well into the 1990s.

Tango's golden era has passed, and rock and jazz now run through its veins, but Argentine tango still is popular at home and abroad.

Brett Allan King

SEE ALSO:

DANCE MUSIC; LATIN AMERICA.

FURTHER READING

Collier, Simon. *Tango: The Dance, the Song, the Story* (London: Thames and Hudson, 1995);
Munoz, Isabel, and Evelyne Pieiller. *Tango* (New York: Stewart, Tabori & Chang, 1997).

SUGGESTED LISTENING

Carlos Gardel: *The Best of Carlos Gardel*;
Astor Piazzolla: *Tango: Zero Hour*.

ART TATUM

Considered by many to be the greatest pianist in the history of jazz, Art Tatum's astonishing talent belied the fact that he was nearly blind. Tatum was one of the true innovators of piano music: he redefined the musical genres of stride, swing, and boogie-woogie through his reworkings of piano standards, which in turn became classics in their own right. Tatum was the most technically advanced piano player of his generation, and pianists today still measure their work using Tatum's style as a yardstick.

Arthur Tatum was born on October 13, 1909, in Toledo, Ohio. Blind in one eye from birth, and only partially sighted in the other, he nevertheless studied piano from early childhood and learned to read music. He received some formal education at the Toledo School of Music, but he was mainly self-taught. By his mid-teens, he was playing professionally in Toledo and Cleveland. Tatum had his own radio show in the late 1920s and was the regular pianist for singer Adelaide Hall in New York and toured with her in the early 1930s.

STYLE AND INFLUENCE

Tatum signed with Decca Records and recorded his first solo work in 1933. His unique solo style often featured breathtaking runs interspersed with striking single notes and unexpected chords. While Tatum cited artists such as Earl HINES, James P. Johnson, Fats WALLER, and Duke ELLINGTON as influences, his music was quite unlike that of any artist of the day. The complexity of his music and the sheer speed at which he could play notes on the piano led many to wonder in later years where Tatum's inspiration originated. As is often the case with visionaries, Tatum's achievement on the piano was so far ahead of its time that there were those who disdained him because he "played too many notes," referring to his uncanny ability to play difficult, complex lines with both hands.

While Tatum was not a composer, his versions of songs such as "Tiger Rag" clearly illustrated not only tremendous speed and accuracy—as if he were trying to impress and intimidate would-be competitors—but

also an approach to harmonies never taken before. This innovation and ability applied to the repertory standards gave them a fresh feel that appealed to the new generation of swing and bop musicians, who were searching for something against the grain of established jazz.

CAREER HIGHLIGHTS

Throughout the 1930s, Tatum spent periods working in Cleveland, Chicago, New York, and Los Angeles, and also travelled throughout the U.K. in 1938. Although continuing to work principally as a soloist, he led the Art Tatum Trio from 1943 to 1945, accompanied by bassist Slam Stewart and Tiny Grimes on guitar (later guitarist Everett Barksdale replaced Grimes). In 1947, Tatum appeared in the film *The Fabulous Dorseys*. In the early 1950s, he recorded extensively for legendary jazz producer Norman GRANZ, including a marathon series of tracks—120 in one year. Granz teamed Tatum up with artists such as Lionel Hampton, Barney Kessel, Buddy Rich, Ben WEBSTER, and Benny CARTER.

Tatum's final recording, *Art Tatum in Person* (1956), was made shortly before his death at the age of 47 from uremia associated with severe kidney disease. While his death in 1956 was premature, his influence on subsequent generations of pianists was profound and can still be experienced today through their music.

James Twerson

SEE ALSO:

BEBOP; BOOGIE-WOOGIE; JAZZ; SWING.

FURTHER READING

Green, Benny. *The Reluctant Art: Five Studies in the Growth of Jazz* (New York: Da Capo Press, 1991);
 Laubich, Arnold. *Art Tatum, a Guide to His Recorded Music* (Metuchen, NJ: Scarecrow, 1982);
 Lester, James. *Too Marvellous for Words: The Life and Genius of Art Tatum* (Oxford: Oxford University Press, 1994).

SUGGESTED LISTENING

20th-Century Piano Genius;
Best of Art Tatum;
Classic Early Solos, 1934–37;
Presenting the Art Tatum Trio.

SONNY TERRY & BROWNIE MCGHEE

Sonny Terry and Brownie McGhee helped introduce the Piedmont blues style to the white New York City folk-crowd in the 1940s, then to the rest of the United States during the folk music revival of the 1950s and 1960s, and after that, to the world. They formed one of the most enduring partnerships in blues, playing together for more than 30 years.

Terry was born Saunders Terrell in October 1911, in Greensboro, North Carolina. He lost the sight of both his eyes in separate childhood accidents. Devoting himself to music, he became a blues harmonica player, and performed on street corners. Around 1934, he met Blind Boy Fuller, a popular and influential blues guitarist. He played with Fuller often in the next few years and accompanied him to New York City in 1937 for a recording session. In 1938, Terry played in John Hammond's legendary *From Spirituals to Swing* concert at Carnegie Hall, creating a sensation with his interwoven harmonica playing and singing (characterised by a distinctive falsetto whoop). He met Brownie McGhee shortly after, although they did not become permanent partners until McGhee moved to New York in 1942.

Brownie McGhee was born Walter Brown McGhee in November 1915, in Knoxville, Tennessee. Childhood polio left him crippled and frequently housebound, and he continued to walk with a limp after an operation. He learned guitar from his father, and was playing in church before the age of ten. By his early teens, he was performing in medicine shows, minstrel troupes, and carnivals. Influenced by Lonnie JOHNSON and Blind Boy Fuller, he soon made his mark playing blues. He even recorded under the name Blind Boy Fuller No. 2, after Fuller died of blood poisoning in 1941.

STORMY PARTNERSHIP

It was talent scout J. B. Long, also Fuller's mentor, who first put Terry and McGhee together. Terry and McGhee both lived with LEADBELLY during their early years in New York, and soon began performing

before the same liberal audiences as Leadbelly, Pete Seeger, Woody GUTHRIE and others, playing acoustic blues in the old style. They also recorded for the Library of Congress, and closely associated themselves with the folk-blues movement. For many years they toured extensively, playing clubs, festivals, and concerts, becoming perhaps the best-known blues artists of the era.

They recorded mostly rhythm and blues on black labels until the late 1950s, performing sometimes as a duo, sometimes as sidemen for other performers, and sometimes with sidemen of their own. McGhee had two big hits, "Baseball Boogie" in 1946 and "My Fault" in 1948. They also began careers in theatre, landing parts on Broadway in *Finian's Rainbow* in the 1940s, and in *Cat on a Hot Tin Roof* in the 1950s. McGhee later appeared in movies and on television shows.

FOLK REVIVAL

McGhee's fingerpicked guitar-playing in a rocking, rhythmic-melodic style, and Terry's "whooping" harmonica defined the blues of the Piedmont area of the Southeast U.S. They recorded often for a half dozen labels, then became fixtures at folk and blues festivals around the world.

Despite their long association, they were not the closest of friends. Their often stormy relationship—occasionally involving on-stage bickering—ended in the 1970s. They continued to perform individually into the 1980s, with Terry recording the album *Whoopin'* with Johnny Winter and Willie Dixon on the Alligator label. Terry died on March 12, 1986, the same year he was inducted into the Blues Foundation's Hall of Fame. McGhee died, on the brink of making a comeback, on February 16, 1996.

Stan Hieronymus

SEE ALSO:

BLUES; FOLK MUSIC.

FURTHER READING

Davis, Francis. *The History of the Blues* (New York: Hyperion, 1995).

SUGGESTED LISTENING

Brownie McGhee and Sonny Terry Sing; The Folkway Years, 1944–1963; Toughest Terry and Baddest Brownie.

SISTER ROSETTA THARPE

Born Rosetta Nubin in Cotton Plant, Arkansas, on March 20, 1915, “Sister” Rosetta Tharpe was playing the guitar by the age of four, and at six she was confidently singing for huge audiences. While she was clearly a talented singer, it was her ability to play the guitar that propelled her forward. Her mother, evangelist Katie Bell Nubin, played the mandolin while singing gospel songs. Together Katie Bell and little Rosetta preached and sang their way through the Southern states, eventually settling in Chicago in the late 1920s.

Rosetta was drawn to the ecstatic religious practices of the evangelical Sanctified Church and was active in its ministry. However, she was also impressed by the blues singers she heard in Arkansas and the jazz that was so prevalent in the Chicago area. She often performed in multi-act concerts with blues, jazz and folk musicians, and became further entrenched in the runs, riffs, and melodic structures associated with these genres. In 1934 Rosetta married pastor Wilbur Thorpe—he later changed the spelling to Tharpe—and moved to New York. She made a demonstration tape for Decca Records in mid-1938 which was well received by the producers. However, they felt she would have greater success potential if her songs were less “churchy.” Rosetta agreed to experiment with her style. The result was the release of *Rock Me* (1938), on which, in addition to her own guitar playing, Tharpe was accompanied by the Lucky Millinder jazz orchestra. In December 1938 Tharpe appeared in John Hammond’s extravaganza of African-American music, *From Spirituals to Swing*, at New York’s Carnegie Hall, where she sang with the swing orchestras of Cab Calloway, Benny Goodman and Count Basie.

Rosetta’s success with *Rock Me* did not endear her to the Sanctified Church congregation that she so loved. The use of a jazz orchestra caused such an uproar in the staunch community that Rosetta persuaded Decca to allow her to record with just her guitar. They compromised by adding piano, bass and drum to her guitar. Thus began a fruitful seven-year collaboration



David Redfern/Redferns

Rosetta Tharpe was a musical enigma: both her singing and guitar playing defied conventional categories.

between Tharpe and boogie-woogie pianist Samuel Blythe Price. Despite the compromises she had made for their sake, Tharpe was still not fully embraced by the church community. Her guitar technique was very blues-influenced, her singing jazz-inflected, and her stage decorum more reminiscent of a nightclub than a church service. These all combined to increase her popularity with the non-church listener, however. From 1947 to 1952, Decca paired Rosetta with Marie Knight and the two enjoyed much commercial success. Their relationship ended when Rosetta married again, this time to ex-Ink Spots manager Russell Morrison. Rosetta died in Philadelphia in 1973 after a debilitating stroke.

Donna Cox

SEE ALSO:

BLUES; FOLK MUSIC; GOSPEL; JAZZ.

FURTHER READING

Heilbut, Anthony. *The Gospel Sounds* (New York: Limelight, 1997).

SUGGESTED LISTENING

The Best of Sister Rosetta Tharpe;
Gospel Train Vol. II: Sister Rosetta Tharpe.

VIRGIL THOMSON

Virgil Thomson, born in Kansas City, Missouri, on November 25, 1896, was known for his sharp intellect and wide-ranging interests in music, which manifested themselves in his work as a composer and critic. Thomson drew upon musical elements such as folk songs, hymns, and dance music that he heard in his boyhood, to develop his individual style of composition.

As a young child, Thomson took occasional piano lessons and later studied the organ. When he was 12 he began working as a pianist in movie theatres, improvising music for the various kinds of action on the screen. Thomson claimed that he always felt at home in the theatre, whether backstage or in the audience. During these years he also began playing the organ for various churches in Kansas City.

In 1917, he enlisted in the army, but World War I ended before he could be sent overseas. Thomson then moved to Boston, where he studied at Harvard University. He also took full advantage of that city's musical environment. At Harvard, in the fall of 1919, he began studies with the conductor Archibald T. Davison, and the composer Edward Burlingame Hill.

TRAINING IN PARIS

In 1921, Thomson received the John Knowles Paine Fellowship for travel, and decided to use it for a year of study in Paris. While there, Thomson studied organ and counterpoint with Nadia BOULANGER, and met many of the leaders of music and letters, including MILHAUD, POULENC, Auric, Honegger, SATIE, the poet Cocteau, the novelist Radiguet, and Picasso. He also sent back reviews to the *Boston Transcript* which marked the beginning of his career as a music critic. In only a few short months he submitted articles on concerts of music by Milhaud, Berlioz, DEBUSSY, SCHOENBERG, and, perhaps most importantly, a review of a concert conducted by Sergey Koussevitzky, which helped in Koussevitzky's eventual appointment as conductor of the Boston Symphony Orchestra. Thomson returned to Boston to complete his studies at Harvard, spent a year in

New York, and then returned to Paris, where he stayed from 1925 to 1940. Perhaps most significant during this second sojourn in Paris was Thomson's meeting and working with the writer Gertrude Stein. Their collaboration resulted in two operas, *Four Saints in Three Acts*, composed while they were both in Paris, and *The Mother of Us All*, composed after Thomson had returned to America. In these two works, Thomson used a variety of sources, quoting from Baptist hymns, Gregorian chant, and popular songs, setting them in traditional harmonic language with only occasional dissonance employed. In the late 1930s, Thomson composed the scores for two documentary films, *The Plow That Broke the Plains* and *The River*. Both of these works use folk songs, cowboy tunes, and hymn tunes as structural melodic material.

In 1940, Thomson returned to the United States, where he became music critic for the *New York Herald Tribune*. His articles strongly expressed his personal opinions on music and culture, and spread knowledge of both "new music" and American music to a general readership. During these years he also continued to compose works including the film score for *Louisiana Story*, for which he received a Pulitzer Prize, an opera entitled *Lord Byron*, and works for chorus, string quartet, solo voice, and orchestra.

Virgil Thomson died in 1989. His compositions and writings were personal, direct, not overstated, and accessible to a wide audience.

Michael Lamkin

SEE ALSO:

FILM MUSIC; OPERA; ORCHESTRAL MUSIC; SIX, LES.

FURTHER READING

Thomson, Virgil. *Music with Words: A Composer's View* (New Haven, CT: Yale University Press, 1989);
Thomson, Virgil. *The State of Music* (Westport, CT: Greenwood Press, 1974);
Tommasini, Anthony. *Virgil Thomson: Composer on the Aisle* (London: W. W. Norton, 1997).

SUGGESTED LISTENING

Filling Station; Four Saints in Three Acts; Lord Byron; The Mother of Us All; Symphony on a Hymn Tune.

TIN PAN ALLEY

Back in the 1860s sheet music for songs was in great demand. Before the era of television or radio, families made their own entertainment at home in the evenings, often singing around the piano. Popular songs for family singing were Irish ballads like “When You Were Sweet Sixteen,” and melodramatic pieces such as “The Lost Chord.” One of the most popular songs of all was the tearjerker “After the Ball.” The sheet music for this 1892 ballad sold 10 million copies, and fortunately for the composer, Charles K. Harris, he had published the song himself.

Since there was good money to be made from song publishing, New York publishers conducted surveys to discover the public’s tastes, and then commissioned songwriters to fill that need. Audiences across the country would hear the song sung at their local vaudeville theatre, and would then go and buy the sheet music to try it out at home.

ORIGIN OF TIN PAN ALLEY

By 1900, several important publishers were based on Manhattan’s 28th Street. The cramped offices were partitioned into cubicles with pianos so that the composers and song-pluggers could write and sell their work. There was no air-conditioning, so the windows would be open in summer. A journalist, Monroe H. Rosenfeld, likened the discordant sounds of these well-worn pianos to “tin pans beating.” And so Tin Pan Alley was named—although by the 1920s it had moved closer to Broadway, on 42nd Street.

Once a song was written it had to be sold, and this was the job of the song-plugger. The best way to get it heard by the buying public was to persuade a big-name artist to sing it in vaudeville. One of the biggest names was Al Jolson, and his greatest hits—“Swanee,” “Sonny Boy,” and “California, Here I Come”—are sung and whistled even today.

Many songwriters received a one-time payment for their songs—it was the publishers who made the most money. So it made sense for a good songwriter to



The songwriting factories on New York's 28th Street—Tin Pan Alley—where many songwriters sold their first songs.

Archive Photos/G.D. Hackert

become a publisher himself. As well as Charles K. Harris, other songwriter-publishers were Harry von Tilzer, who wrote “Wait Till the Sun Shines, Nellie,” and Kerry Mills, composer of “Meet Me in St. Louis, Louis.”

Another problem for both songwriters and publishers was the difficulty of getting a royalty payment when their songs were performed in public. In the early years of the 20th century, the composer Victor Herbert successfully sued a New York restaurant for playing his music without payment. Following the Court’s decision in his favour, the American Society of Composers, Authors, and Publishers (ASCAP) was founded in 1914 to protect performing rights. ASCAP was then able to license and collect fees from thousands of restaurants and theatres.

THE ADVENT OF RECORDED SOUND

The coming of recorded sound in the early part of the 20th century changed the music scene radically. By the late 1920s, sales of records were outstripping those of sheet music, and movies were on the

horizon. The first "talkie," *The Jazz Singer*, featured Al Jolson, who then requested a ballad "that will make people cry" for his second film, *The Singing Fool*. The songwriters wrote "Sonny Boy" as a practical joke, but Jolson took the ultra-corny song seriously, and it sold a million records as well as a million copies of sheet music.

Between the wars, Tin Pan Alley was dominated by several brilliant composers. Irving BERLIN, a Russian immigrant who became the all-American songwriter, wrote a stream of hits for over 50 years, starting with "Alexander's Ragtime Band" in 1911. He also became a publisher in the 1920s, and began buying back his own songs. Hits included "Blue Skies" (from *The Jazz Singer*), "Always," and "White Christmas."

George GERSHWIN was a superbly gifted pianist and arranger who could dazzle with a myriad of styles. He also wrote a stream of hits, including "Swanee," "The Man I Love," and "Embraceable You." Cole PORTER's witty, intelligent lyrics can be heard in "You're the Top," "Just One of Those Things," and "I Get a Kick Out of You."

A BRITISH VERSION OF TIN PAN ALLEY

In 1911 the publisher Lawrence Wright bought a shop on Denmark Street, just off London's Charing Cross Road; soon he had acquired and leased the whole block, which also became known as Tin Pan Alley. His hits include "Among My Souvenirs," written under the pseudonym Horatio Nicholls, and "Don't Go Down the Mine, Daddy," which he bought from a street musician following a pit disaster for five pounds and then sold a million copies of it. In 1922, he founded the paper *Melody Maker*, devoted to popular music.

Noel COWARD challenged American supremacy with love songs such as "Someday I'll Find You" and "I'll See You Again," while also writing satirical lyrics about the British Establishment in songs such as "The Stately Homes of England" and "Mad Dogs and Englishmen." Jimmy Kennedy kept the song-pluggers busy with "Red Sails In the Sunset," "South of the Border," and "These Foolish Things," plus "The Teddy Bears' Picnic."

BRILL BUILDING

The heyday of Tin Pan Alley was over by World War II. The 1940s and 1950s were the era of the great musicals. RODGERS and HAMMERSTEIN struck gold with *Oklahoma!* and *Carousel*, while *South Pacific*,

in 1949, coincided with the birth of the LP. The 1950s saw hit musicals such as *The King and I*, *Guys and Dolls*, *My Fair Lady*, *The Sound of Music*, and *West Side Story*, all packed with memorable singles. Whenever an artist recorded a song, a new orchestration was required, and this provided plenty of work for arrangers and orchestrators who had learned their trade in Tin Pan Alley.

In the 1960s, the need for quality songs that reflected teenage interests was satisfied by former Tin Pan Alley songwriters Al Nevins and Don Kirshner, who formed Aldon Music, one of many publishers based in New York's Brill Building. Many of the Brill Building songwriters were good performers themselves. The most sophisticated Brill Building partnership was that of Burt BACHARACH and Hal David, whose hits included "Magic Moments," "Anyone Who Had a Heart," and "Raindrops Keep Falling on My Head."

However, the market for songwriters was disappearing. The singers of the early 1970s, such as Elton JOHN and James Taylor, wrote their own material. Nowadays, the record and the accompanying video are more important than the song itself, and very few of today's chart songs are recorded by other performers. The market for sheet music has declined.

The golden age of Tin Pan Alley, with its system of songwriters, was responsible for producing many classic popular songs of enduring quality, which sold millions of copies of sheet music, which remain the standard repertoire of club and cabaret singers.

Spencer Leigh

SEE ALSO:

ARRANGERS; FILM MUSICALS; MUSICALS; POPULAR MUSIC; SINGER-SONGWRTERS.

FURTHER READING

Furia, Philip. *The Poets of Tin Pan Alley: A History of America's Greatest Lyricists* (Oxford: Oxford University Press, 1992).

SUGGESTED LISTENING

Burt Bacharach: *Burt Bacharach's Greatest Hits*; Irving Berlin: *Annie Get Your Gun*; *Call Me Madam* (soundtracks); Noel Coward: *Noel Coward Live in Las Vegas*; George Gershwin: *Porgy and Bess*; Al Jolson: *The Best of Al Jolson*; Cole Porter: *Kiss Me Kate*; *Silk Stockings* (soundtracks).

SIR MICHAEL TIPPETT

Michael Tippett was among those 20th-century composers who saw their work in a social context, always alive to the social and philosophical issues of the day. In his compositions, blues and spirituals can be found side by side with the extended dissonances of the atonal 20th-century idiom.

Tippett was born in London on January 2, 1905, the child of a lawyer and a nurse. His mother was an active suffragette, and perhaps it is from her that he acquired the social activism that marked many of his works. Residence on the continent gave him fluency in French, Italian, and German as a child. Tippett attended the Fettes School in Edinburgh, and in 1923 entered the Royal College of Music as a student of composition, conducting, and piano. At the college, Tippett familiarised himself with the scores of Palestrina and other 16th-century composers, and some of his compositions echo the unmetred fluency of early music. In addition, he studied counterpoint with R. O. Morris for over a year, supporting himself by teaching French and only able to compose in his leisure time. A concert of his early compositions was given in Oxford in 1930, and his first string quartet was published in 1935.

MOURNING THE HOLOCAUST

In the 1930s, Tippett worked with the unemployed in the north of England, composing for them a short opera, *Robin Hood*. In 1940, he became director of music at Morley College, London, where Gustav Holst had taught three decades earlier. Tippett remained in the post until 1951. During World War II, he served a three-month jail term as a conscientious objector. The revelation of the destruction of European Jewry affected Tippett deeply, and he adapted his oratorio, *A Child of Our Time*, to tell their story. The score was enthusiastically received at its first performance in 1944.

The success of *A Child of Our Time* gave Tippett the impetus to compose four more operas, the first of which, *The Midsummer Marriage*, was performed at Covent Garden in 1955. His other operas are *King Priam* (1962);

The Knot Garden (1970), and *The Ice Break* (1977). The last opera depicts American race relations, using riot scenes and a broad mix of musical references including the blues. All these operas had libretti written by Tippett himself. His operas moved in great strides of experimentalism—*King Priam* is based on the Greek epic, the *Iliad*, and the score has something of the impersonal grandeur of Greek tragedy. In *The Knot Garden*, Tippett moved to a contemporary scenario, dealing with a web of complex human relationships although without a conventional plot.

Other works include a piano concerto, four piano sonatas, five string quartets and four symphonies, plus the well-known *Fantasia Concertante on a Theme of Corelli*. Tippett set to music the words of modern poets—*Crown of the Year* (1958) was a choral setting of a poem by his friend Christopher Fry, and he used the poetry of W. B. Yeats in *Music for Words Perhaps* (1960) for speaker and chamber ensemble, and in *Byzantium* (1989) for soprano and instruments.

During the 1960s, Tippett served as director of the Bath Festival in England, taught in the United States at Aspen in 1965, and was knighted by the Queen in 1966. His last major work, the oratorio *The Mask of Time*, premiered in 1983. Tippett was always an active and articulate figure in music education, and a proponent of the broader implications of music in people's lives. He wrote a number of books including *Moving into Aquarius*, which embodied his philosophy of the New Age. Tippett died on January 8, 1998.

Jane Prendergast

SEE ALSO:

CHAMBER MUSIC; OPERA; ORCHESTRAL MUSIC; VOCAL AND CHORAL MUSIC.

FURTHER READING

Kemp, Ian. *Tippett, The Composer and His Music* (New York: Da Capo Press, 1984);
Tippett, Michael, and Meirion Bowen, ed.
Tippett on Music
(Oxford: Oxford University Press, 1995).

SUGGESTED LISTENING

A Child of Our Time; *The Blue Guitar*;
Five String Quartets; *King Priam*;
Symphony No. 4;
Triple Concerto for Violin, Viola and Cello.

MEL TORMÉ

Throughout most of his long career, Mel Tormé has been known as “the Velvet Fog.” The singer himself never cared much for the nickname, coined for him by radio DJs, but it does give a sense of the uniquely mellow and almost misty quality of his voice. In addition to his vocal talents, Tormé is also a highly accomplished songwriter, pianist, drummer, actor, and author.

Melvin Howard Tormé was born in Chicago on September 13, 1925. By the age of four he was singing on the radio, and by nine he had performed in several radio soap operas. His increasing interest in singing led to a stint from 1942 to 1943 as a vocalist with a band directed by Chico Marx of the Marx Brothers.

THE MEL-TONES

In 1943, Tormé appeared in the movie *Higher and Higher* (in which another illustrious crooner named Frank SINATRA made his starring debut), and formed one of the finest pop vocal groups of the decade, the Mel-Tones. The group recorded with band singer Eugenie Baird (“I Fall in Love Too Easily,” 1945), Artie Shaw’s orchestra (“I Got the Sun in the Morning,” 1946), Bing CROSBY (“Day by Day,” 1946), and under their own name (“It’s Dreamtime,” 1947).

Tormé went solo in 1947, recording several hits for Capitol between 1949 and 1952, including “Careless Hands” (which reached No. 1 in 1949); “Bewitched” (backed by a band led by Stan KENTON), and “The Old Master Painter” (a duet with his regular singing partner Peggy LEE) in 1950. From the early 1950s Tormé was noted less for singles and more for his albums, especially live LPs such as *Mel Tormé at the Crescendo* (1954), which included his sped-up rendition of Richard RODGERS and Lorenz Hart’s “Mountain Greenery.”

In his later career, Tormé recorded for several labels, producing albums such as *Right Now* (1966), *Raindrops Keep Falling on My Head* (1970), and *An Evening with George Shearing and Mel Tormé* (1982), for which the singer won a Grammy Award as best

male jazz singer. Tormé often collaborated with his close friend Shearing, whom he described as “mercurial, with the most delicate pianistic touch on this planet.”

The vocalist also made albums with several other top jazz musicians, including drummer Buddy Rich and saxophonist Gerry MULLIGAN. However, the only Top 40 pop single of Tormé’s later career was “Comin’ Home, Baby” (1962).

Tormé also wrote hundreds of songs (both words and music), notably “Lament to Love,” “Born to Be Blue,” “County Fair” and, above all, “The Christmas Song” (the 1946 Nat King COLE hit that begins “Chestnuts roasting on an open fire”), one of many tunes he composed with Robert Wells Levinson. Tormé’s critically acclaimed books include *My Singing Teachers*, a tribute to artists who were his influences, *The Other Side of the Rainbow*, an account of his TV experiences with Judy GARLAND, and *It Wasn’t All Velvet: An Autobiography*.

STAGE AND SCREEN

As an actor, Tormé was nominated for an Emmy for his supporting role in the 1956 Playhouse 90 production, *The Comedian*. In the 1990s Tormé not only carried on performing but also gained new, generation-crossing recognition, appearing on several popular TV sitcoms and becoming the subject of a four-CD box set spanning his career. Though weakened by heart problems, he remains one of pop music and jazz’s most admired elder statesmen.

Michael R. Ross

SEE ALSO:

JAZZ; POPULAR MUSIC.

FURTHER READING

Friedwald, Will. *Jazz Singing*
(New York: Da Capo Press, 1996);
Tormé, Mel. *It Wasn’t All Velvet: An Autobiography*
(London: Robson, 1989);
Tormé, Mel. *My Singing Teachers*
(New York: Oxford University Press, 1994).

SUGGESTED LISTENING

An Evening with George Shearing and Mel Tormé;
The Mel Tormé Collection;
Mel Tormé Swings Schubert Alley.

ARTURO TOSCANINI

Arturo Toscanini was one of the great virtuoso conductors of the first half of the 20th century. His musical ear and phenomenal memory let him continue performing well into his 80s, despite failing eyesight.

Toscanini was born on March 25, 1867, the sickly child of poor, working-class parents in Parma, Italy. At the age of nine, Toscanini was sent to boarding school at the Parma Conservatory of Music. Although he studied cello and composition at the conservatory, he spent hours scrutinising and memorising musical scores—study that was to pay dividends later in life.

FEAT OF MEMORY

Toscanini's knowledge and dedication led to an unexpected first conducting experience in 1886. He was in Rio de Janeiro as principal cellist with an Italian touring company. The singers refused to perform under an incompetent conductor, and the 19-year-old Toscanini was called to conduct. He gave a brilliant performance of Verdi's *Aida* entirely from memory.

As a result, Toscanini was engaged to conduct Catalini's new opera, *Edmea*, and his conducting career was soon well established. In 1892, he gave the premiere of Leoncavallo's opera, *I Pagliacci*, in Milan. In his 1895–96 season at Turin, he conducted the first Italian performance of Wagner's *Götterdämmerung*, and the premier of Puccini's *La bohème*.

In 1898, a call came from La Scala, in Milan, Italy. La Scala was at a low point, with undisciplined singing and poor playing marring the operatic productions. Toscanini made the singers stick to the score, refused to allow encores that disrupted the drama, and greatly improved the quality of the orchestral playing.

He also had the good fortune to work with two magnificent singers—the Russian bass Fyodor CHALIAPIN, and the Italian tenor Enrico CARUSO—and within a few years had returned La Scala to the pinnacle of world opera.

Toscanini was renowned for his attention to details, such as the intensity of the house lights, and asked ladies to remove their hats during performances. In 1902 he caused an uproar when he refused to allow an

encore in one of Verdi's operas. As a result, he stormed out of La Scala and spent much of the next four seasons in Buenos Aires.

As much of Europe became prey to Fascism in the 1930s, Toscanini gradually ceased to conduct in Italy, Germany and Austria. This ended his association with Germany's Bayreuth festival and Austria's Salzburg Festival, where he had conducted Beethoven's *Fidelio*, and Verdi's *Falstaff*.

ABANDONING EUROPE

Toscanini now concentrated exclusively on the U.S. until the end of World War II. He had already enjoyed great success at the Metropolitan Opera in New York between 1908 and 1915, and since 1928 had spent much time there as principal conductor of the New York Philharmonic. Such was his fame that in 1937 the National Broadcasting Company (NBC) created an orchestra of top players especially for him (the NBC Symphony Orchestra). His recordings of Beethoven's symphonies with this orchestra became legendary.

Although Beethoven, Brahms, DEBUSSY, Verdi, and Wagner made up his core repertoire, Toscanini was also well known for his performances of Mozart and Richard STRAUSS among others, and for his encouragement of the American composer Samuel BARBER. He died in New York just before his 90th birthday, on January 16, 1957.

Toscanini became the first modern maestro: his dominating character, masterful conducting, and personal charisma extracted electrifying performances from his orchestras, creating a unique sound that, in many ways, revolutionised orchestral music.

Michael Lamkin

SEE ALSO:

OPERA; ORCHESTRAL MUSIC.

FURTHER READING

Haggin, B. H. *Conversations with Arturo Toscanini: Contemporary Recollections of the Maestro* (New York: Da Capo Press, 1989);
Sachs, Harvey. *Toscanini* (London: Robson, 1989).

SUGGESTED LISTENING

Beethoven: Symphony No. 7; Brahms: Symphonies;
Debussy: *La mer*; Puccini: *La bohème*; Verdi: *Otello*.

MERLE TRAVIS

One of the greatest guitarists in the history of country music, Merle Travis was also a prolific and original songwriter. He started out on the acoustic guitar and developed the technique that is named after him, and he is also credited with inventing the idea for the solid-body electric guitar that was developed for him by Leo Fender.

Merle Travis was born on November 29, 1917, in Muhlenberg County, Kentucky. His father was a tobacco farmer but, when Merle was four years old, he moved to work in the Kentucky coal mines. Travis's father taught him the rudiments of the mountain banjo, and later his brother made a guitar for him. Under the tutelage of local coal-mining musicians Mose Rager and Ike Everly (father of the famous EVERLY BROTHERS), Travis learned the two-finger picking style on the guitar.

After finishing grade school, Travis began his career in earnest playing at square dances, and then joined the Knox County Knockabouts, playing live music on radio station WBGF in Evansville, Indiana. After a stint with the Tennessee Tomcats, Travis joined Clayton McMichen's renowned Georgia Wildcats, and eventually landed at Cincinnati's WLW as a member of the Drifting Pioneers. He was then reaching much wider audiences through the *National Barn Dance* and *Plantation Party* radio programmes.

Travis also worked with the gospel quartet, the Brown's Ferry Four, which included Grandpa Jones and the Delmore Brothers. The group became important cast members on Cincinnati's *Boone County Jamboree* (later renamed *Midwestern Hayride*), and recorded various projects in different configurations for King Records.

In the years following his service in the U.S. Marines in World War II, Travis perfected his innovative style of guitar picking—one that would become widely imitated and credited as "Travis picking." His technique involved damping the bass strings with the palm of the hand, then picking them with the thumb, and playing the melody on the higher strings with one or two fingers. At this time, he is also said to have

invented the solid-body electric guitar, now a standard instrument in most country and rock bands. Travis returned to WLW briefly, then in 1946 relocated to southern California to do session work and record for Capitol Records. His solo and duet recordings during his 23 years with Capitol included several of his biggest hits, including "Divorce Me C.O.D.," "So Round, So Firm, So Fully Packed," "Smoke, Smoke, Smoke (That Cigarette)," "Dark as a Dungeon," the very famous "Sixteen Tons" and the "Nine Pound Hammer." This was the period when Travis was using material from his coal-mining background to write folk songs about the lives of the miners.

In 1954, Travis played a young GI in the movie *From Here to Eternity*, singing "Re-Enlistment Blues," and in 1955, with Hank Thompson, had a country hit with a reworking of the CARTER FAMILY'S "Wildwood Flower." With the ensuing folk music revival, Travis rode another wave of popularity in the late 1950s, as his tradition-rooted mountain ballads and guitar wizardry were re-discovered by college students and festival audiences around the world.

Travis took part in Nitty Gritty Dirt Band's monumental 1971 album celebrating country music, *Will the Circle Be Unbroken?* His duet recording with Chet ATKINS produced a Grammy for best country instrumental performance. In 1977, he was inducted into the Country Music Hall of Fame. Travis died in Oklahoma in 1983.

The music of Merle Travis had a profound impact on the next generation of country guitar pickers, including Atkins and Johnny Watson, and his influence still lives on for country music guitar players.

Todd Denton

SEE ALSO:

COUNTRY; FOLK MUSIC.

FURTHER READING

Eatherly, Pat Travis. *In Search of My Father* (Nashville, TN: Broadman Press, 1987);
 Eremo, Judie, ed. *Country Musicians: From the Editors of Guitar Player, Keyboard and Frets Magazines* (Cupertino, CA: Grove Press, 1987).

SUGGESTED LISTENING

Country Guitar Thunder; *Folk Songs of the Hills*;
Guitar Retrospective; *Walkin' the Strings*.

ERNEST TUBB

A tremendous innovator in country music as well as a great stylist, Ernest Tubb had a warm, slightly flat baritone voice that made him one of country's best-loved and most enduring performers.

Ernest Dale Tubb was born on February 9, 1914, in Ellis County, Texas, to a cotton-farming family. In 1928, Tubb was enthralled by a record of country music pioneer Jimmie RODGERS, and made it his life's mission to follow in Rodgers' footsteps. Tubb took up guitar in 1933, just months before his hero succumbed to tuberculosis. On a whim, Tubb contacted Rodgers' widow Carrie, who struck up a friendship with Tubb and offered to assist him with his career. She loaned him one of her late husband's guitars and championed the aspiring Tubb to RCA, who gave him a recording contract in 1936. Unfortunately, Tubb's records flopped and RCA dropped him. He lost his ability to yodel like Rodgers after having his tonsils removed in 1939.

In 1940, Tubb secured a contract with Decca, starting an association with the label that was to last nearly 40 years. He developed his own country style on his early Decca recordings. Aside from his distinctive voice, Tubb's records featured both steel and electric guitar, ushering in the harder-edged sound of honky-tonk. The new style immediately proved popular—Tubb's 1941 recording "Walking the Floor Over You" sold over a million copies and turned him into a country star. In 1943, Tubb and his band, the Texas Troubadours, made their *Grand Ole Opry* debut, daring to introduce electric instruments on the hallowed stage of Nashville's Ryman Auditorium. Tubb's other business venture, the Ernest Tubb Record Shop, opened in Nashville in 1947, and became the site of WSM's post-Opry *Midnight Jamboree* radio show, hosted by Tubb himself. Along with Roy ACUFF, Tubb was one of the biggest stars of the 1940s country boom, scoring hits with "Rainbow at Midnight," "It's Been So Long Darling," and "Blue Christmas."

Although he never again reached the commercial heights he enjoyed in the 1940s and 1950s, Ernest Tubb remained one of country music's most popular personalities throughout the rest of his life. In the 1960s, he



Country music veteran Ernest Tubb makes a surprise appearance at singer Loretta Lynn's show at the Riviera Hotel in Las Vegas, July 1981.

hosted a network television show and recorded a series of duets with the up-and-coming female country star Loretta LYNN. Tubb maintained a rigorous touring schedule, playing nearly 300 dates a year through the late 1970s, until emphysema forced him to retire in 1982. He died on September 6, 1984, in Nashville.

While never a classically "good" singer by any stretch of the imagination, the rough-hewn sincerity of Tubb's delivery outweighed the need for perfect pitch, at least as far as his fans were concerned. The man who began his career as a Jimmie Rodgers imitator eventually became a powerful influence in his own right: many later country singers, especially Red Foley, Lefty Frizell, and Junior Brown, have acknowledged that they owe a stylistic debt to the man they lovingly called "E. T."

Greg Bower

SEE ALSO:
COUNTRY.

FURTHER READING

Pugh, Ronnie. *Ernest Tubb: The Texas Troubadour* (Durham, NC: Duke University Press, 1996).

SUGGESTED LISTENING

The Country Music Hall of Fame;
The Legendary Ernest Tubb and Friends.

RICHARD TUCKER

Richard Tucker inherited the mantle of Enrico CARUSO as leading tenor at the Metropolitan Opera in New York, where, from 1945 to 1975, he appeared in 499 performances at the house (and an additional 225 on tour), in 30 roles. One of the most popular tenors of his time, it is appropriate that Tucker gained the nickname "America's Caruso."

The future lyric tenor was born Reuben Ticker in New York City on August 28, 1913. His parents were Jews who had emigrated from Eastern Europe, and Tucker remained conscious of his Jewish heritage throughout his life. As an opera singer, he might be given the role of a monk, but he refused to wear a crucifix. He sang only once in a Christian church—at St. Patrick's Cathedral, in New York City—for the funeral of Robert Kennedy.

Tucker's earliest singing experience was as a boy alto in the synagogue choir. Later he entertained at weddings and bar mitzvahs, which, along with work as a tailor in a furrier's business, helped him to finance his vocal studies with Paul Althouse.

OPERA DEBUT

In 1943 Tucker became the cantor of the Brooklyn Jewish Center, with a congregation of 2,000, and that same year made his operatic debut with the Salmaggi Opera, a small company in New York. He entered the Metropolitan Opera auditions but did not do well. Nonetheless, his teacher persuaded Edward Johnson, the general director of the Metropolitan, to attend services at the Jewish Center in order to hear the cantor sing, and a contract was issued enabling Tucker to make his Metropolitan Opera debut in 1945 as Enzo in Ponchielli's *La gioconda*.

Even after his operatic career was assured, Tucker continued as an ordained cantor, and in fact recorded the Passover Service. The tenor achieved widespread fame in the U.S. in the 1940s through his radio exposure on the program *Chicago Theater of the Air*. Tucker's European debut in 1947 coincided with that of Maria CALLAS when they sang together in *La gioconda* in Verona.

At this time, Tucker's voice was what is called *lirico spinto* (an incisive lyric voice), and he soon added the demanding roles of Rodolfo in Puccini's *La bohème*, and Don José in Bizet's *Carmen* to his repertoire. He hesitated before tackling any Mozart roles, but was successful in *Così fan tutte*.

PRACTICAL JOKES

Although dependable and easy to work with, Tucker became well known for carrying out pranks onstage at the Metropolitan, once handing Robert Merrill a casket with a nude picture inside. He was paid back during the death scene in *La bohème*, when an atrocious pun sent him falling on Mimi's corpse, shaking with laughter, which the audience interpreted as racking sobs.

As he aged, Tucker's voice tended more to the dramatic, and he sang in Saint-Saëns' *Samson* and as Calaf in Puccini's *Turandot*. Only weeks before his death he appeared in Leoncavallo's intensely dramatic *I Pagliacci*. He had long campaigned for the re-introduction of Halévy's *La juive* into the Metropolitan's repertoire, but as he readied himself to perform in Michigan, he died of a heart attack on January 8, 1975, and the project was abandoned.

Tucker sang at La Scala from 1961, and in Vienna and Covent Garden from 1958. However, he was so closely identified with the Metropolitan Opera that his funeral was held onstage at the opera house. The Richard Tucker Foundation set up in his memory awards \$20,000 annually to further the career of a promising young singer.

Jane Prendergast

SEE ALSO:

OPERA; VOCAL AND CHORAL MUSIC.

FURTHER READING

Breslin, Herbert H., ed. *The Tenors*
(New York: Macmillan, 1974);

Drake, James A. *Richard Tucker: A Biography*
(New York: Dutton, 1984).

SUGGESTED LISTENING

Tucker at the Met (Donizetti, Verdi,
Ponchielli, Puccini);

Puccini: *La bohème*; *Il trovatore*;
Verdi: *La forza del destino*.

SOPHIE TUCKER

During her 60-year singing career, Sophie Tucker, nicknamed “the last of the red hot mamas,” established herself as one of the great entertainers of the century. With her raucous singing style, she triumphed in every arena she entered, from theatre, film, and cabaret, to records, radio, and television. Whether she was belting out “hot” tunes such as “After You’re Gone” or ethnic tearjerkers like “My Yiddishe Mommie,” Tucker was a larger-than-life performer who made audiences laugh and weep. Exulting in her flamboyant image, she would appear on nightclub stages in 24-carat-gold gowns, mink coats, and diamond headdresses. She was perhaps the biggest recording star of the vaudeville era.

Born Sophie Kalish in Poland in January 1884, to Jewish parents fleeing Russia, she came to America when she was three. The young Sophie sang in her parents’ restaurant in Hartford, Connecticut, between cooking and waitressing duties. At age 16, she married Louis Tuck and expanded his name when she left him to pursue a career in New York (with her young son now in the care of her parents).

In 1905, Sophie Tucker won an amateur singing contest and took a \$15-a-week job performing in a German beer hall. Plump and plain (but blessed with a stage presence once compared to “a battleship with a voice like 70 trombones”), she was forced to perform in blackface at Tony Pastor’s Music Hall. She was an immediate success on the vaudeville circuit, but then dropped this racist style when her costumes and makeup failed to show up one night—and was a smash in her own right. She began calling herself a ragtime singer, and got her first taste of stardom as a featured act in the 1909 *Ziegfeld Follies*.

In 1910, she made her first recording for Edison—“That Loving Rag.” Her first reaction to her recorded voice was, “My God, I sound like a foghorn!” Sophie’s maid convinced her to hear a new tune by the black songwriter and vaudevillian Shelton Brooks. The tune was “Some of These Days,” and it became her theme song. She recorded it in 1911 and on numerous subsequent occasions, including a 1926 version with the Ted

Lewis band, which sold a million copies. “I’ve turned it inside out, singing it in every way imaginable,” she wrote in her autobiography, “as a dramatic song, as a novelty number, as a sentimental ballad, and always audiences have loved it and asked for it.” Another Shelton Brooks number closely associated with Sophie Tucker was “Darktown Strutters Ball.”

She formed a jazz band called Sophie Tucker and Her Five Kings of Syncopation, but disbanded it to star in musical revues such as *Shubert Gaieties* (1919) and *Earl Carroll Vanities* (1924). She remained associated with ragtime through the 1920s, with recordings such as “International Rag” and “Bugle Call Rag.” In the 1927 show *La Mairie’s Affairs*, Tucker sang the classic “When the Red Red Robin Goes Bob Bob Bobbin’ Along.” She had another million-copy seller in 1928, with “My Yiddishe Mommie,” on which she was supported by Ted Shapiro, her accompanist of 46 years.

Sophie Tucker was always at her best in live performance, being just as at home with jazz, blues, swing, and schmaltzy ballads as she was with ragtime. With the demise of vaudeville in the 1930s, Tucker spent more time in cabaret. She appeared in several unremarkable Hollywood musicals, including 1929’s *Honky Tonk* and *Broadway Melody of 1938*, and also starred on Broadway in the 1937 Cole Porter musical, *Leave It to Me*.

As Tucker got older, she continued to perform across America and in Europe, mocking the ageing process with spicy specialty numbers such as “Life Begins at 40” and “I’m Having More Fun Since I’m 60.” The last of the red hot mamas died in February 1966, at the age of 82, in New York City.

Michael R. Ross

SEE ALSO:

CABARET MUSIC; FILM MUSICALS; MUSICALS.

FURTHER READING

Freedland, Michael. *Sophie: The Sophie Tucker Story* (London: Woburn Press, 1978);
Segal, Harold. *Turn-of-the-Century Cabaret* (New York: Schirmer Books, 1996).

SUGGESTED LISTENING

I’m the Last of the Red Hot Mamas;
Jazz Age Hot Mama: 1922–1929;
Some of These Days.

TINA TURNER

Legendary for her tireless live performances, Tina Turner has a strong, soaring voice with a raw edge—the epitome of the soul/blues singer. Though possessing a wide vocal range, her most passionate work is sung in the lower register. While she could be described as a “shouter” in the rhythm and blues (R&B) tradition, she is also a superb performer of slow emotional numbers.

She was born Annie Mae Bullock in Nutbush, Tennessee, on November 26, 1938. As a child she sang gospel in her family’s church choir, and appeared in talent shows. She moved to St. Louis with her mother and sister in the 1950s, where she met guitarist and vocalist Ike Turner of The Kings of Rhythm. She joined The Kings as backing singer, and soon became the core of the group, marrying Turner in 1958. Her first recording was the song “Box Top” (1958), and she first sang lead vocals on “A Fool in Love” (1960), which became the group’s first million-copy hit. For the release of that record, Ike changed her name to Tina.

In 1962, The Kings of Rhythm became the Ike and Tina Turner Revue. With nine musicians and three female backing singers, the Revue became a major soul band. Unfortunately, their critically acclaimed album *River Deep, Mountain High* (1966) failed to create interest with the U.S. listening public, although it reached No. 3 on the U.K. charts. As a result, they were given a slot as the warm-up act on the ROLLING STONES’ 1966 British tour, which won them many fans. They were also the opening act for the Stones’ U.S. tour in 1969. In the 1970s, the Turners continued recording and touring, releasing a successful version of Creedence Clearwater Revival’s “Proud Mary” in 1971. The autobiographical song “Nutmash City Limits” (1973), written by Tina, brought them widespread international success. Tina Turner also enjoyed critical acclaim for her performance as the Acid Queen in Ken Russell’s film version of THE WHO’s rock-opera *Tommy* (1975).

Tina and Ike fought frequently over his womanising, and their relationship deteriorated as he fell into the grip of drugs. On stage and in the studio, he was a musical martinet, rarely allowing her to expand as an

artist. After several suicide attempts, Tina eventually left Ike and the Revue at the beginning of a tour in 1976, sneaking out of a motel room with only the clothes she was wearing and the money in her pocket (36 cents). She also relinquished all legal rights to the songs she had recorded with Ike.

DRAMATIC COMEBACK

After appearing with various artists such as Rod Stewart and the Stones, Tina Turner began to re-establish her career. In 1982, she enjoyed enormous success in Europe with Al Green’s song “Let’s Stay Together.” She signed with Capitol Records in 1984 and released the album *Private Dancer*, which went to the top of the album charts and produced three Top 40 singles, “Better Be Good to Me” (1984), “What’s Love Got to Do with It?” (1984), and “Private Dancer” (1985). Turner earned three Grammys in 1984 for best pop single (“Private Dancer”), best rock performance (“Better Be Good to Me”), and album of the year. In 1985, she starred in the film *Mad Max: Beyond Thunderdome*. Her 1986 autobiography *I, Tina* was a best-seller, and was later made into the movie *What’s Love Got to Do with It?* (1993), although she condemned it as inaccurate.

To promote her 1986 album *Break Every Rule*, Turner toured for 14 months, performing 230 concerts. It paid off: the album went platinum and “Typical Male” was another Top 40 hit. In 1989, she released the album *Foreign Affair*, her first in three years. She sang the title theme for the 1995 James Bond film *Goldeneye*, and in 1996 released the album *Wildest Dreams*. Tina Turner has built up an enormous and devoted fan-base for her gutsy songs and performance style.

Steve Valdez

SEE ALSO:

FILM MUSIC; GOSPEL; ROCK MUSIC; ROCK’N’ROLL; SOUL.

FURTHER READING

Gaar, G. *She’s a Rebel* (Seattle, WA: Seal Press, 1992);
Hammer, Kate. *Tina Turner*
(Watford: Exley, 1994).

SUGGESTED LISTENING

Break Every Rule; *Ike and Tina Turner Revue Live*;
Private Dancer; *River Deep, Mountain High*;
Simply the Best; *Wildest Dreams*.

McCoy TYNER

A unique jazz pianist unsurpassed in musical fire, style, and overall sound, McCoy Tyner has enjoyed a long and successful career in both supporting roles and as a soloist, bandleader, and composer. His creative and extraordinary tenure with the John COLTRANE Quartet from 1960 to 1965 (with bandmates Coltrane, Jimmy Garrison, and Elvin JONES) earned Tyner the position of venerated master and a place in the annals of jazz history.

McCoy Tyner was born in Philadelphia on December 11, 1938, and studied piano from an early age through his college years. He first gained serious attention as a member of Art Farmer and Benny Golson's Jazztet in the late 1950s, but by 1960 he had received and accepted an offer to join the new John Coltrane group. Over the next five years, saxophonist Coltrane, Tyner, drummer Elvin Jones, and bassist Jimmy Garrison set about redefining jazz. In helping to establish and expand upon the ideas of Miles DAVIS's modal jazz and Ornette COLEMAN's free jazz experiments, they created several classic recordings, including "My Favorite Things," "A Love Supreme," "Africa Brass," and "Sun Ship."

It was during this period that Tyner developed many of his unique abilities—interesting, open chord-voicings, a departure from traditional jazz harmony necessitated by Coltrane's focus on modal playing, an aggressive but controlled rhythmic style, and most of all, endurance. Live and on record, the Coltrane Quartet often improvised on pieces that lasted 20 or 30 minutes each. The muscular propulsion of Garrison and Jones, and the Coltrane penchant for long exploratory solos, demanded similar stamina from Tyner.

Tyner left Coltrane in 1965, and after some lean years embarked on a solo career that has included releases on the Impulse, Blue Note, Milestone, and Elektra labels. Tyner has recorded and performed with Jackie McLean, Arthur Blythe, Ron Carter, and Joe HENDERSON, among others, and has helped initiate or propel the careers of John Blake, Joony Booth, and Alphonse Mouzon.



"Elder statesman of jazz" McCoy Tyner remains an exciting, creative contributor to the modern jazz scene.

By continuing the experimental direction set by the Coltrane Quartet, Tyner allows the jazz public to hear and evaluate these experiments. His own compositions, which include "Blues on the Corner," "Land of the Lonely," and "Desert Cry," are informed by the dynamism of his playing, and by the African, European, and Oriental music traditions that influence his music. Through it all, he remains steadfastly a hard-swinging modern jazz pianist thoroughly grounded in the hard bop tradition.

Gregg Juke

SEE ALSO:

FREE JAZZ; JAZZ; MODAL JAZZ.

FURTHER READING

Feather, Leonard. *The Passion for Jazz* (New York: Da Capo Press, 1990);
Lyons, Len. *The Great Jazz Pianists* (New York: Da Capo Press, 1983).

SUGGESTED LISTENING

Enlightenment; Inception;
The Real McCoy; Sabara;
John Coltrane: *Impressions;*
A Love Supreme.

U2

A rock group with a social conscience and a spiritual message can still be immensely popular and produce great music—especially if it has a powerful beat. The group U2 proves the theory.

Hailed by *Rolling Stone* magazine as “one of the most adventurous and groundbreaking acts in pop music,” the Irish ensemble features a big, soaring sound, highlighted by their singer Bono’s intense, often sensuous vocals, and the Edge’s reverb-laden guitar style. The blending of this powerful wall of sound with Bono’s starkly poetic lyrics has created a catalogue of classics (including “Where the Streets Have No Name” and “Desire”) which made U2 the most commercially successful rock band of the 1980s.

HIGH SCHOOL BOND

U2 was assembled in 1978 while its members were still students at Dublin’s Mount Temple High School. Made up of singer-lyricist Bono (b. Paul Hewson, May 10, 1960), guitarist the Edge (b. Dave Evans, August 8, 1961), bassist Adam Clayton (b. March 15, 1960), and drummer Larry Mullen, Jr. (b. October 31, 1961) the band started their musical career playing other people’s songs at small, local clubs. They were first called Feedback and later the Hype, before settling on U2.

In 1980, U2 signed with the Island record label, and released its debut album *Boy*, which is full of fierce energy and teenage angst. The group manifested its spiritual side on the 1981 album *October*, with the Christian symbolism most evident in the songs “Gloria” and “Rejoice.” With the 1983 album *War*, the band went from being a successful Irish band to world superstardom. Revealing the group’s political consciousness, the album featured the song “Sunday Bloody Sunday,” a rock anthem that dealt with the troubles in Northern Ireland. The title refers to the day in January 1972 when 13 Catholic protesters were shot dead by British paratroopers. Another song, “The Unforgettable Fire” (1984), further documented the band’s devotion to social justice. “(Pride) In the Name of Love” was dedicated to the civil rights leader Martin Luther King. The band made a

memorable appearance at the 1985 Live Aid charity concert, and later that year Bono appeared as one of the Artists Against Apartheid on the “Sun City” single. But the critical and commercial success of their 1987 album *The Joshua Tree*, with several Top 10 hits including, “With or Without You” and “I Still Haven’t Found What I’m Looking For,” elevated the band into the pantheon of rock legends. Ranked by *Rolling Stone* as the third best album of the 1980s, *Joshua Tree* won two Grammys, including album of the year.

Rattle & Hum, a 1988 “rockumentary” of the band’s U.S. tour, yielded two hit singles, “Desire” and “Angel of Harlem.” However, the accompanying album was met with, at best, indifference from critics. *Achtung Baby* (1991), notable for “Mysterious Ways” and “One,” showed U2 undergoing a stylistic change to a more dance-oriented sound and more intimate love songs.

FAMOUS FRIENDS

Johnny CASH made a memorable guest appearance, singing “The Wanderer” on the 1993 album *Zooropa*, which Bono hailed as his favourite U2 track—even though his voice was not on it. However, Bono did appear with Frank SINATRA on his 1993 album *Duets*, singing a gender-bending “I’ve Got You Under My Skin.” The 1995 single “Hold Me, Thrill Me, Kiss Me, Kill Me” heard in the film *Batman Forever*, signaled a continuing interest in experimenting with many musical genres, as did the album *Pop* (1997), with its innovative blend of funk, house and rock.

Michael R. Ross

SEE ALSO:

ROCK FESTIVALS; ROCK MUSIC.

FURTHER READING

Carter, Alan. *U2: The Road to Pop* (London: Faber, 1997);
 Editors of *Rolling Stone* magazine. *U2* (London: Pan, 1995);
 Stokes, Niall. *Into the Heart: The Stories Behind Every U2 Song* (London: Carlton Books, 1997).

SUGGESTED LISTENING

Achtung Baby; *The Joshua Tree*; *Pop*;
Under a Blood Red Sky; *The Unforgettable Fire*;
War; *Zooropa*.

RUDY VALLEE

Wavy-haired Rudy Vallee was the first star—and arguably the father—of the relaxed, intimate singing style known as “crooning.” With his trademark megaphone, which he used to amplify his thin, nasal voice, Vallee became one of the most popular performers of the late-1920s and 1930s, with hits such as “My Time Is Your Time” and “I’m Just a Vagabond Lover.” He admitted, rather candidly, “I never had much of a voice ... one reason for the success was that I was the first articulate singer—people could understand the words.” Known as the “Heigh-ho” man, after his catchphrase, Vallee was one of the earliest artists to generate mass hysteria among his fans. He also established a second career as a Hollywood actor.

Born in July 1901, in Island Pond, Vermont, Hubert Prior Vallee was the son of a pharmacist. He learned to play the saxophone as a teenager by imitating his idol Rudy Wiedhoft. Later, he took the name “Rudy” himself, both in tribute to Wiedhoft and also to play on the romantic image of silent-screen star Rudolph Valentino. Vallee made his professional debut in 1920 with a theatre orchestra in Portland, Maine, and played throughout his college years with various bands at the University of Maine and at Yale. Starting in 1924, he took a year off from school to play sax in London with the Savoy Havana Band.

In 1928, after graduating, Vallee organized a society band, the Yale Collegians, which was soon performing at New York’s chic Heigh-Ho Club. After rich Yale alumni complained that the bandmembers didn’t resemble Yale men, the orchestra was rechristened the Connecticut Yankees. The orchestra became an immediate sensation with its blend of college and dance tunes, spotlighting Vallee’s genteel crooning and sax playing. In 1929, Vallee was hired to star on radio’s first variety show, *The Fleischmann Hour*, and quickly became one of the biggest stars in show business. His sweet, sentimental style was perfectly suited to the new medium, and his catch-phrase “Heigh-ho everybody” became as famous as his megaphone. Many of Vallee’s biggest hits were introduced on the show, including “Goodnight, Sweetheart,” “Sweet Lorraine,”

“The Stein Song,” and Yale University’s “The Whiffenpoof Song.” The song “I’m Just a Vagabond Lover,” featured in his 1929 movie debut *Glorifying the American Girl*, provided the title for Vallee’s first starring feature film later that year. Another 1929 hit was “My Time Is Your Time,” which was the theme to his long-running radio show. Vallee grew so successful during this period that he founded his own talent agency and a music publishing company.

Vallee moved to Broadway and appeared in the 1931 and 1936 editions of *George White’s Scandals*, and the 1934 screen version. However, his star was beginning to fade with the emergence of a new breed of natural-sounding crooners like Bing CROSBY and Frank SINATRA. During World War II, Vallee led the California Coastguard Orchestra, and his film career switched to comedy, with hilarious performances in the classic Preston Sturges films *The Palm Beach Story* (1942) and *Mad Wednesday* (1947).

In 1962, Vallee starred as a stuffed-shirt industrialist in Frank LOESSER’s hit musical *How to Succeed in Business Without Really Trying*, and repeated the role in the 1967 movie version of the show. The New Vaudeville Band’s 1966 novelty hit “Winchester Cathedral” was a tribute to Vallee’s style (complete with megaphone), and the aging crooner repaid the compliment by recording the song during a failed comeback attempt.

Vallee made his last feature film in 1976, and performed his one-man show right up until his death from a heart attack in Los Angeles, California, in July 1986, at the age of 84.

Michael R. Ross

SEE ALSO:

FILM MUSICALS; MUSICALS; POPULAR MUSIC.

FURTHER READING

Vallee, Eleanor, and Jill Amadio. *My Vagabond Lover: An Intimate Biography of Rudy Vallee* (Dallas, TX: Taylor Publishing, 1996);
Vallee, Rudy. *Let the Chips Fall* (Harrisburg, PA: Stackpole Books, 1975).

SUGGESTED LISTENING

How to Succeed in Business Without Really Trying;
I’m Just a Vagabond Lover;
Rudy Vallee and his Connecticut Yankees;
Sing for Your Supper.

EDGARD VARÈSE

Edgard Varèse's ground-breaking atonal pieces made much use of unpitched percussion, complex rhythms, and unconventional instruments to produce his "organised sound," as he called his music. He was one of the first to use a tape recorder in music, producing early electronic pieces. Although his total output was quite small, his influence on 20th-century music was enormous.

Varèse was born in Paris on December 22, 1883. He studied under Vincent d'Indy and Albert Roussel at the Schola Cantorum in Paris, and later with Charles Widor at the Paris Conservatory. For a few months, Varèse lived in Germany, where he met Busoni, the Italian composer who had settled in Berlin. Although Busoni had a slight influence on him, Varèse's main inspiration was the 12th-century composer Perotin. In 1915, Varèse moved to the U.S.

The music from his early period, most of which is now lost or destroyed, was of a Romantic or Impressionist nature. It included the *Rhapsodie romane* (1905), *Les Cycles du Nord* (1914), *Oedipus und die Sphinx* (1910–14), and the symphonic poem *Bourgogne* (1908), which Varèse himself destroyed in the early 1960s.

EXPONENT OF THE NEW MUSIC

During the 1920s, Varèse was one of the most active composers in the United States, organising concerts of "new music," both American and European, in New York and elsewhere. The works from this second period use fairly small wind and percussion ensembles (he disliked strings). Varèse also introduced extra percussion, employing the instruments as much for timbre as for rhythm, and "noise instruments" such as sirens. Important pieces from this period were *Amériques*, for orchestra and siren (1917–21); *Hyperprism*, a short work for wind, percussion, and siren (1922–23); *Octandre*, for wind, brass, and double bass (1923); and *Intégrales*, for chamber orchestra and percussion (1924–25). *Arcana* (1925–27) was written for a large orchestra. In 1928, Varèse returned to Paris for an extended

period. Here he became increasingly interested in the need for and potential of electronic instruments, and this period produced some of his most innovative music. *Ionisation* (1931), scored for 41 percussion instruments and two sirens, is almost entirely unpitched. *Ecuatorial* (1934) was written for voice, brass, organ, percussion, and two theremins or ondes martenot (early electronic instruments); and *Density 21.5* (1935) was composed for solo flute.

FOUND SOUNDS

Varèse wrote very little during the next 18 years. Then, in 1953, someone gave him a tape recorder, and this enabled him to record and cut in the "found sounds" (everyday sounds from the world around) that he used in *Déserts* (1954), which was scored for wind, percussion, and tape. This was followed by *Poème électronique*, a piece of pure *musique concrète* (using natural sound sources) for a three-track tape. This piece was constructed of both electronically generated and manipulated sounds in the Philips electronic laboratories at Eindhoven in the Netherlands. It was played through 400 loudspeakers inside the Philips Pavilion, designed by the architect Le Corbusier, at the World's Fair in Brussels in 1958.

Back in the U.S. Varèse began to receive recognition for his work, which was recorded and also performed live. He became interested in the themes of night and death, and worked intermittently on a new project, *Nocturnal*, which was performed incomplete at a concert in 1961. It was still unfinished at the time of Varèse's death on November 6, 1965.

Richard Trombley

SEE ALSO:

AMPLIFICATION; ELECTRONIC MUSIC.

FURTHER READING

Bernard, Jonathan W. *The Music of Edgard Varèse* (New Haven, CT: Yale University Press, 1987);
Quellette, Fernand, trans. Derek Coltman.
Edgard Varèse
(New York: Da Capo Press, 1981).

SUGGESTED LISTENING

Amériques; *Density 21.5*; *Déserts*; *Ecuatorial*;
Intégrales; *Ionisation*; *Nocturnal*;
Poème électronique.

SARAH VAUGHAN

Her rich contralto voice, combined with an impeccable pitch and spellbinding style, made Sarah Vaughan an artist of considerable importance in jazz and pop music. With more than 1,000 records and nearly 100 albums to her credit, Vaughan was, according to critic Gary Giddins, “jazz’s greatest virtuoso singer.”

Born in Newark, New Jersey, on March 27, 1924, Sarah Lois Vaughan began studying the piano and organ when she was seven. Her mother, a laundress, played piano and sang in a local church choir. By age 12, Sarah was a featured soloist in the choir and also its organist. In 1942, she entered the Amateur Night at the Apollo talent contest, winning the first prize of ten dollars and a week’s engagement at the legendary Harlem Theater. The great black singer Billy Eckstine, who performed with the Earl Hines Orchestra, heard Sarah and urged Hines to hire her.

When Eckstine launched his own orchestra in 1944, Sarah joined the new ensemble, which featured future jazz luminaries such as Charlie PARKER, Dizzy GILLESPIE, and Miles DAVIS. During this time, Vaughan cut her first records, including a legendary version of “Lover Man” with Parker and Gillespie, and signed as a solo artist with Musicraft Records in 1945.

Trumpeter George Treadwell, Vaughan’s first husband, became a Svengali-like manager who molded her image from that of an ugly duckling to a glamorous star. Between 1945 and 1954, which included a four-year stint with the major Columbia label, she became one of modern jazz’s top singers and earned the nickname “the Divine One.”

In 1954, Vaughan launched two simultaneous careers—as a pop hitmaker for Mercury Records and a jazz artist for its EmArcy subsidiary. She cut several pop hits such as “Misty,” “Tenderly,” the million-selling “Broken-Hearted Melody,” several albums of show music (most notably a duet LP of Irving BERLIN songs with Eckstine), and several small-group jazz sides with Clifford BROWN and Cannonball ADDERLEY. In the first half of the 1960s, she recorded for Roulette, Mercury, and Columbia before taking a five-year break.



UPI/Corbis

Sarah Vaughan performing at the 1985 Newport Jazz Festival—she also appeared at the first event in 1954.

Vaughan returned to music in the early 1970s with a new maturity and a deeper range (the result perhaps of chain-smoking). During this period she recorded some of her best work for producer Norman GRANZ’s Pablo label, backed by everything from small ensembles and strings to big bands and Brazilian rhythm sections. Even though she became increasingly ill in the 1980s, she still performed at concerts and recorded frequently—including a 1985 concept album based on poems by Pope John Paul II. Vaughan died at her home in Hidden Hills, California, on April 3, 1990.

Michael R. Ross

SEE ALSO:

JAZZ; POPULAR MUSIC.

FURTHER READING

Friedwald, Will. *Jazz Singing*
(New York: C. Scribner’s Sons, 1990);
Gourse, Leslie. *Sassy: The Life of Sarah Vaughan*
(New York: C. Scribner’s Sons, 1993).

SUGGESTED LISTENING

16 Most Requested Songs; Sarah Sings Soulfully;
Sarah Vaughan and Clifford Brown;
Sarah Vaughan: Golden Hits;
Verve Jazz Masters: Sarah Vaughan.

RALPH VAUGHAN WILLIAMS

The English composer Ralph Vaughan Williams transformed the simple elements of folk song and hymn into a glorious outpouring of musical compositions for solo voice, mixed chorus, and symphony orchestra. But he also incorporated a wide-ranging humanism in his use of texts by John Bunyan, Shakespeare, and Walt Whitman, and in his explorations of the themes of war and heroism.

In contrast to many of his contemporaries in music, Vaughan Williams led a quiet life. He was born on October 12, 1872, the son of a church rector, in Gloucestershire. In 1887, he was sent to Charterhouse school, where several of his compositions were performed, and in 1890 he entered the Royal College of Music in London, as a student of composition and organ. He took a Bachelor of Music degree in 1894, and an Arts degree from Trinity College in 1895. That year, he married Adeline Fischer and returned to the Royal College of Music to work towards a doctorate in music, supporting himself as an organist in South Lambeth Church. He studied in Berlin with the composer Max Bruch, and in 1908 began composition lessons in Paris with Maurice RAVEL. Although Vaughan Williams returned to England after three months, his correspondence with Ravel, who admired his work, continued for many years.

In 1904, Vaughan Williams was given the job of editing the new *English Hymnal*. This collection of hymns was the composer's first exercise in setting words to music for popular use, and many of the musical settings are fresh, miniature art forms. In addition, he spent time in Norfolk, England, together with his life-long friend Gustav HOLST, recording over 800 British folk songs. These tunes were to emerge years later in the incidental music for the play *The Merry Wives of Windsor* (1908), as well as in his operas *Sir John in Love* (1929) and *Hugh the Drover* (1924). Several of Vaughan Williams's most enduring works were written in 1910, including the choral *Sea*

Symphony, which was performed that year at the Leeds Festival, and the *Fantasia on a Theme of Thomas Tallis*. However, his first great success was *A London Symphony*, which premiered in 1914.

During World War I, Williams served in Macedonia and France. After demobilisation, he became professor of composition at the Royal College of Music, and the conductor of the Bach Choir from 1920 to 1926. During this time he wrote the *Pastoral Symphony* (1921), which looked for serenity after the war, and the choral *Sancta Civitas* (1925), an exploration of man's soul, with texts from the book of Revelation.

He visited the United States for the first time during the Norfolk Festival (Connecticut) in 1923. The following year, he finished his opera, *Hugh the Drover*, and the song cycle, *On Wenlock Edge*. Vaughan Williams returned to the U.S. to lecture at Bryn Mawr in 1932, and at Cornell in 1954.

The gathering threat of World War II in Europe inspired Williams' tremendous choral masterpiece *Dona Nobis Pacem* (1936), to which Walt Whitman contributed the text. His work for German refugees resulted in his music being banned by Nazi Germany. During the war, Vaughan Williams, entering his 70s, threw himself into war work with unabated energy.

Adeline, his wife of 54 years, died in 1951, and in 1953 he married Ursula Wood, an old family friend. He wrote the last five of his nine symphonies, the seventh of which was the *Sinfonia antarctica*, originally a score for the film *Scott of the Antarctic* (1948), and a large number of vocal and instrumental pieces. He died on August 26, 1958, leaving behind a rich body of work.

Jane Prendergast

SEE ALSO:

ORCHESTRAL MUSIC; VOCAL AND CHORAL MUSIC.

FURTHER READING

Vaughan Williams, Ursula. *RVW* (Oxford: Oxford University Press, 1984);
Vaughan Williams, Ursula, and Imogen Holst, eds. *Ralph Vaughan Williams and Gustav Holst: Correspondence* (Westport, CT: Greenwood Press, 1980).

SUGGESTED LISTENING

Dona Nobis Pacem; *Lark Ascending*; *Sea Songs*;
A Sea Symphony; *Serenade to Music*; *Sinfonia Antarctica*; *Symphony No. 5*.

CAETANO VELOSO

Caetano Veloso has been at the forefront of Brazilian music since the early 1960s. As well as producing innovative music, Veloso is also one of the most respected poets in the Portuguese language, and he was one of the prime creators of an inventive wave of Brazilian pop known as *tropicalismo* (tropicalism).

In the early 1960s, in college in Bahia, Veloso was exposed to rock music and linked up with another young singer/guitarist, Gilberto Gil. Both men moved to the south, Veloso to chaperone his teenage sister, Maria Bethânia, who had been cast in “a left-wing play based in popular music” in Rio. With an expanding book of his own poetically engaging songs, Veloso recorded his debut album with Gal Costa, another Bahia expatriate, in 1967, while Gil appeared on singer Elis Regina’s television program, originating in São Paulo. They produced music that was a mix of volatile Brazilian music with foreign rock influences. “We wanted to put lots of things together,” recalls Veloso, “so we came up with British neo-rock-and-roll, that is BEATLES and ROLLING STONES, plus Argentinian tango, plus really traditional Brazilian things, and bad taste brothel music from Brazil and Mexico and Cuba.”

TROPICALISMO EMERGES

From this melting pot Veloso pioneered the new musical movement, *tropicalismo*. The movement was a rebellious reaction against the censorship of song lyrics and the suppression of artistic expression that the military dictatorship imposed with an Institutional Act in 1964. The music appealed to a certain element at the country’s newly established televised International Song Festivals. Veloso’s resulting song “Tropicália” successfully mixed Brazilian music with Western rock, and the song was adopted as the movement’s anthem. Another of his most successful songs, “Alegria, Alegria,” was later adopted as the theme tune during demonstrations that culminated in the impeachment of President Fernando Collor.

The term *tropicalismo* was picked up by journalists, and in 1967, the legendary label came to cover electrifying experiments in visual art and theatre, as well as

in music, although in music the term proved longer-lived. *Tropicalismo* shocked those at either end of Brazil’s turbulent political spectrum: the leftists resented the importation of foreign “capitalist” elements, and the right-wing militarists, on the verge of assuming complete control of the country, were suspicious of Veloso’s and Gil’s mocking and mysterious lyrics. Without warning, the pair were arrested and their heads shaven. Then they were imprisoned for an extended period, and finally forced to leave Brazil.

They turned their exile to good purpose, using a long stay in London to jam with PINK FLOYD and YES, and to compose their own increasingly sophisticated rock material, some of which made its way back home. As high-profile political refugees, the pair began to be viewed as heroes by their former leftist detractors. They came back to Brazil in 1971 (though the military retained power there until 1985), recorded “Doces Barbaros” (“Sweet Barbarians”) with Bethânia and Costa in 1976, and a year later visited Nigeria to absorb West African music.

Tropicalismo, like some of its contemporary psychedelic music in the U.S. and Britain, somehow avoided aging through the next few decades, despite the dispersion of the movement itself. While Gil and Costa became attached to more commercially viable forms of music, Veloso continued his output of exciting eccentric amalgamations with visually evocative lyrics, never losing his idiosyncratic guitar style or his sense of humour. He and Gil shared a long-delayed reunion with their fans at home and abroad in the form of 1994’s *Tropicalia 2* album and subsequent world tour, followed by Veloso’s recording and tour showcasing other styles of Latin American music.

Jeff Kaliss

SEE ALSO:

BRAZIL; CUBA; JOBIM, ANTONIO CARLOS; MEXICO; TANGO.

FURTHER READING

McGowan, Chris. *The Brazilian Sound: Samba, Bossa Nova, and the Popular Music of Brazil* (New York: Billboard Books, 1991).

SUGGESTED LISTENING

Brazilian Collection; *Caetano Veloso*;
Fina Estampa;
Mi Historia; *Tropicalia 2*.

THE VELVET UNDERGROUND

For a band that never had a hit single between 1965 and 1970, the Velvet Underground (VU) had an almost mythic influence on subsequent rock artists, from 1970s singers such as David Bowie and Patti Smith, to 1990s grunge rockers like Sonic Youth. The main creative architects of the VU's dark, confrontational sound were Lou Reed and John Cale, who met at Syracuse University in upstate New York.

After graduating, Reed (b. March 2, 1942) became a staff songwriter at Long Island's Pickwick Records. Cale (b. December 4, 1940) had studied classical music in Britain before winning a scholarship to the U.S. Teaming up with guitarist Sterling Morrison (1942–95), Reed and Cale played local clubs as the Warlocks and the Falling Spikes. After replacing their drummer with Maureen (Mo) Tucker (b. 1945), they renamed themselves The Velvet Underground and became pop artist Andy Warhol's house band. Warhol added Nico (b. October 16, 1938), a German singer with a Dietrich-like voice, to the mix and booked the VU for his 1966 psychedelic show, the Exploding Plastic Inevitable. The group's 1967 debut album, *The*

Velvet Underground and Nico, with its famous peelable-banana cover, was produced by Warhol. Riddled with discordant rhythms and screeching feedback, this now-landmark album of dark city life—made up of powerful songs about drugs and sex—was a resounding commercial flop.

A SPLIT IN THE BAND

After Warhol lost interest, (taking his financial support with him), and Nico was fired, the Velvets released an equally unsuccessful second album, *White Light/White Heat* (1968). Internal dissension escalated until Reed fired Cale and replaced him with bassist Doug Yule. A third album, 1969's *The Velvet Underground*, had a hauntingly gentle sound and an odd mix of songs about nihilism, Jesus, and adultery. Although dropped by their record label, the band recorded *Loaded* (Atlantic, 1970), a near-perfect rock album filled with classics like "Sweet Jane" and "Rock and Roll." Ironically, Reed quit and the group split up just as the VU seemed poised for commercial success.

In the late 1970s and through the 1980s, the band gradually acquired legendary status. In 1993, the original Velvets regrouped for a highly successful tour and live album. But after Morrison died of cancer in Poughkeepsie, New York, on August 30, 1995, Reed decided that was the end of the Velvet Underground. Tucker, however, keeps the VU's legacy alive with a series of offbeat solo albums.

Michael R. Ross

SEE ALSO:

GRUNGE; PUNK ROCK; ROCK MUSIC.



The Velvet Underground (Sterling Morrison (left), Lou Reed, John Cale, and Mo Tucker) are now viewed as one of the most influential and innovative bands of the 1960s.

FURTHER READING

- Bockris, Victor, and Gerald Malanga.
Up-Tight: The Story of the Velvet Underground
(London: Omnibus Press, 1996);
Reed, Lou. *Between Thought and Expression*
(New York: Hyperion Books, 1991);
Zak, Albin, III. *The Velvet Underground Companion*
(New York: Schirmer Books, 1997).

SUGGESTED LISTENING

- Loaded*; *Peel Slowly and See* (5-CD set);
The Velvet Underground; *The Velvet Underground and Nico*; *White Light, White Heat*;
Lou Reed: *Between Thought and Expression*.

VENEZUELA

Like the music of most Latin American countries, Venezuelan music is a rich amalgam of indigenous sounds that centuries ago were heavily influenced by musical imports from Europe and Africa.

Prior to colonisation in the 16th century, Venezuelan music appears to have been primarily ceremonial, including songs for hunting, healing, and other specific purposes. With colonisation, Catholic priests from Spain taught European music to the indigenous people in their own Carib language. Many years later, the displacement of African slaves brought music mostly from the Congo to the coastal regions of Venezuela. The best example of this African influence is the *baile de tambor*, a dance performed with drumming at religious ceremonies.

The European influence continued to be felt in the early 20th century, and native composers were inspired by RAVEL, DEBUSSY, and other European masters. Notable Venezuelan composers in the classical ilk included Vicente Emilio Sojo, who founded the Venezuela Symphony Orchestra.

MODERN-DAY VENEZUELAN MUSIC

Popular music in modern Venezuela includes the dances and vocal styles *boleros*, *vales*, *cumbia*, *comparsas*, *zarzuela*, and *joropo*—the national dance which has also come to mean a music that has creole characteristics. These different types of music are played on instruments similar to those found throughout Latin America and, like much of the music, were brought in from Spain and Africa, or via other Latin American countries. These include stringed instruments, such as violins, mandolins, guitars, and harps, and a wide variety of percussion instruments.

Traditional folk music is still played, but rock too has its place. Performers include Altazor, who played folk music, including the traditional *joropo*; Soledad Bravo, who sang songs of social protest; and Maria Rodriguez, an Afro-Venezuelan singer of *comparsas* and *joropos* who was known as “La Tremenda.”

The *llanera*, or music from the plains, is perhaps the most identifiable music style. It is sometimes called *musica criolla* and is akin to country music.

Among the most well-known *llanera* singers is Simon Diaz. Other musicians who perform this and hybridised forms of the *llanera* include Reynaldo Armas, Reyna Lucero, Freddy Salcedo, La Manga E’Coleo, La Misma Gente, and Un Solo Pueblo.

In the 1940s and 1950s dance music became popular, particularly that imported from Dominica. Popular groups who include mambo, cumbia, merengue, and soca in their repertoire are Billo’s Caracas Boys, Los Melodicos, and the Porfi Jimenez Orquesta.

In the early 1970s, salsa was perceived to be the music of the lower classes, but the mid-1970s saw a change in attitudes. Salsa’s popularity surged. With artists such as Oscar D’LEÓN coming into their own, sales of salsa in Venezuela in the mid-1970s were greater during this period than in New York and Puerto Rico combined.

Then, too, there are pop artists such as Ricardo Montaner, a singer-songwriter who had success on the *Billboard* magazine Latin charts. His 1988 album *Montaner 2* established him as a Latin American balladeer. Venezuelan rock musicians include Yordano and the group Daiquiri.

As is the case throughout Latin America, continuing experimentation in Venezuela is fusing musical styles into new combinations without losing the essence of its diverse musical history.

Linda Dailey Paulson

SEE ALSO:

BRAZIL; CARIBBEAN; LATIN AMERICA; SALSA.

FURTHER READING

Girard, Sharon. *Funeral Music and Customs in Venezuela* (Tempe, AZ: Center for Latin American Studies, Arizona State University, 1980); Olsen, Dale A. *Music of the Warao of Venezuela: Song People of the Rain Forest* (Gainesville, FL: University Press of Florida, 1996).

SUGGESTED LISTENING

Altazor Altazor; *La Dimension Latina Exitos de La Dimension Latina*; *Harps of Venezuela*; Maria Rodriguez *Songs from Venezuela*; Oscar D’León *La Salsa Soy Yo*; Ricardo Montaner *Montaner 2*; Ricardo Montaner *Un Manana Y Un Camino*; Soledad Bravo *Cantos Revolutionarios de America Latina*.

HEITOR VILLA-LOBOS

South America's leading 20th-century composer, Heitor Villa-Lobos, was born in Rio de Janeiro, Brazil, on March 5, 1887. He received his early musical education from his father, who taught him to play the cello. Villa-Lobos later studied the cello at music college and became proficient on the guitar—these two instruments feature largely in his compositions.

Although Villa-Lobos' father intended his son to train for a career in the medical profession, the young composer was far more interested in exploring the popular music of Brazil and other countries. In 1905, and again in 1912, he made extensive field trips throughout Brazil collecting native folk songs. In between, he attended the National Institute of Music, but could never harness his lively temperament to the disciplines of harmony and composition.

Later, Villa-Lobos received his introduction to 20th-century French music (in particular, that of Les Six) through his friendship with Darius MILHAUD, who was the French cultural attaché to Brazil from 1916 to 1918. At around this time, he also met the pianist Artur RUBINSTEIN, who became a champion of his music. From 1923 to 1930, Villa-Lobos travelled widely in Europe, including London, Vienna, Berlin, Lisbon, and Paris, where his works received their strongest support. He was also introduced to African music while visiting Dakar in Senegal.

BRAZIL'S MUSICAL ICON

In 1930, Villa-Lobos was appointed director of music education in São Paulo, Brazil, and in 1932 he became superintendent of music and art education in Rio de Janeiro. He established a conservatory in Rio de Janeiro that became the centre for instrumental teaching in Brazil, but his chief interest remained his mission to bring Brazilian folk music into the schools. In 1944, he visited the United States, conducting his own music in New York, Boston, and Los Angeles, and in 1949 he returned to Europe, but Rio remained his home.

Villa-Lobos was largely self-taught, following on from his father's early encouragement, and this allowed him a large measure of creative freedom. His

musical style draws on a wide range of influences, notably Brazilian folk song, but also the music of Les Six, Impressionism, and jazz. He was never a mere copyist, however. Being stimulated by the folk tradition of his country, he could write in its style without ever plagiarising.

A prolific writer, Villa-Lobos was credited with more than 2,000 compositions. His work tended to be uneven in quality, but his best work has a freshness and energy that celebrates the vigour of his country.

In addition to being a composer, Villa-Lobos was also a virtuoso performer on the guitar and wrote many pieces for it, including *Etudes* (1929), *Preludes* (1940), and a *Concerto for Guitar and Orchestra* (1952). For mixed ensembles, he wrote nine important works called *Bachianas Brasileiras*, the name echoing the affinity he felt for the music of J. S. Bach. No. 1 for eight cellos (1930), and No. 5 for soprano and eight cellos (1938–45) are the best known. Inspiration came from meeting Les Six and Erik SATIE in the 1920s, and resulted in a synthesis of Baroque and Brazilian music.

Villa-Lobos wrote a series of works for mixed ensembles called *Chôros*. Of interest are No. 13, for two orchestras and band, and No. 14, for orchestra, band, and chorus. Among the most impressive of his other works are his 1928 Woodwind Quintet, the song cycle *Serestas* (1925), and the 1939 piano piece, *The New York Skyline Melody*, written for the New York World's Fair.

When Villa-Lobos died in Rio on November 17, 1959, his funeral was attended by the president and other national dignitaries—a tribute to his stature in his native land.

Richard Trombley

SEE ALSO:

FOLK MUSIC; IMPRESSIONISM IN MUSIC; SIX, LES; VOCAL AND CHORAL MUSIC.

FURTHER READING

Tarasti, Eero. *Heitor Villa-Lobos: The Life and Works, 1887–1959*

(Jefferson, NC: McFarland, 1995);

Wright, Simon. *Villa-Lobos*
(Oxford: Oxford University Press, 1992).

SUGGESTED LISTENING

Bachianas brasileiras; *Chôros*; Guitar Concerto;
Hommage à Chopin; *Momoprecoce*;
Suite populaire brésilienne.

VOCAL AND CHORAL MUSIC

Although most modern choral music has been written for the concert hall rather than the cathedral, the traditional bond between the choir and spiritual expression is still strong. By contrast, solo vocal music has moved farther away from its traditional theme of romantic love. Nonetheless, both types of vocal writing have been subject to all the international experiments of modernism.

EUROPE

As the century dawned, the musical scene in central Europe was dominated by the heritage of Richard Wagner, which brought not only an increased harmonic freedom but also a heroic scale. One devotee of this music was Gustav MAHLER, whose second, third, and eighth symphonies used choruses and massive orchestral forces. *Das Lied von der Erde*, for solo voices and orchestra, and the *Kindertotenlieder* are also massive in scale, unlike the earlier *lied* (Romantic art song) tradition of finely crafted smaller works.

Scarcely less massive was Arnold SCHOENBERG's *Gurrelieder* (1901), a setting of poems by Jens Peter Jacobsen for soloists, chorus, and 400 musicians. His *Pierrot Lunaire* (1912) for speaking voice and chamber ensemble was an experiment in *sprechstimme*—a form of delivery halfway between speaking and singing—to uncanny effect. Schoenberg returned to choral writing toward the end of his life with the eight-minute cantata, *A Survivor from Warsaw* (1945) for narrator, chorus, and orchestra, which employs his 12-tone technique.

FROM POETRY, FOLKSONGS AND LYRICS

In England, Frederick DELIUS and Edward ELGAR wrote in the Romantic tradition. Elgar ushered in the century with the oratorio *The Dream of Gerontius* (1900), a work deeply influenced by the harmonies of Wagner's *Parsifal*. Delius also owed the flowing quality of his music with its short phrases (motifs) and chromaticism to Wagner. His choral works include *Sea Drift* (1904), based on Whitman's poetry, and *A Mass of Life* (1905).

Whitman's poetry supplied the greater part of the text of Ralph VAUGHAN WILLIAMS' cantata, *Dona Nobis Pacem* (1936) and *A Sea Symphony* (1910). Vaughan Williams wrote many choral pieces: *Hodie* (1954), a Christmas cantata, and the Mass in G Minor (1922). He was also passionately interested in English folk song and used folk lyrics and melodies in many song settings.

Benjamin BRITTEN too was interested in using folk songs, and his *Serenade for Tenor, Horn, and Strings* uses the eerie medieval "Lyke Wake Dirge" ballad to striking effect. He wrote many choral works: his *Ceremony of Carols* (1942) for trebles and harp is consciously medieval in flavour though modern in harmony, drawing on chant, canon, and chorale. *Rejoice in the Lamb* (1943) transmutes the libretto, taken from the journal of a mad poet, into a work of radiant devotion. His *War Requiem* (1962) combines Wilfred Owen's poems with the Latin requiem mass.

William WALTON's cantata *Belshazzar's Feast* (1931) is a highly dramatic work. While the harmonic elements are relatively simple, the orchestration is stunning, with antiphonal brass choirs, augmented percussion (including gong, anvil, xylophone, and castanets) and a shout of horror by the chorus on the word "slain." The song tradition in England continued with cycles written by Ivor Gurney, Gerald Finzi, Peter Warlock, and John Ireland taking their texts from the works of major English poets. In France, Claude DEBUSSY also wrote song cycles with texts from major poets. His short *Trois chansons de Charles d'Orléans* (1908) for chorus a cappella shows the full development of his unique style, which has been called Impressionism.

LES SIX

Later, the group of iconoclastic French composers known as Les Six aspired to write music of elegance and clarity, free from what they regarded as the ambiguities of chromatic harmonies and the imagery of Impressionism. They took their rhythmic inspiration from jazz. The two members of Les Six who wrote choral music in any quantity were Francis POULENC and Arthur HONEGGER. Honegger's best known choral work is *Le roi David* (1921) for narrator, soloists, and mixed chorus. Poulenc contributed several choral works, among them his *Stabat mater* (1951) for unaccompanied chorus and the *Gloria* (1959) for chorus and orchestra. Maurice RAVEL wrote much exquisite vocal music, and Gabriel FAURÉ and Henri DUPARC were best known for their songs: Fauré's later settings combined

a boldness of vocal line with rich polyphonic accompaniments. Olivier MESSIAEN also wrote choral works, including *Cinq rechants* (1949) for a small choir and *La Transfiguration de Notre Seigneur* (1969) for a choir of 100 voices. He wrote few solo songs, but *Poèmes pour Mi* (1936) for voice and piano shows stylistic features of his longer works, such as his use of rhythmic complexity, and idiosyncratic modes.

THE RUSSIAN TRADITION

After the Russian Revolution of 1917, church choral music was no longer in demand. However, the film industry needed music, and in 1938 Sergey PROKOFIEV wrote a score for Eisenstein's film *Alexander Nevsky*, in which he used the sounds of Russian church choral music. He later abstracted a choral cantata from this score.

Igor STRAVINSKY's greatest choral work is the *Symphony of Psalms* (1930), in which modal harmonies and striking modulations do not impede the strict fugal writing of the last two movements. He used serialist technique later in solo songs such as *Three Shakespeare Songs* (1953) and *In Memoriam Dylan Thomas* (1954). Dmitry SHOSTAKOVICH also wrote choral works and songs, and his Symphony No. 14 uses texts by poets, including Lorca and Rilke, to produce a prolonged meditation on death.

THE U.S.A.

Many American composers have written minor but still performed choral works, including Howard Hanson, William Schuman, and Daniel Pinkham, who composed the short but brilliant *Christmas Cantata* (1957). Charles Ives wrote many choral pieces and songs in his vast output. His earlier choral works are primarily psalm settings, but he later set political protest songs and songs by many poets, including Whittier, Emerson, and Whitman.

Aaron COPLAND's vocal music is best represented by his settings of the *12 Poems of Emily Dickinson* and his two collections of *Old American Songs*.

Samuel BARBER's collection of *Hermit Songs* uses early Irish Christian texts; later, he set the words of the Agnus Dei to his famous Adagio for Strings.

Ned Rorem has set a vast selection of poets' work in songs, from the psalms of King David to the poems of Elizabeth Bishop. However, the most popular choral work from the U.S. is undoubtedly *Chichester Psalms* (1965) by Leonard BERNSTEIN.

THE AVANT-GARDE

The serialists did not write much for chorus: Schoenberg's choral piece, *Gurrelieder*, predated his serial period. Of his followers, Anton WEBERN, Ernst Krenek, and Frank Martin wrote for chorus. Martin is notable for a setting of the Tristan and Isolde story in *Le vin herbé* (1941). Pierre BOULEZ' work for soprano and orchestra *Pli selon pli* (1962), a setting of texts by Mallarmé, shows him moving from a strict serialism to a new expressive freedom. Luciano Berio experimented with electronic manipulation of spoken text in *Omaggio a Joyce* (1958), and different techniques of vocal delivery in *Circles* (1960) for voice, harp and percussion. In America, Milton Babbitt's song cycle *Du* (1951) reflected his mathematician's approach. The advent of electronic music in the 1950s opened new avenues. Karlheinz STOCKHAUSEN's *Stimmung* (1970) is for six voices with electronic feedback. The Polish composer Krzysztof PENDERECKI wrote many liturgical choral works; a *Stabat mater*, *Te Deum*, and *Requiem Mass*. In Warsaw on March 16, 1997, he conducted his cantata to mark Jerusalem's 3,000th anniversary.

Vocal and choral music composition continue to keep pace with the times, using techniques and interpretations to express contemporary sentiments.

Jane Prendergast

SEE ALSO:

CHAMBER MUSIC; ELECTRONIC MUSIC; LATE ROMANTICISM.

FURTHER READING

Coroniti, Joseph. *Poetry as Text in Twentieth-Century Vocal Music: From Stravinsky to Reich* (Lewiston, NY: E. Mellen Press, 1992);
Garretson, Robert L. *Choral Music: History, Style, and Performance Practice* (Englewood Cliffs, NJ: Prentice-Hall, 1993).

SUGGESTED LISTENING

Bernstein: *Chichester Psalms*; Boulez: *Pli selon pli*;
Britten: *A Ceremony of Carols*; Delius: *A Mass of Life*;
Fauré: *Songs*; Lutoslawski: *Les Espaces*; Mahler:
Symphony No. 8 (*Symphony of a Thousand*);
Penderecki: *St Luke Passion*; Rorem: *Poems of Love and the Rain*; Schoenberg: *Pierrot lunaire*; *A Survivor from Warsaw*; Stravinsky: *Symphony of Psalms*;
Vaughan Williams: *Dona Nobis Pacem*; *On Wenlock Edge*; Walton: *Belshazzar's Feast*.

T-BONE WALKER

The guitarist T-Bone Walker was a pivotal character in the story of the blues. In his youth he helped Blind Lemon JEFFERSON in street performances, and he was one of the first blues artists to play the electric guitar. He was a dynamic performer and excellent songwriter, and his influence is evident in the recordings of B. B. KING, Jimi HENDRIX, Albert KING, Buddy GUY, Eric Clapton, and Stevie Ray Vaughan.

Aaron Thibaux Walker was born on May 28, 1910, in Linden, Texas, and grew up in Dallas. His mother, stepfather, and virtually all his uncles played guitar. Walker himself took up the instrument when he was 13, and also became proficient on the ukelele, banjo, violin, mandolin, and piano. In the early 1920s, he helped lead Blind Lemon Jefferson, a friend of his family, around the streets of Dallas, often collecting his money for him. By the mid-1920s, Walker was good enough at the guitar himself to make a living travelling with a medicine show and various carnivals. He recorded two songs for Columbia in 1929, under the name Oak Cliff T-Bone, but they did not sell. After a stint playing with Texas bands, he moved to California in 1934. Five years later, Walker attracted attention after joining Les Hite's Cotton Club Orchestra, winning praise for his strong, virile singing, his songwriting, and his work on the guitar.

Walker had begun experimenting with the electric guitar as early as 1934, and he first recorded with it in 1939. The classic single "T-Bone Blues" was cut the same year, and after its success Walker set out on his own. His combination of single-string melodic work and arpeggio became the backbone of the electric blues guitar style. During this period he wrote many songs that were to become standards, including the one for which he is best known, "Call It Stormy Monday" (1947). As well as being an accomplished musician, Walker was also a great showman, playing the guitar behind his back and between his legs.

In the 1950s, Walker recorded for Imperial and Atlantic, and while he was not able to match his hits from the 1940s, he remained a popular touring attraction. His *T-Bone Blues* album for Atlantic, released in



Redferns

A highly charismatic performer, T-Bone Walker was one of the first blues artists to popularise the electric guitar.

1960, found him a whole new audience when jazz enthusiasts and white folk fans embraced his work. Walker remained in demand at jazz and folk clubs around the world throughout the 1960s and early 1970s, before he was sidelined by ill health. He died of pneumonia on March 16, 1975.

"I can still hear T-Bone in my mind today, from that first record I heard, 'Stormy Monday,'" B. B. King once said. "He was the first electric guitar player I heard on record. He made me so that I knew I just had to go out and get an electric guitar."

Stan Hieronymus

SEE ALSO:

BLUES.

FURTHER READING

Dance, Helen Oakley. *Stormy Monday: The T-Bone Walker Story* (Baton Rouge, LA: Louisiana State University Press, 1987).

SUGGESTED LISTENING

The Complete Recordings of T-Bone Walker, 1940-1954.

FATS WALLER

Fats Waller was one of the greatest of jazz pianists and one of the first to introduce the organ to jazz ensembles. He was also a consummate showman with an irrepressible sense of fun. Compositions such as “Ain’t Misbehavin’,” “Honeysuckle Rose,” and the *London Suite* inspired generations of jazz musicians.

Thomas Wright Waller was born on May 21, 1904, in New York. His mother was an organist and pianist and his father a Harlem Baptist lay preacher. At age six, he started playing piano in his school orchestra. After the death of his mother when he was 14, he moved in with the family of pianist Russell Brooks. He took classical lessons from Leopold Godowsky and from Carl Bohm at the Juilliard School of Music, but also became the protégé of blues pianist James P. Johnson.

At 15, Waller got the job of playing the Wurlitzer organ at the Lincoln Theater. Soon after he was playing in nightclubs, and by age 18 had cut his first record, “Birmingham Blues”/“Muscle Shoals Blues.” He then played piano and organ at parties, clubs, and theatres, and backed blues vocalists including Bessie SMITH. In 1923, he made his first radio broadcast and was thereafter heard regularly on radio, with programs like *Fats Waller’s Rhythm Club*. He also collaborated with lyricist Andy Razaf on three Broadway shows: *Keep Shufflin’* in 1928, and *Load of Coal* and *Hot Chocolates* in 1929. It was this last show that included the famous “Ain’t Misbehavin’,” sung first by Cab Calloway and then by Louis ARMSTRONG.

Waller began with Victor Records in 1926, recording his own compositions such as “Smashing Thirds” and “Handful of Keys” on solo piano. These recordings show Waller’s magisterial “stride” technique. A large man with a light touch, he used a powerful left hand to play a rapid-fire stream of octaves and tenths. With an exclusive contract in 1934, Fats Waller formed a group, “Fats Waller and His Rhythm,” which scored a long list of hits with “The Joint Is Jumpin’” and “I’m Gonna Sit Right Down and Write Myself a Letter.”

Onstage, Waller was a spectacle. His comical demeanour and clever vocals infused whatever he played, and he was a master at subverting the racist

lyrics that were forced on him. “Stupid or mediocre songs—he recorded hundreds—are sent up by various means,” said the *New Republic* magazine. “Sarcastic or falsetto delivery ... heavy sighs, mock-gospel-meeting exhortations ... and outrageous sound effects.”

Showmanship aside, he was an amazing pianist. Giving a swing sensibility to the Hammond and pipe organs—a staccato right hand accompanied by fancy pedal work and creative changes of registration—he turned them into jazz instruments.

Apart from concerts, recordings, and radio, Waller appeared in films such as *Hooray for Love!* (1935) and *King of Burlesque* (1936), and the musical *Stormy Weather* (1943), which starred Lena HORNE.

In 1938, Waller made a tour of Europe, distinguishing himself again by being probably the only jazz musician to play the organ in Notre Dame Cathedral in Paris. On a second tour the next year, he recorded the *London Suite*, a series of six related pieces for solo piano, but returned home on the outbreak of World War II. His health began to deteriorate around this time. He had always been overweight, and ate and drank to excess all his life. Coupled with this, the stress of his personal life and a gruelling tour schedule took their toll. After becoming ill at a Hollywood concert, Waller died of pneumonia on the train back to New York on December 15, 1943.

Although the public remembers him mainly for his humour, Waller’s piano style had an enormous influence on Count BASIE, Thelonious MONK, and the whole next generation of jazz pianists.

Brett Allan King

SEE ALSO:

BLUES; BOOGIE-WOOGIE; JAZZ.

FURTHER READING

Kirkeby, W. T., ed. *Ain’t Misbehavin’: The Story of Fats Waller* (New York: Da Capo Press, 1975);
Shipton, Alyn. *Fats Waller: His Life and Times* (New York: Universe Books, 1988).

SUGGESTED LISTENING

Ain’t Misbehavin’; *Fats Waller at the Organ*; *London Suite*; *Souvenirs of Hot Chocolate*.

BRUNO WALTER

Bruno Walter was an important conductor whose career spanned almost 70 years. Renowned for his interpretations of Mozart and MAHLER, he was remarkable for his warm yet demanding rehearsal methods and his relaxed manner.

Born Bruno Walter Schlesinger on September 15, 1876, in Berlin, the son of a Jewish shopkeeper, Walter demonstrated his musical aptitude at an early age. He began playing the piano at age four, and at age eight was enrolled in the Stern Conservatory in Berlin. After witnessing a performance conducted by Hans Guido von Bülow in 1889, Walter decided to pursue a career as a conductor instead of as a pianist. He made his conducting debut at the age of 17 in Cologne, with a performance of Lortzing's opera, *Der Waffensmied*. Walter's talent was immediately appreciated, and in the following year he was appointed as a coach at the Hamburg Opera, where he met and worked with Gustav MAHLER. The two enjoyed a close friendship, which lasted until Mahler's death in 1911. It was Mahler who advised Walter to drop his family name Schlesinger, a change that became official when Walter was granted Austrian citizenship. Mahler appointed Walter assistant conductor and chorus master, and in 1901, Walter joined Mahler in Vienna as his assistant at the Vienna Court Opera.

It was Walter who was to conduct the first performances of Mahler's *Das Lied von der Erde* in Munich shortly after the composer's death, and his Symphony No. 9 the next year. He also championed the work of Hans Pfitzner, and gave the first performances of his music drama *Palestrina*. Walter conducted at the Vienna Court Opera until 1912. From 1913 to 1922, he was music director of the Munich Royal Opera, succeeding Felix Mottl. After leaving Munich, his guest conducting appearances continued to multiply, and on February 15, 1923, he made his American debut as guest conductor of the New York Symphony Orchestra.

In 1925, Walter returned to Berlin as director of the Berlin Civic Opera at Charlottenburg. That same year saw the beginning of Walter's long and fruitful association with the festival in Salzburg. In 1929, Walter left

Berlin to assume the direction of the Gewandhaus concerts in Leipzig, a post that had previously been held by Wilhelm FURTWÄGLER.

After the Nazis came to power in Germany, Walter's contract in Leipzig was terminated. On August 3, 1933, the day the Nazi government issued a decree forbidding him to work, he conducted a performance of Beethoven's Symphony No. 8 in Salzburg, following which the emotional audience showered him with roses. When the Nazis annexed Austria in 1938, Walter had to resign his position with the Vienna Opera and leave Austria. He went to France and, in 1939, to America. He established his residence in California and eventually became a U.S. citizen.

The Metropolitan Opera engaged Walter as a guest conductor, where his first performance, on February 14, 1941, of Beethoven's *Fidelio*, earned him 13 curtain calls. Walter conducted extensively in the United States, with orchestras such as the Los Angeles Philharmonic, the New York Philharmonic, the NBC Symphony, and the Philadelphia Orchestra. After 1947, he visited Europe often to conduct, and in the last years of his life he spent time recording some of his favourite works in California with the Columbia Symphony Orchestra.

His awards and accolades include honorary degrees from UCLA, USC, and the University of Edinburgh, and the Grand Cross with Star of the Order of Merit from the Federal Republic of Germany. His greatest role was in his unswerving devotion to the music of Mahler and his recordings of Mahler's work. Bruno Walter died at his home in Beverly Hills on February 17, 1962.

Douglas Dunston

SEE ALSO:

ORCHESTRAL MUSIC.

FURTHER READING

Chesterman, Robert. *Conversations with Conductors: Bruno Walter, Sir Adrian Boult, Leonard Bernstein, Ernest Ansermet, Otto Klemperer, Leopold Stokowski* (London: Robson, 1990);

Walter, Bruno. *Theme and Variations: An Autobiography* (Westport, CT: Greenwood Press, 1981).

SUGGESTED LISTENING

Beethoven: *Fidelio*; Brahms: Symphonies Nos. 3 and 4; Mahler: Symphony No. 5; Mozart: Symphonies Nos. 36 and 38.

SIR WILLIAM WALTON

The works of Sir William Walton have enjoyed both commercial and critical success. At least two major works, *Façade* and *Belshazzar's Feast*, have found enduring popularity with concert audiences, and he has reached a wider audience with his scores for the Shakespeare films of Laurence Olivier.

Walton was born on March 29, 1902, in Oldham, Lancashire. Both of his parents were singing teachers, and his father was a church choirmaster. At age nine, Walton passed the entrance audition for the Christ Church Cathedral School in Oxford, where he remained for the following six years. He excelled at sports, but did not exhibit any prowess in instrumental playing. Instead, he composed music from the age of 11. At only 16 years of age, he became an undergraduate at Christ Church College, Oxford, where he specialised in music history. His compositions there were much admired by a fellow student, Sacheverell Sitwell, whose family gave Walton an allowance and invited him to live with them after Oxford in 1919.

Walton's *Façade*, a setting of Edith Sitwell's poetry made in 1922, with the words recited offstage through a Sengerphone (a kind of megaphone), won him admiration from the many prominent musicians he met through the Sitwells' artistic circle. Among these were Sir Thomas BEECHAM, who suggested that he write a concerto for the violist Lionel Tertis. Tertis rejected the Viola Concerto, so it was given its first performance by Paul HINDEMITH, and the rapturous reception given to the piece established Walton as a major composer.

Walton's success continued with the Symphony No. 1 (1935) and a concerto commissioned by violinist Jascha HEIFETZ in 1937. In 1935, he wrote his first film score to *Escape Me Never*, produced by Herbert Wilcox. This was followed by the Olivier versions of *Henry V*, *Richard III*, *As You Like It*, and *Hamlet*. The music for *Henry V* was later made into an orchestral suite.

During World War II, Walton composed music for propaganda films, and also drove an ambulance. The lyrical Sonata for Violin and Piano was written for Yehudi MENUHIN and Louis Kentner. He composed Queen Elizabeth II's coronation march (in 1953) as he



Hulton-Deutsch Collection/Corbis

Sir William Walton, whose music included film scores and operas as well as colourful orchestral music.

had done for her father George VI (in 1937). He wrote many pieces for choir and orchestra during his career, including the wildly exciting *Belshazzar's Feast*, with its emphasis on brass instruments, and a *Te Deum* that was sung in Westminster Abbey in 1953. In 1954, he wrote the opera *Troilus and Cressida* for Elisabeth SCHWARZKOPF. His last major composition was a cello Passacaglia for Mstislav ROSTROPOVICH in 1982. Walton died on March 8, 1983 in Ischia, Italy.

Jane Prendergast

SEE ALSO:

FILM MUSIC; ORCHESTRAL MUSIC; VOCAL AND CHORAL MUSIC.

FURTHER READING

- Smith, Carolyn J. *William Walton: A Bio-bibliography* (Westport, CT: Greenwood Press, 1988);
Walton, Susana. *William Walton: Behind the Façade* (Oxford: Oxford University Press, 1989).

SUGGESTED LISTENING

- Belshazzar's Feast*; *Coronation March*;
Façade; *Henry V Suite*;
Symphony No. 1; *Troilus and Cressida*;
Viola Concerto.

DINAH WASHINGTON

Dinah Washington lived fast, died young, and left an indelible mark, especially on the music that became known as soul. With a huge, powerful voice and a style that could be alternately earthy and ethereal, Washington was a music legend conquering jazz, gospel, rhythm and blues, and pop. She earned a reputation as one of the premier singers of her time—and the well-deserved nickname, “Queen of the Blues.” The jazz historian Leonard Feather called her “a unique interpreter of pop songs, a great blues singer, and a performer with complete savoir faire.”

Born Ruth Lee Jones on August 8, 1924, in Tuscaloosa, Alabama, she learned how to sing and play piano from her mother, a church pianist and choir leader. When Ruth was three, her family moved to the southside of Chicago, and by the age of ten, she was giving piano recitals and singing in the St. Luke's Baptist Church choir. At 15, she won an amateur contest at the Regal Theater, and began her professional career in 1940 as part of a female gospel group, the Sallie Martin Colored Ladies Quartet. But Ruth was more interested in sinning than in being a saint. In 1941, she switched to singing in Chicago nightclubs and changed her name to Dinah Washington—“Dinah” after singer Dinah Shore, and “Washington” after the first president.

QUEEN OF THE JUKEBOXES

In 1943, vibraphonist Lionel Hampton spotted Washington's talent and hired her as his band's vocalist. She was to stay with Hampton for three years, recording hits such as “Evil Gal Blues” and “Salty Papa Blues.” When Washington went solo in the mid-1940s, she became the queen of African-American jukeboxes with Bessie SMITH-influenced blues and novelty tunes like “Chewin' Woman Blues” and “Me Voot Is Boot.” In 1946, Dinah joined the newly formed Mercury label and produced a string of rhythm-and-blues hits, including “A Slick Chick (On the Mellow Side)” (1946), “Good Daddy Blues” (1949), and “Trouble in Mind” (1952), as well as jam sessions with modern jazz masters Clifford BROWN and Max ROACH.

In the 1950s, Washington crossed over from rhythm and blues to pop music, releasing several classic albums and achieving her first—and only—U.S. Top 10 pop hit with “What a Diff'rence a Day Makes” (1959). The record sold a million copies, won a Grammy, and established Dinah's main repertoire for the rest of her short-lived career. From this record on, Washington's output consisted largely of sentimental ballads with lush string accompaniment. Typical of these were “Unforgettable” (1961) and “September in the Rain” (1961), originally hits for Nat King COLE and Guy LOMBARDO respectively. During this period, Washington also duetted with Eddie Chamblee—one of her seven husbands.

Washington quit the music business in 1962 and opened a restaurant in Detroit. She was a hands-on owner, manning the cash register, supervising the staff, and even locking up at night. In 1963, she returned to recording with Roulette Records and that year recorded eight albums—a feat only slightly diminished by the fact that she never rehearsed and performed only one take of each song.

Washington was well-known for her heavy use of alcohol and drugs, and on December 14, 1963, her wild lifestyle caught up with her. Accidentally overdosing on a mixture of diet pills and alcohol, the singer died in her sleep at the age of 39. Thirty years later, the “Queen of the Blues” was posthumously inducted into the Rock and Roll Hall of Fame, universally recognised as one of the most talented and versatile singers of her generation.

Michael R. Ross

SEE ALSO:

BLUES, GOSPEL; SOUL.

FURTHER READING

Haskins, James. *Queen of the Blues: A Biography of Dinah Washington*

(New York: William Morrow, 1987);

Hemming, Roy, and David Hajdu. *Discovering Great Singers of Classic Pop*

(New York: Newmarket Press, 1991).

SUGGESTED LISTENING

The Bessie Smith Songbook;

Complete on Mercury, Vols. 1–7; Dinah Jams;

First Issue: The Dinah Washington Story.

--- MUDDY WATERS ---

There have been many great blues guitarists, but Muddy Waters stands alone as a musician who, with his talented band, created a distinctive style that came to be called the “Chicago blues.” Waters turned what had been a regional form of expression, traditional Delta blues, into an internationally respected popular music.

Born on April 4, 1915, in Rolling Fork, Mississippi, McKinley Morganfield got his nickname as a child because he liked to play in a muddy creek. Waters played the Jew’s-harp and harmonica before buying his first guitar for \$2.50 when he was 17. His early influences included Son House and Robert Johnson, and he became a talented slide guitarist.

Waters was working as a sharecropper on a plantation at Stovall, Mississippi, in 1941, when folk historian Alan Lomax visited and recorded him. Lomax returned the next year and recorded more songs, feeding Waters’ musical ambition.

MUSICAL BEGINNINGS

In 1943, Waters moved to Chicago, where he found work at a paper factory and began to play at house parties. He bought an electric guitar and soon became a sideman for established musicians. Waters recorded several times for the Aristocrat (later Chess) label before scoring his first hit, “I Can’t Be Satisfied,” in 1948. He dominated the national rhythm and blues charts in the 1950s with hits that have become standards, including “I Just Want to Make Love to You,” “Rollin’ Stone,” “Honey Bee,” “She Moves Me,” “Hoochie Coochie Man,” “Got My Mojo Working,” “Mannish Boy,” and many others.

The Muddy Waters Band was formed in 1951 and featured some of the finest musicians in the blues, many of whom became well known in their own right. They included harmonica players Little Walter, Junior Wells, and James Cotton; pianists Sunnyland Slim and Otis Spann; guitarists Jimmy Rogers and Pat Hare; bassists Ernest “Big” Crawford and Willie Dixon (who wrote some of Waters’ biggest hits); and drummers Elgin Evans and Fred Below.

Waters electrified the country blues, incorporating traditional themes such as sexuality, homesickness, and superstition into a sophisticated sound. His songs reflected the alienation and anxiety of many urban African-Americans of the time, while the country themes appealed to their longing for home. The acoustic sound he had learned in the Mississippi Delta was featured in his guitar playing as single-note slide phrases. Enhanced by a slow, solid beat he played sparsely, stripping a tune to its essentials and creating a palpable tension. He used amplification to turn the music into something physical and ferocious. The guitar playing was complemented by his rough, barrel-chested voice, which was at times boastful, menacing, brooding, or celebratory.

INSPIRATION TO ROCK

A recording of the Muddy Waters Band’s outstanding performance at the 1960 Newport Jazz Festival proved influential in the U.K., and by Waters’ second British tour in 1963, he had a substantial international audience. When musicians such as the Rolling Stones (named after one of his hits) began covering his songs, white American music fans began to listen, and Waters became a star back home. Waters spent much of the 1970s on the U.S. college and festival circuits, until his band split up in 1980. The other members of the band later performed as the Legendary Blues Band.

Muddy Waters made several records for Blue Sky in the late 1970s and early 1980s, and continued to enjoy a successful career until his death in Chicago on April 30, 1983.

Daria Labinsky

SEE ALSO:

BLUES; JAZZ; ROCK MUSIC.

FURTHER READING

Palmer, Robert. *Deep Blues*
(New York: Penguin Books, 1981);
Rooney, James. *Bossmen: Bill Monroe and Muddy Waters* (New York: Da Capo, 1991).

SUGGESTED LISTENING

Best of Muddy Waters; The Chess Box;
Muddy Waters at Newport;
The Real Folk Blues.

FRANZ WAXMAN

Franz Waxman, one of Hollywood's most distinguished composers, was born in Königshütte, Germany (later Chorzow, Poland), on December 24, 1906. While a student at the Music Academy in Dresden and later at the Conservatory of Music in Berlin, he supported his education by playing the piano in bars and restaurants. At the age of 24, he began to orchestrate and compose film music. His first major assignment was orchestrating and conducting Frederick Hollander's score for the film *The Blue Angel* in 1930.

In the early 1930s, Waxman moved to Paris because of the increasingly anti-Semitic climate in Germany, and here wrote the score for Fritz Lang's film *Liliom* (1933). In 1935, Waxman moved to Hollywood, as Lang had done shortly before him.

In America, he became a member of the group of European composers who migrated to Hollywood at this time to escape oppression in Europe. They included Max STEINER, Dimitri Tiomkin, Erich Korngold, Alfred NEWMAN, Miklós Rózsa, and Hugo Friedhofer. Most of them were classically trained, but proved comfortable with lighter forms, especially operetta and music for the theatre. They had in common a post-Romantic musical vocabulary involving large orchestras, an adherence to tonality, and a strong sense of melody. Their music was highly programmatic, often making use of the Wagnerian leitmotiv, in which each character, place and dramatic situation is given its own particular musical idea, such as a melodic strand.

SENTIMENTAL MUSIC

The music of these composers was often sentimental, at a time when giants such as Igor STRAVINSKY, Arnold SCHOENBERG, and Charles IVES were moving in the opposite direction. For this reason, the musical establishment found it hard to accept their work as anything more than a commercial rehash of late 19th-century models. Nevertheless, these composers did succeed in establishing the manner of writing for film that became the foundation for succeeding generations

to emulate and build on. As younger composers started to explore later contemporary styles of musical composition, they never totally abandoned the basic principles laid down by Waxman and his generation.

Waxman's first Hollywood score was for *The Bride of Frankenstein* (1935), after which he was given a two-year contract with Universal Studios, followed by a seven-year contract with MGM. He composed the music for the third film version of *Dr. Jekyll and Mr. Hyde*, starring Spencer Tracy. In a very different vein, Waxman scored two classic comedies featuring Katharine Hepburn, *The Philadelphia Story* (1940) and *Woman of the Year* (1942). Waxman left MGM in 1943 and began working for Warner Bros. Waxman won Academy Awards for his scores for *Sunset Boulevard* (1950) and *A Place in the Sun* (1951), as well as receiving numerous other Oscar nominations.

WORKING WITH HITCHCOCK

Waxman collaborated with Alfred Hitchcock on four movies: *Rebecca* (1940), *Suspicion* (1941), *The Paradine Case* (1948), and *Rear Window* (1954). His score for *Rebecca* is a good example of his typical style. It is 19th-century in inspiration, is based on a rich orchestration, makes use of leitmotiv, and although it may seem very sentimental at times, it is invariably skillful in its support of the drama.

In 1947, Waxman founded the Los Angeles Music Festival, dedicated to popularising contemporary classical music, and he remained its director until 1966. His non-film compositions included *Elegy for Strings*. Waxman died on February 24, 1967.

Richard Trombley

SEE ALSO:

FILM MUSIC; LATE ROMANTICISM.

FURTHER READING

Brown, Royal S. *Overtones and Undertones* (Berkeley, CA: University of California Press, 1994);
Gorbman, Claudia. *Unheard Melodies* (Bloomington, IN: Indiana University Press, 1987);
Prendergast, Roy. *Film Music, A Neglected Art* (New York: W. W. Norton, 1977).

SUGGESTED LISTENING

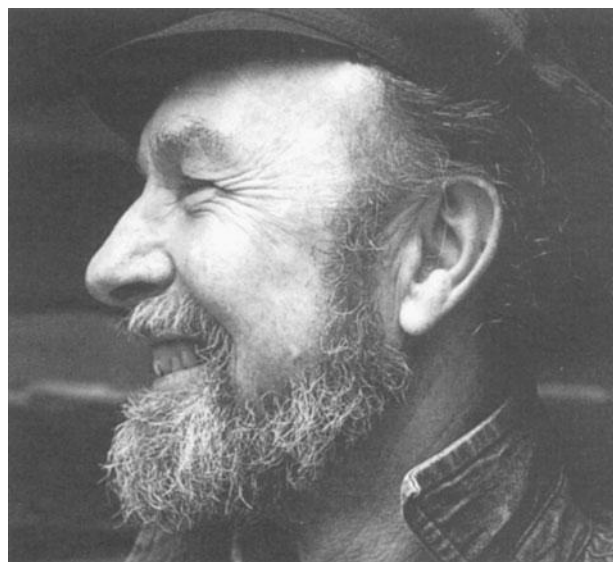
Legends of Hollywood: Franz Waxman, Vols. 1–3;
Rebecca; *The Silver Chalice*.

THE WEAVERS

The Weavers were one of the most influential folk groups of the 1950s and are remembered by many as the epitome of the protest era. Their songs form the link between old-style folk music and the folk/protest music that gave rock its intellectual and philosophical underpinning. The original Weavers were Pete Seeger, Lee Hays, Fred Hellerman, and Ronnie Gilbert. Seeger and Hays had formed the legendary Almanac Singers with Woody GUTHRIE and Millard Lampell in the early 1940s. The quartet included a baritone, a bass, an alto, and Seeger, who described himself as a “split-tenor.” Their formula was to create a harmonious sound that commanded listeners to join in, focusing on content rather than vocal effects.

Their first big break came in 1949, at the Village Vanguard in New York, when poet Carl Sandburg saw them and wrote: “When I hear America singing, the Weavers are there.” Soon the club was packed and the band had a contract with Decca. “Tzena, Tzena,” an Israeli soldier’s tune, was their first recording, and within weeks of release in April 1950 it was a hit. Next, DJs began playing the flip side, “Goodnight, Irene.” Though the Weavers did not include some of LEADBELLY’s more controversial lyrics, singing the music of a black ex-convict was an affirmation of the group’s political leanings. “Goodnight, Irene” stayed at No. 1 for 13 weeks and sold 2 million copies, while “Tzena” rose to No. 2. The group had ten more hits by early 1952, including “Kisses Sweeter Than Wine,” “So Long (It’s Been Good to Know You),” and the East African “Wimoweh.”

The Weavers’ early years were turbulent, as they battled with the rising tide of McCarthyism, and fear of anti-Communist violence prevented the progressives who made up their audience from gathering in public. Finally, in 1952, Seeger was blacklisted and ordered to appear before the House Un-American Activities Committee. This put a temporary halt to the group, but by this time their albums had all reached the charts and many songs had become standards.



Emilio Rodriguez/Pictorial

Pete Seeger, the Weaver's leading light and a symbolic figure for the politically aware folk music movement.

In 1955, the group formed again at the instigation of their manager, Harold Leventhal. New York’s Town Hall refused to accept a booking, and instead they performed at Carnegie Hall to tremendous acclaim. They continued to play together until 1964, although Seeger left the group in 1957 and was replaced by several different performers over the years. The group gathered for a final reunion concert at Carnegie Hall in 1980, with Lee Hays singing from a wheelchair. This concert was the centerpiece of a TV documentary on the Weavers, appropriately titled *Wasn’t That a Time?*

Stan Hieronymus

SEE ALSO:

DYLAN, BOB; FOLK MUSIC; FOLK ROCK.

FURTHER READING

Harris, Craig. *The New Folk Music* (Crown Point, IN: White Cliffs Media Co., 1991);
Seeger, Pete, and Bob Reisner.
Everybody Says Freedom: A History of the Civil Rights Movement in Songs and Pictures (New York: W. W. Norton, 1989).

SUGGESTED LISTENING

Best of the Weavers; Kisses Sweeter Than Wine; Wasn’t That a Time? The Weavers at Carnegie Hall.

ANTON WEBERN

Although it was Arnold SCHOENBERG who formulated the rules of 12-note serial composition around 1920, it was in the precisely focused works of his Austrian disciple, Anton Webern, that a generation of European serial composers found their main inspiration. Among those who were profoundly influenced by the music of Webern were Karlheinz STOCKHAUSEN and Pierre BOULEZ.

Anton Webern was born in Vienna on December 3, 1883. His father was a mining engineer and landholder, and his mother was an amateur pianist who gave Webern his first lessons on the piano. When Webern was three, the family moved to Graz, and then in 1894 to Klagenfurt, where Webern started formal lessons in piano and the cello. The summers were spent on the family estate in Carinthia. Here Webern and his cousin Ernst enjoyed walking in the mountains, looking for rocks and wild flowers, and these walks instilled in Webern a love of the countryside that lasted throughout his life.

In Klagenfurt, Webern attended the high school, and also played the cello in a community orchestra. His first musical composition—for cello and piano—was written in 1899.

STUDYING WITH SCHOENBERG

In 1902, the young Webern enrolled in the University of Vienna to study musicology. He also took lessons in harmony and counterpoint while continuing with his instrumental studies on cello and piano. In 1904 (the year he received his doctorate in musicology), he joined the private classes in composition being given in Vienna by the young Arnold Schoenberg; another member of the class was Alban BERG.

The following four years were crucial for Webern. Although his teacher Schoenberg had yet to arrive at his theory of serial composition, he was already moving away from tonality and this inevitably influenced his pupils. Other major influences at this time were Richard Wagner, a towering figure in the musical world who had died only 20 years earlier, and Gustav MAHLER, who was musical director at the



Corbis-Bettmann

Anton Webern earned a living as a conductor, while writing music according to the strict dictates of serialism that were to influence a whole generation of composers.

Vienna Opera House. Between 1904 and 1908, Webern wrote over 100 pieces. His string quartet of 1905 was heavily influenced by Schoenberg, while a set of five songs written between 1906 and 1908 show him trying to move away from tonality. His studies with Schoenberg culminated in a “graduation” piece for orchestra, *Passacaglia*, which Webern labelled his Opus 1.

Although Webern had had no formal training as a conductor, he now embarked on a conducting career. Fortunately, he was supported by an allowance from his father, because many of his attempts to find work as a conductor were frustrated, in part because musicians found his rehearsals too detailed and demanding. A position as chorusmaster and assistant conductor at Bad Ischl ended after only a few months because Webern was impatient with the operettas and other light works that the spa visitors wanted to hear. Subsequent periods of employment in Innsbruck and Bad Teplitz lasted not much longer.

It was during this period, in 1909, that Webern composed his short Five Movements for string quartet and Six Pieces for orchestra.

Webern ceased to be Schoenberg's pupil in 1908, but he was to remain his friend and devoted protégé for many years. At the outbreak of World War I in 1914, Webern enlisted and underwent military training. However, the conductor Alexander Zemlinsky used his influence to have Webern discharged from his military service and procured for him the conductorship of the Deutscher Landestheater in Prague. Nevertheless, Webern re-enlisted because Schoenberg had been drafted. After the war, Webern left a post in Czechoslovakia to follow Schoenberg to Mödling, a suburb of Vienna. Webern was to live there for the rest of his life.

During the war and afterwards, Webern continued to write songs and short pieces all characterised by their atonality, brevity, and stark textures.

After the end of World War I, Webern's conducting career took a turn for the better. He became musical director of the Vienna Workers' Symphony orchestra and chorus (sponsored by the Social Democratic Party), and embarked on a series of concerts aimed at bringing the classics to the people (although he also took the opportunity to introduce them to some new music, including his own).

ADOPTING THE CONCEPT OF SERIALISM

By the early 1920s, Schoenberg had formulated his ideas on the use of the 12-tone series as the basis of composition. To some extent, Webern had been moving in the same direction independently, and he seized on the concept of the tone-row eagerly. His first serial composition, the piano piece *Kinderstück* (1924), was a straightforward demonstration of the idea of serialism, with the tone-row repeated without alteration. In a series of songs that he wrote in 1924 and 1925, he experimented with different ways of exploiting the tone-row. From this time on, all Webern's music was composed serially.

In 1927, he completed a longer serial piece (it lasted all of eight minutes). This was the String Trio, Opus 20, which had two movements. This was followed by his Symphony Op. 21, in 1928, which again had two movements. A noticeable feature of this work was its symmetry, an element that was to become even more pronounced in the works that followed.

Webern was at last achieving recognition as a conductor. Austrian radio gave him regular conducting work, and in 1929 he toured some of the major cities in Germany as visiting conductor before going

on to appear in London. In Vienna he had some teaching work, and he delivered two series of lectures on 12-note composition and the new music.

By 1936, the Social Democratic Party was outlawed, and Webern's income from conducting evaporated. Schoenberg (who was Jewish) had fled to America, but Webern remained in Austria. His regular radio program ended after an injudicious broadcast of the music of Mendelssohn, who was Jewish. Webern was able to travel to Barcelona to rehearse Berg's Violin Concerto, and to England to conduct the BBC Orchestra. The American pianist Edward Steuermann premiered Webern's Piano Variations in 1936, followed by *Das Augenlicht* in 1938, and the Cantata No. 1 in 1939.

In 1926, Webern had met the poet Hildegard Jone, whose work struck a deep chord with him, expressing as it did the idea that the order and symmetry of nature paralleled the divine order. From then on, all his choral works were based on texts by Jone. His second cantata, which was completed in 1943, was to be his longest work, lasting just over ten minutes.

During most of World War II, Webern lived quietly at his home in Mödling. Toward the end of the war, he and his wife went to stay with their daughter near Salzburg. On September 15, 1945, Webern was accidentally shot and killed by American occupation military police. He left behind a body of work with a total performance time of about four hours.

Jane Prendergast

SEE ALSO:

CHAMBER MUSIC; ORCHESTRAL MUSIC; SERIALISM; VOCAL AND CHORAL MUSIC.

FURTHER READING

- Bailey, K. *The Twelve-Note Music of Anton Webern* (Cambridge: Cambridge University Press, 1991);
 Hayes, Malcolm. *Anton von Webern* (London: Phaidon, 1995);
 Webern, Anton. *The Path to the New Music* (Bryn Mawr, PA: Presser, 1963).

SUGGESTED LISTENING

- Cantata No. 1;
 Five Movements;
Passacaglia;
 Piano Variations;
 Six Bagatelles; Symphony Op. 21.

BEN WEBSTER

Tenor saxophonist Ben Webster is one of those giants of classic jazz whose sound has never become dated. With his tough, growling approach to swing, and seductive, almost crooning ballad playing, Webster remained a force on the jazz scene from the 1930s through the 1950s. His warm, big-toned sax was always inspired and inspiring, whether as a soloist in Duke ELLINGTON's celebrated reed section or in his own intimate sessions as a small-group leader. "Apart from Coleman HAWKINS and Lester YOUNG," Mark C. Gridley wrote in *Jazz Styles*, "Ben Webster was the most influential tenor saxophonist of the swing era."

Benjamin Francis Love Webster was born in Kansas City, Missouri, on March 27, 1909. As a child he learned violin, and then studied music at Wilberforce University in the mid-1920s. Legendary boogie-woogie pianist Pete Johnson, a neighbour, taught him how to play the blues. Soon Webster could be found accompanying silent movies in a theatre in Amarillo, Texas, and playing boogie piano with various Southwestern bands.

After learning the rudiments of sax, Webster refined his skills in the Young Family Band (led by the father of tenor sax, the great Lester Young) in the early 1930s. Switching permanently to sax, he worked with many influential jazz outfits, such as Bennie Moten's (he was featured soloist on Moten's classic *Moten's Swing*) and Andy Kirk's, before moving to New York in 1934 to replace his idol Coleman Hawkins in the famed Fletcher HENDERSON band.

THE ELLINGTON YEARS

After leaving Henderson in the mid-1930s, Webster played freelance with several major New York swing bands (including Benny CARTER's and Cab Calloway's, along with brief stints with Duke Ellington's Orchestra in 1935 and 1936). In January 1940, he became a full-time member of the Ellington ensemble. "I got my college degree in music from playing with Fletcher Henderson," said Webster, "And my Ph.D. from Duke."

Joining Johnny HODGES (alto sax) and Harry Carney (baritone sax) in the Ellington reed section, Webster became Ellington's first major tenor sax soloist. For the next three years, he produced several masterpieces with Ellington, including "Perdido," "All Too Soon," "Blue Serge," and "Just a-Settin' and a-Rockin'." Webster's swinging "Cotton Tail" solo (based on GERSHWIN's "I Got Rhythm") is one of the most celebrated improvisations in all jazz. According to critic Mark Tucker, "He brought great power and drive to fast tunes and a romantic, smouldering tenderness to ballads." He finally left the orchestra in 1943 after a spat with Ellington, who didn't like his saxophone player playing piano with the band.

TENDER BALLADEER

After working with several other bands, including those of Red Allen and Stuff Smith, he fronted his own ensembles on Swing Street in New York City before rejoining Ellington in 1948 for another year. In the early-1950s, Webster became a member of Norman GRANZ's Jazz at the Philharmonic. He produced several small band sessions in the 1950s and 1960s (his lush and soulful ballad sessions are especially memorable), and worked extensively as a studio musician backing singers such as Billie HOLIDAY and Ella FITZGERALD.

Webster decided to relocate permanently to Copenhagen, Denmark, in 1964, and the legendary saxophonist spent the next decade playing European clubs and festivals. He died in Amsterdam, Holland, on September 20, 1973.

Michael R. Ross

SEE ALSO:

BIG BAND JAZZ; BOOGIE-WOOGIE; JAZZ; SWING.

FURTHER READING

Balliett, Whitney. *New York Notes: A Journal of Jazz in the Seventies* (New York: Da Capo Press, 1977);
Stewart, Rex. *Jazz Masters of the Thirties* (New York: Da Capo Press, 1982).

SUGGESTED LISTENING

Duke Ellington: *The Blanton-Webster Band*;
Ben Webster: *Ben Webster & Associates*;
Soulville.

KURT WEILL

Kurt Weill's music is respected by theatre audiences and musicians alike. His operas, *The Rise and Fall of the City of Mahagonny* and *The Threepenny Opera* are revived regularly throughout the world, and his songs are sung in films, cabarets and recital halls. Weill inherited aspects of the German *lied* (song) tradition and married these to the cabaret style to produce a music uniquely his own, in which his ironic lyricism is the perfect setting for texts such as "Mack the Knife" and "My Ship."

Kurt Julian Weill was born on March 2, 1900, in Dessau, Germany, the son of the chief cantor of the synagogue. Kurt Weill studied piano as a child, and wrote piano pieces and songs from his early teens. At 15, he became a pupil of Albert Bing, director of the Dessau Opera House, and in 1918 entered the Berlin Hochschule für Musik. Although Weill did well, he left after only a year to return to Dessau as Hans Knappertsbusch's rehearsal pianist at the Opera House. Just one year later, he was hired as conductor of a new opera company at Lüdenscheid.

However, Feruccio Busoni had begun teaching a master class in composition at the Berlin Academy, and Weill left his job and became Busoni's student, with a scholarship for full tuition. Weill identified with the poor and his Symphony No. 1 (1921) was subtitled *Workers, Peasants and Soldiers—A People's Awakening to God*. A ballet for children, *Die Zaubernacht* (The Magic Night) and a string quartet followed. Among the dancers auditioning for *Zaubernacht* was the Austrian ballerina Lotte Lenya, whom Weill later married.

Weill then worked as a music critic on German radio and taught composition. Among his students were the conductor Maurice Abravanel and the pianist Claudio ARRAU. He wrote a violin concerto for Joseph Szigeti to be played with band. His first opera, *Der Protagonist*, with a libretto by the playwright Georg Kaiser, was an instant success at the Dresden State Opera and led to a commission for another chamber opera from Paul HINDEMITH for the Baden-Baden Festival.

WEILL MEETS BRECHT

This commission was the beginning of Weill's collaboration with the playwright, Bertholt Brecht, which produced, in the first place, the *Mahagonny*

Kurt Weill (left), composer of many operas and Broadway musicals, with the playwright, Maxwell Anderson.



Corbis-Bettmann/Springer

Songspiel, a setting of poems by Brecht which later became the full-scale opera, *The Rise and Fall of the City of Mahagonny*, in 1930. The partnership, in fact, lasted only three years but it produced the works for which Weill is best remembered. *The Threepenny Opera* had its premiere in Berlin in 1928 to tremendous acclaim, with Lotte Lenya playing the part of the prostitute Jenny. *The Threepenny Opera* was a reworking of *The Beggar's Opera*, written in the 18th century by John Gay in reaction against the heroic operas of Handel.

Brecht and Weill used the subject matter of the seedy underworld of London to comment on the pretensions and dangers of right-wing political parties, including the Nazi party, in Germany. Weill's music uses the deprecatory ironies of cabaret music to simultaneously seduce and repel the audience. The Weill-Brecht team also wrote the 1928 *Berlin Requiem*, a cantata for radio, *The Lindbergh Flight*, as well as *Happy End*, whose first performance ended in a riot after Frau Brecht took the stage to read a political text by her husband. In contrast to *The Threepenny Opera*, which was designated a "musical play," *Mahagonny* (1930) developed into a full-scale opera. The piece took as its theme greed, anarchy, and immorality and was set in some unspecified part of the American West. Its first performance in Leipzig was aborted by Nazi-inspired riots.

Weill felt that his music was becoming subservient to Brecht's politics, so they went their separate ways after 1930. In 1932, Weill composed incidental music to Kaiser's play *Der Silbersee*. However, although his music was now eagerly sought after in opera houses all over Europe, it became clear that, in Germany itself, the composer was about to be banned, if not in physical danger, as the Nazi party took power. Weill emigrated to Paris on March 21, 1933. After the Anschluss in 1938 (Germany's seizure of power in Austria), his scores at Universal Editions in Vienna were destroyed. In France, he briefly resumed a collaboration with Brecht which resulted in the sung ballet, *The Seven Deadly Sins*.

AMERICAN YEARS

Weill went to New York in 1935 to conduct the score he had written for *The Eternal Way*, Franz Werfel's seven-hour epic on the history of the Jewish people. The funding of this enormous work ran into difficulties and, while he was waiting, Weill worked with

Paul Green on the anti-war protest *Johnny Johnson*. Both *The Eternal Road* (as it was eventually known) and *Johnny Johnson* were flops, but Weill nevertheless felt that his future lay on Broadway, and in 1937 he applied for American citizenship. In his later years, Weill repudiated any interest in "serious" music, in the sense of music written for an elite audience. However, he failed to realise how little Broadway audiences cared about his committed social criticism. In those war years and after, theatre audiences needed to be amused and to forget the realities of war and poverty.

In 1938, he worked with Maxwell Anderson on the political satire, *Knickerbocker Holiday*, which had a moderate success. Then, in 1940, he collaborated with Ira Gershwin and Moss Hart on *Lady in the Dark*, which was made into a film starring Ginger Rodgers and Ray Milland. Next came the Perelman/Nash *One Touch of Venus*, and then Elmer Rice's *Street Scene* (1946). Weill had seen this play about life in a tenement block in New York while he was still in Germany. It was a subject after his own heart, a hopeless depiction of poverty and addiction, culminating in murder. The composer managed to woo his audience with a mixture of grim realism and humour, and the opera ran for 21 weeks in New York's Adelphi Theatre. Weill's last work was a collaboration with Alan Jay Lerner on *Love Life* (1948), an ironically titled look at the state of marriage in modern America. Weill died on April 3, 1950.

Jane Prendergast

SEE ALSO:

CABARET MUSIC; MUSICALS; OPERA.

FURTHER READING

Schebera, Jürgen, trans. Caroline Murphy. *Kurt Weill: An Illustrated Life* (New Haven, CT: Yale University Press, 1995); Symonette, L., and K.H. Kowalke, eds. *Speak Low: Letters of Kurt Weill and Lotte Lenya* (Berkeley, CA: University of California Press, 1996).

SUGGESTED LISTENING

Happy End; *Lady in the Dark*; *The Rise and Fall of the City of Mahagonny*; *The Seven Deadly Sins*; Symphony No. 1; *The Threepenny Opera*; Violin Concerto.

PAUL WHITEMAN

During his heyday in the 1920s, Paul Whiteman conducted a publicity campaign to be crowned the “King of Jazz.” The title did not fit the man in terms of influence or invention—Louis ARMSTRONG and Duke ELLINGTON among others, had a much stronger claim. However, he was not the figure of derision that is so often portrayed. At a time when the colour lines were hard and fast, Whiteman’s orchestra was the leading white ensemble, both in terms of musicianship and in popularity.

Whiteman was born in Denver, Colorado, on March 28, 1890, the son of the musical director for the city’s schools. He was given his first viola at age seven, and eventually played with the Denver Symphony Orchestra and several Bay Area ensembles after moving to San Francisco in 1911. He developed a strong interest in popular music and, through frequent visits to local saloons, became acquainted with jazz. As he wrote in his 1926 autobiography, jazz “hit me hard ... rhythmic, catching as the smallpox and spirit-lifting.” He got his first opportunity to lead a band while serving in the navy during World War I.

THE PAUL WHITEMAN ORCHESTRA

After the war he settled in New York City, where he organised the Paul Whiteman Orchestra (originally the Ambassador Orchestra), soon to be America’s dominant pop-jazz band. A glance at the line-up of the orchestra reveals legendary names such as cornetist Bix BEIDERBECKE, saxophonist Frankie Trumbauer, trumpeter Henry Busse, guitarist Eddie Lang, violinist Joe Venuti, and singers Bing CROSBY and Mildred Bailey. Whiteman’s arrangers—including the great Bill Challis—were also among the best in the business. Unsurprisingly, this gathering of talent produced a string of hits—from the breakthrough 1920 single “Whispering” to late 1920s releases such as “Coquette” and “That’s My Weakness Now.”

Besides issuing some of the most popular instrumental and vocal recordings of the 1920s, Whiteman also made musical history on February 12, 1924, when he produced the groundbreaking, multi-genre

concert *Experiment in Modern Music*. The high-spot of this concert was the composer George GERSHWIN playing his own *Rhapsody in Blue*—a work specially commissioned for the event. Whiteman made jazz popular, if not respectable. It was his concept of the big band show, immortalised by the 1930 film, *King of Jazz*, that prevailed for years to come.

Many critics have dismissed Whiteman’s music. His orchestra’s output has often been seen as simplified and corny. However, many of the late 1920s recordings, especially numbers featuring Crosby and Beiderbecke, and those with the Rhythm Boys (a vocal trio consisting of Crosby, Al Rinker, and Harry Barris), still sound fresh and exciting today.

KING OF THE JAZZ ERA

Whiteman provided a platform for some of the greatest performers of his time. As Joe Venuti said: “Don’t ever make fun of Paul Whiteman. He took pride in having the finest musicians in the world and paid the highest salaries ever paid.”

Whiteman was more than fair to his bandmen, keeping a place in the orchestra for Bix Beiderbecke during his many illnesses, dealing with difficult behaviour from performers like Venuti, and releasing artists if they were offered something better.

During the 1930s Whiteman continued to lead successful orchestras. Then in 1944, he gave up regular bandleading and became musical director of ABC radio.

Paul Whiteman died of heart failure on December 29, 1967 in Doylestown, Pennsylvania. Few musical legends are more deserving of re-evaluation than this imaginative conductor and talent-spotter who was, if not the “King of Jazz,” at least King of the Jazz Era.

Terry Atkinson

SEE ALSO:

BIG BAND JAZZ; JAZZ; POPULAR MUSIC.

FURTHER READING

DeLong, Thomas. *Pops: Paul Whiteman, King of Jazz*
(Piscataway, NJ: New Wind Publishing, 1983).

SUGGESTED LISTENING

Paul Whiteman: Featuring Bix Beiderbecke;
Paul Whiteman: Victor Masters.

THE WHO

The Who were one of the most energetic of the British beat groups: fans came to expect exhibitions of explosive violence at their live performances, and it was this element of performance art that made the band an ideal subject for films.

The Who, formed in 1964, were four young men from the poorer parts of London: guitarist Pete Townshend (b. May 1945), vocalist Roger Daltrey (b. May 1944), drummer Keith Moon (b. August 1947, d. September 1978), and bassist John Entwistle (b. October 1944). Rage on stage was an integral part of their live performances, and Townshend would end a concert with the ritual smashing of his guitar, while Moon would send his drum kit toppling over.

The band made a series of exciting, pithy singles, often with adolescent anti-heroes as their subject, including "My Generation" (1965). Their first big success came in 1969 with their concept album, *Tommy*, which is widely regarded as being the first rock opera. This tale of a deaf, dumb, and blind kid with an unusual talent for pinball brought them long-awaited chart success in the U.S., peaking at No. 4. Another rock opera, *Quadrophenia*, was to follow in 1973. This was based on the adventures of a group of mods—a British youth subculture of the 1960s, for whom The Who had been heroes.

The album *Live at Leeds* (1970) captured the group at its incandescent best, and songs from *Who's Next* (1971) reached the U.K. Top 10. "Won't Get Fooled Again," a track from that album, is eight-and-a-half minutes of stirring music, with Daltrey's passionate singing deployed to its best effect. In the song Townshend summed up the failure of the 1960s hippie movement in the line: "Meet the new boss/Same as the old boss," which Daltrey roared out over a tumultuous background of crashing instrumentation to provide an awesome climax to the song.

In the late 1970s, the group's energies were dissipated by their separate solo work, although *Tommy* was made into a film, directed by the eccentric Ken Russell, in 1975. In 1978, Moon—who had enjoyed a reputation for being "the bad boy of rock" by trashing

hotel rooms and driving cars into swimming pools—finally destroyed himself with an overdose of drugs that had been prescribed to fight his alcoholism. He was replaced by Kenny Jones (b. September 1948), formerly of the Small Faces. In 1983, the group officially disbanded, although they occasionally reformed for concert appearances.

The Clash, SEX PISTOLS, and the Britpop bands were among the many to find The Who's brand of no-frills rock inspiring. In the 1990s, *Tommy* was successfully revived in London's West End, and on Broadway.

Graham McColl

SEE ALSO:

BRITISH BEAT MUSIC; PUNK ROCK; ROCK MUSIC.



UPI/Corbis-Bettmann

The Who: (from left) Keith Moon, Pete Townshend, Roger Daltrey, and John Entwistle.

FURTHER READING

Barnes, Richard. *The Who: Maximum R & B* (London: Eel Pie, 1982);

Butler, Dougal. *Full Moon*

(New York: Quill Books, 1982);

Kamin, Philip, and Peter Goddard. *The Who: The Farewell Tour* (New York: Beaufort Books, 1983).

SUGGESTED LISTENING

Live at Leeds; *My Generation*; *The Very Best of The Who*; *Quadrophenia*; *Tommy*; *Who's Next*.

HANK WILLIAMS

Few figures in country music can claim a legacy to match that of Hank Williams. His musical contribution and legendary life—and death—have consecrated Williams as country's pre-eminent artist. The original role-model for the rock'n'roll myth, Williams lived fast and died young, singing of the overwhelming joy and inconsolable sorrow of his personal life. He sang with a voice limited in range but strong in expression, breaking into tremolo effects and yodels that perfectly embodied the emotions expressed in his songs.

Hiram Williams was born on September 17, 1923, in rural Georgiana, Alabama, suffering from a spinal defect that would torment him throughout his short life. His father was confined to a veterans' hospital, leaving Hank's mother, Lilly, with the impoverished family. She gave Hank a cheap guitar when he was seven, and local bluesman Rufe "Tee-tot" Payne taught him to play. Other early influences were the gospel music of local churches and the country music he heard on the radio. By his early 20s, he was playing regularly on the Alabama dance-hall circuit.

SOURCE OF HIS INSPIRATION

In December 1944, Hank married the feisty Audrey Sheppard. Their tumultuous marriage provided material for many of Williams' songs, defining modern country music's "can't-live-with-'em-can't-live-without-'em" vision of male-female relationships.

Williams moved to Nashville, Tennessee, in 1946 in pursuit of a recording contract. Audrey arranged a meeting with Fred Rose of the newly formed Acuff-Rose Publishing. Rose was taken with the young singer, getting Williams signed to MGM, and becoming his mentor and songwriting partner. Williams had a hit with "Move It on Over" in 1947, and joined the *Louisiana Hayride* radio show a year later. He then had a major hit with a revival of Emmet Miller's minstrel number "Lovesick Blues." When he performed the song at his debut at Nashville's Grand Ole Opry in June 1949, the crowd called him back for six encores, and Williams had become a star. Soon

Williams was churning out the country hits that would become standards: "I'm So Lonesome I Could Cry," "You're Cheatin' Heart," "Hey, Good Lookin'," "Cold, Cold Heart," "I Can't Help It (If I'm Still in Love with You)," "I'll Never Get Out of This World Alive," and many more. Pop crooners such as Tony BENNETT, Pat Boone, and Jo Stafford went on to score hits with Williams' material.

As his fame increased, Williams' personal life spiralled out of control. His mercurial personality and constant physical pain led to binges of alcohol and painkillers, and his erratic, often violent, behaviour became the stuff of legend around Nashville. He trashed hotel rooms and fell off stages, aggravating his back injury further and sending him in search of stronger relief. Then, in 1952, Williams suffered a series of personal and professional disasters. He was fired from the Opry, Audrey divorced him, and his backing band quit. His life became one long bender, barely slowed by a hasty wedding to Billie Jean Jones in October of the same year. On New Year's Day in 1953, Hank lay on the back seat of a Cadillac, en route to a show in Ohio. When his driver checked on him in Oak Hill, West Virginia, he found the 29-year-old Williams dead, killed by a lethal combination of pills and booze. Legend has it that the lyrics for a new song were in his hand.

Like his life, Williams's legend is a messy thing. His songs, however, are simply written country laments, wrought with humour and heartache. They still resonate with an undeniable power, offering a window into the soul of their troubled creator and inspiring countless musicians and songwriters in many genres. Nearly fifty years after his death, Williams's work pervades American country music.

Greg Bower

SEE ALSO:

COUNTRY; GOSPEL; ROCK'N'ROLL; SINGER-SONGWRITERS.

FURTHER READING

Escott, Colin, et al. *Hank Williams: The Biography*
(Boston, MA: Little, Brown, 1994).

SUGGESTED LISTENING

Moanin' The Blues; Live at the Grand Ole Opry; The Complete Hank Williams.

JOHN WILLIAMS

The music of John Williams is probably known to more people than that of any other American composer. Over the last three decades of the 20th century, his scores for major Hollywood films have been heard by millions. Themes from these movies have taken on a life of their own, and it is possible that they will survive the films for which they were originally written. Also, Williams had crossed over into classical music and this work has been well received by serious musicians.

Williams was born at the height of the Great Depression, on February 8, 1932, in Flushing, New York. His father was a professional percussionist, and Williams studied piano from the age of six—later learning bassoon, cello, clarinet, trombone, and trumpet. At eight, he taught himself orchestration using Rimsky-Korsakov's treatise on the subject as his textbook.

In 1948, Williams moved to California and studied at the University of California at Los Angeles. There he continued learning orchestration, and took lessons in composition from Mario Castelnuovo-Tedesco.

Williams joined the U.S. air force during the Korean War, and spent his time conducting and arranging music for military bands. After the war he used his GI benefits to good effect, attending the Juilliard School, where he studied for a year in the prestigious studio of Rhosina Lhevinne. In the evenings he played jazz piano in clubs in order to support himself.

MUSIC FOR THE MOVIES

In 1956, Williams found work as a pianist with the 20th Century Fox Studio Orchestra. He soon began to write scores for television shows, producing 30 minutes of music every week.

In 1960, Williams wrote his first film score for *Because They're Young*. During the 1960s his work was nominated for several Academy Awards, and he finally won his first Oscar for the 1971 film of *Fiddler on the Roof*. During this period he wrote some of his greatest and most successful scores for films such as *The Reivers*, *Jane Eyre*, and *Images*, and arranged and conducted the music for *Goodbye Mr. Chips*.

The mid-1970s could be characterised as Williams' disaster-movie period. He wrote the film scores for several big budget disaster epics including *The Poseidon Adventure*, and *The Towering Inferno*. In 1975, a highly successful collaboration began with film director Steven Spielberg, when Williams wrote the score for *Jaws*. The famous two-note theme from this movie earned him his second Oscar. After the *Jaws* theme, Williams wrote his famous music for George Lucas' phenomenally successful *Star Wars* trilogy.

In the late 1970s he scored blockbusters such as *Superman*. During the 1980s, Williams continued his association with Steven Spielberg, for whom he scored *E.T.*, and *Close Encounters of the Third Kind*, as well as the "Indiana Jones" series. His success continued with the films *The Accidental Tourist*, *Home Alone*, *Jurassic Park*, again with Spielberg, in 1993, and its sequel *The Lost World* in 1997. He also wrote extensively for TV, notably for NBC news programs and for BBC dramas.

Williams' work was conservative, and would not have sounded out of place scoring films produced 20 years earlier. He eschewed innovations such as rock or rap, and his themes tended to be memorable and easily hummed, as they were built around short motifs that he quoted in simple variations throughout the film.

In 1980, Williams succeeded Arthur FIEDLER as conductor of the Boston Pops Orchestra. He began to devote himself to composing music independent of film. Since 1980, Williams has written two symphonies, a large body of chamber music and concertos for bassoon, clarinet, flute, and violin. He has also been artist in residence at the Tanglewood Music Center begun by Sergey KOUSSEVITZKY.

Jane Prendergast

SEE ALSO:

FILM MUSIC; JARRE, MAURICE; MANCINI, HENRY.

FURTHER READING

Darby, William, and Jack Du Bers.
American Film Music
(Jefferson, NC: McFarland & Co., 1990).

SUGGESTED LISTENING

Close Encounters of the Third Kind;
E.T.; *Fiddler on the Roof*; *Jaws*;
Jurassic Park; *The Poseidon Adventure*;
Star Wars; *The Towering Inferno*.

JOHN WILLIAMS

If Andrés SEGOVIA was the 20th century's king of the classical guitar, then John Williams was surely his worthy successor. In fact, it was Segovia himself who called Williams "a prince of the guitar."

John Williams was born on April 24, 1941, in Melbourne, Australia. His father, Leonard Williams, was a British guitarist of great ability. The young Williams was taught the classical guitar by his father from age seven, and after the family had returned to England in 1952, he performed at the Conway Hall, in London. His precocious talent earned him a scholarship to the Accademia Musicale Chigiana, in Siena, where he studied with Segovia during three summers. Between 1956 and 1959, he studied piano and music theory at London's Royal College of Music.

In 1958, Williams made his official debut at the Wigmore Hall in London, followed by performances in Paris and Madrid. One year later, he released his first two recordings. He toured Russia in 1962 and the United States and Japan in 1963, going on to perform throughout the world over the following decade. In the mid-1970s, he formed a duo with fellow guitarist Julian Bream, which resulted in several tours and three recordings. From 1960 to 1973, he also found time to be professor of the guitar at the Royal College of Music and served as Segovia's deputy at Santiago de Compostela in Spain in 1961 and 1962.

BEYOND CLASSICAL MUSIC

As he pursued his own musical vision, Williams began to challenge the demands and constraints placed on the classical performing artist. He toured less and traded traditional concert garb for more colourful and casual attire. In 1970, Williams scored an unexpected chart success with his album *John Williams Plays Spanish Music*. This popular success continued with his recording of RODRIGO's *Concierto de Aranjuez*. However, the comparative failure of the album *Cavatina* led to Williams moving further away from the traditional classical guitar canon. Segovia hated the electric guitar and popular guitar music, but Williams embraced it. During the late 1970s, he

formed the classical-rock group Sky and performed with them on electric guitar. Sky was hugely successful, producing million-selling records and sell-out world tours. However, the pressure of touring was one of the reasons Williams left the group in 1984. On his own again, he continued to broaden his musical horizons, his interest in musical styles running the gamut from classical to folk, jazz, pop, and non-Western idioms.

In the classical arena, Williams commissioned guitar concertos from composers such as Stephen Dodgson, André PREVIN, Richard Harvey, and Steve Gray. He also worked with composers from his native Australia, including Phillip Houghton, Peter Sculthorpe, and Nigel Westlake, to produce guitar works that captured the spirit of his homeland.

EASTERN INFLUENCES

Williams' exploration of jazz led to collaborations with singer Cleo Laine and guitarist Joe Pass. His interest in non-Western musical forms resulted in the first complete disc devoted to the guitar works of Japanese composer Toru TAKEMITSU. By crossing and blurring these musical boundaries, Williams created a bigger and richer landscape for the classical guitar.

Many musicians and aficionados consider Williams to be the most technically proficient classical guitarist who has ever lived. His technique is strong and economical and, over time, his musical expressiveness has grown even more sublime. As a result, Williams conveys to an audience the essence of a composer's intentions, unconstrained by the technical limitations of the classical guitar.

Jim Tosone

SEE ALSO:

FOLK MUSIC; JAZZ.

FURTHER READING

Gregory, Hugh. *One Thousand Great Guitarists* (London: Balafon, 1994).

SUGGESTED LISTENING

From Australia;
Masterpieces: The Very Best of Sky;
Bach: Lute Suites;
Rodrigo: *Concierto de Aranjuez*;
Takemitsu: *To the Edge of a Dream*.

TONY WILLIAMS

Tony Williams belongs to a select category of jazz percussionists. As a drummer he made his mark in terms of technique, sound, and style, establishing himself as one of the jazz greats, alongside players such as Art BLAKEY and Elvin JONES. His furious yet sensitive brand of creative accompaniment is studied and emulated by young drummers around the world.

Born in Chicago, Illinois, on December 12, 1945, Williams' family moved to the Boston area while he was still very young. He was given his first drum kit at age eight and later studied with renowned jazz drummer Alan Dawson. He soon found employment with Sam Rivers and Jackie McLean, and this led to an invitation to join the Miles DAVIS Quintet when he was still only 17.

The original line-up consisted of Miles Davis on trumpet, Williams on drums, Herbie HANCOCK on piano, Ron Carter on bass, and George Coleman on tenor sax. After Coleman had been replaced by the more adventurous Wayne SHORTER, the young, creative band exploded with new sounds and ideas. The rhythm section—Carter, Hancock, and Williams—is widely regarded as one of the greatest of all time.

The musical concept changed from a straight hard bop feel to a rhythmically looser and more harmonically complex sound. Williams, Hancock, Carter, and Shorter were greatly influenced by the avant-garde musical ideas of the time, but they filtered these new sounds and fitted them neatly into the mold of Miles Davis's music. This led to the development of a new style in jazz, and the group made their improvisation concepts more accessible to the general listening public. The quintet played originals but also found ways to refresh the old jazz standards.

Williams recorded several landmark albums with the Davis group, including *Miles Smiles* and *In a Silent Way*. He also performed on a number of historic Blue Note recordings by Eric DOLPHY, Herbie Hancock, Wayne Shorter, and Jackie McLean.

In 1968, Williams left the Miles Davis group to pursue a career as a bandleader—and once again his new direction was groundbreaking. At this time, the

new genre of jazz rock was yet unnamed, and his new group—Tony Williams' Lifetime—proved to be extremely influential in defining this new style.

Through the 1970s and early 1980s, Williams recorded jazz rock albums, performed on the recordings of others, and toured with a reformed version of the Miles Davis group called V.S.O.P. The new group included Carter, Hancock, and Williams, with trumpeter Freddie HUBBARD standing in for Davis.

In 1985 Tony Williams signed a deal with Blue Note, and released a series of successful recordings, including *Foreign Intrigue*, and *Believe It!* His last release as a bandleader, *Wilderness*, came out just before his death.

A SINGULAR TECHNIQUE

Williams' drumming style was marked by his loose yet unwavering time feel, his creative use of the ride cymbal, and a penchant for playing the hi-hat on all four beats of the bar, or even constant eighth notes rather than the traditional second and fourth beats. His technique with sticks and brushes was both light and dramatic, and he amazed listeners with his ability to play at astonishingly fast tempos. He was able to do much more than keep time. He extended the possibilities of jazz drumming by freeing himself to leave spaces, imply the beat, and produce counter-rhythms and polyrhythms.

Tony Williams died on February 23, 1997, following a heart attack after minor surgery. He was only 51. His forward thinking approach embodied the spirit of jazz and was evident throughout his career. His original style and openness to new ideas has had a continuing influence on jazz percussion.

Gregg Juke

SEE ALSO:

FREE JAZZ; HARD BOP; JAZZ; JAZZ ROCK; JONES, ELVIN; McLAUGHLIN, JOHN.

FURTHER READING

Taylor, Arthur, ed. *Notes and Tones: Musician-to-Musician Interviews* (London: Quartet, 1983).

SUGGESTED LISTENING

Emergency!; *Foreign Intrigue*; *Lifetime*; *Wilderness*; Miles Davis: *E.S.P.*; *Miles Smiles*; *In a Silent Way*; Herbie Hancock: *Maiden Voyage*.

SONNY BOY WILLIAMSON

Despite a career that was tragically cut short, John Lee “Sonny Boy” Williamson was one of the most influential harmonica players in the history of the blues. In his hands, the harmonica became a lead instrument, a major voice of the urban blues. He set the standards of technical and emotional perfection for blues harmonica that still persist today. Before Williamson, the “harp” (harmonica) had been used mainly for novelty value and light jug band riffs, but his talent turned it into an integral part of the early Chicago blues sound. After his death it fell to LITTLE WALTER to complete the harmonica’s transition into the postwar electric blues sound.

Born on March 30, 1914, in Jackson, Tennessee, Williamson was a self-taught musician. In his teens he drifted around the South and performed in the Memphis area, associating with musicians such as Sleepy Joe Estes. He moved to Chicago in 1934 and became a popular session musician. Three years later he signed with the Bluebird subsidiary of Victor Records. The tracks he cut during this period still retain the plaintive sound of Estes’s music.

DISTINCTIVE STYLE

Williamson’s unique playing style quickly distinguished him from the generation of harmonica players that preceded him, and he greatly expanded what the instrument could do musically. He played his harmonica cross-tuned—with the key of the harmonica a fourth above that of the music. Thus, if the tune was in the key of D, Williamson would play a G harmonica. This allowed him to “draw” most notes and “bend” them more easily, producing flattened “blue” notes. Williamson would also use his tongue, breath, and lips to create a range of different sounds. By fluttering his fingers and moving his hand over the harmonica, he could “open” and “close” it, just like a trumpeter would do with a mute. Williamson perfected the use of the harmonica as a second voice, trading vocal lines back and forth with harmonica lines to produce a continuous line of melody. Williamson also had a slight speech impediment, known as “slow tongue,”

that caused him to extend his vowels and thicken the consonants, producing a laid-back, slurring style that was to be widely imitated.

Williamson recorded around 120 sides for Bluebird. He established the idea of using the harmonica as a solo instrument at his first session in 1937, when he was accompanied by Delta guitarists Robert Nighthawk and Big Joe Williams. At this session Williamson cut his biggest hit, “Good Morning, Little Schoolgirl,” which has since been covered (performed) many times by blues, rhythm-and-blues, and rock musicians.

While most of his first recordings were rooted in the country sound, Williamson soon began recording with small combos and incorporating elements of swing. His work became heavily rhythmic while still retaining a downhome sound. Among his many hits were “Bluebird Blues” and “Early in the Morning.” Williamson wrote many of his own songs and performed with Chicago’s top stars and sidemen, including Muddy Waters, Eddie Boyd, Big Bill Broonzy, Tampa Red, and Sunnyland Slim.

VIOLENT END

Williamson died on June 1, 1948, at the age of 34, when muggers stabbed him to death with an ice pick while he was heading home from a gig. He was one of the most popular and respected personalities on the Chicago circuit and exerted a profound influence on more than one generation of harmonica players, including Walter Horton, Drifting Slim, Junior Wells and Billy Boy Arnold. Many of his songs have gone on to become blues standards.

Daria Labinsky

SEE ALSO:

BLUES; ROCK MUSIC.

FURTHER READING

Cohn, Lawrence. *Nothing But the Blues: The Music and the Musicians* (New York: Abbeville Press, 1993);
Palmer, Robert. *Deep Blues* (London: Penguin Books, 1981).

SUGGESTED LISTENING

The Complete Recorded Works Vols. 1–5;
Sugar Mama; Throw A Boogie Woogie (with Big Joe Williams).

BOB WILLS

For 60 years Bob Wills made his kind of country music, and though he became ill and unfashionable, the desire to make music never left him.

Wills was born near Kosse, Texas, on March 6, 1905. His father was a fiddler who taught the young Wills to play mandolin so that he could accompany him at ranch dances. Playing with his father introduced Wills to new styles of music, featuring guitars and trumpets, that inspired him to take up the fiddle himself.

He played with his family and other bands throughout his teens, until the crop failure of 1927 spurred Wills to move to Fort Worth and take up music full-time. With singer Milton Brown, Wills appeared on radio as the Wills Fiddle Band. Their show was popular and brought in sponsors and a new name—the Light Crust Doughboys. By 1932, their program was being broadcast all over the Southwest. However, Wills' drinking and differences of opinion with the sponsor ended the Doughboys career only a year later. Wills moved around, ending up in Tulsa, Oklahoma, where

he formed a new band, the Texas Playboys. In 1935, Wills got a record deal with the American Recording Company—later to become Columbia Records—and the Playboys made their first studio recordings. Wills stayed in Tulsa throughout the late 1930s and the band continued to evolve. By 1940, when Wills recorded “New San Antonio Rose,” he had 18 musicians—more than the big bands of contemporaries Glenn MILLER and Benny GOODMAN. The late 1930s and early 1940s were the high point of Wills's career. He was now one of the biggest-selling recording artists in the U.S., and able to run two live bands.

Wills was unique in the musical integration he achieved with his bands and in the wide range of styles that were encompassed by the phrase “Western swing” that best describes his music. His habits of uttering high-pitched shouts during numbers and talking to his musicians reflected the two great influences on his music—the former a remnant of his days playing at ranch dances, the latter picked up from the African-American musicians he associated with in his youth.

Throughout the late 1940s and 1950s, Wills kept recording and performing but the new Playboys never achieved their past success. In 1968 Wills was elected to the Country Music Hall of Fame, but by the 1970s, Western swing was all but dead. In 1973, although illness had forced him to stop playing, he assembled a group of musicians for a greatest hits collection. After the first night of recording, Wills had a stroke and remained in a coma until his death in 1975.

Renee Jinks

SEE ALSO:
COUNTRY.

Country music violinist Bob Wills gives an impromptu performance in his Hollywood home in 1944.



UPI/Corbis-Bettmann

FURTHER READING

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Wills, Rosetta. *The King of Western Swing: Bob Wills Remembered* (New York: Billboard Books, 1998).

SUGGESTED LISTENING

The Best of Bob Wills; The Essential Bob Wills; Tiffany Transcriptions Vols. 1–10.

STEVIE WONDER

A gifted musician, innovative composer, and spiritually inspired songwriter, Stevie Wonder is one of popular music's brightest lights. With his best material, Wonder represents the high point of the union of pop and rhythm and blues (R&B).

Wonder was born Steveland Judkins on May 13, 1950, in Saginaw, Michigan (he later changed his last name to Morris, his mother's maiden name). Soon after birth, he was placed in an incubator and given too much oxygen, leaving him permanently blind.

But young Stevie mastered piano, harmonica, and drums, and joined a church choir—all by the age of nine. In 1961, a member of the Miracles, a talented R&B group, suggested he audition for MOTOWN. It was Motown who changed Steveland Morris into "Little Stevie Wonder."

PRECOCIOUS TALENT

Wonder soon became a fixture at Motown's studio, making recordings that showcased his talent as a multi-instrumentalist. In 1963, an exuberant live recording "Fingertips (Part 2)" became a U.S. No. 1 hit and Motown began marketing the "12-year-old genius" as the new Ray CHARLES. For all his talent, the young Wonder had little musical direction to call his own.

As Wonder aged and the novelty of youth wore off, he began to assert himself as a songwriter, co-writing his hits "Uptight (Everything's Alright)" and "Signed, Sealed, Delivered, I'm Yours." With the break up of the Holland-Dozier-Holland songwriting team, Wonder's skill as a composer became vital to Motown's continued success. As well as providing his own material, Wonder co-wrote "Tears of a Clown" with Smokey Robinson and "It's a Shame"—a hit for the Spinners.

In 1971, Wonder renegotiated his Motown contract, offering two finished, self-produced, self-written albums as leverage to obtain the complete artistic freedom enjoyed by other stars. Motown conceded, and the resulting albums, *Where I'm Coming From* and *Music of My Mind*, announced Wonder's arrival as a mature artist. A consummate tonal painter, Wonder also

used these albums to demonstrate how the synthesizer could be used as a legitimate instrument in R&B and pop. His 1972 album *Talking Book* produced two huge hits—the strikingly original "Superstition" (written originally for rock guitarist Jeff Beck) and "You Are the Sunshine of My Life." These successes earned him a spot as an opening act for the ROLLING STONES.

ISN'T HE LOVELY?

Wonder became one of pop music's biggest stars, selling millions of copies and winning Grammys for *Innervisions* (featuring the hits "Living for the City" and "Higher Ground") and *Fulfillingness' First Finale*. The critical and commercial high point of Wonder's career was the sprawling 1976 masterpiece, *Songs in the Key of Life*, a double album that featured, among others, "Isn't She Lovely," "I Wish," and the ebullient "Sir Duke." Despite its high retail price, it raced to the top of the charts.

Wonder took three years to record his next album, *Journey Through the Secret Life of Plants*, a mostly instrumental affair that confused listeners and sold poorly. Wonder scored hits, however, with 1980's *Hotter Than July* ("Masterblaster") and the 1984 soundtrack to *The Woman in Red* (featuring "I Just Called to Say I Love You"). He became a high-profile activist in the successful campaign to establish Martin Luther King's birthday as a national holiday—refusing to issue the single "Happy Birthday" in the U.S. until a majority of states recognised the holiday. However, his commercial career never regained its mid-1970s momentum. Wonder remained active musically in the 1980s and 1990s, albeit recording less frequently than he did in the 1970s.

Greg Bower

SEE ALSO:

GAYE, MARVIN; JACKSON, MICHAEL; ROSS, DIANA.

FURTHER READING

George, Nelson. *Where Did Our Love Go?: The Rise & Fall of the Motown Sound* (New York: St. Martin's Press, 1987).

SUGGESTED LISTENING

Innervisions; *Songs in the Key of Life*; *Stevie Wonder's Original Musiquarium I*; *Talking Book*.

TAMMY WYNETTE

Tammy Wynette blazed a trail for successive generations of women country singers. Equally strong and feminine, Wynette was a popular recording artist and live performer from the late 1960s until her death in 1998. Her songs faithfully and often literally reflected her life: poverty, marriage, divorce, illness, and addiction are all featured in her lyrics.

Born Virginia Wynette Pugh on May 5, 1942, in Itawamba County, Mississippi, Wynette was brought up by her cotton-farming grandparents. Her father died when she was an infant, and her mother took a wartime factory job. Her father had been a musician and Wynette began learning to play the instruments he had left, including accordion, guitar, and piano.

Hard work, gospel music, and Pentecostalism shaped Wynette's life. She worked in the cotton fields as a child, then dropped out of high school to marry Euple Byrd at age 17 and soon had three daughters. She worked as a hairdresser to pay the family's bills.

HER FIRST HIT

She left Byrd to pursue her singing career and, on a 1966 trip to Nashville, met the record-producer Billy Sherrill. He signed her to a recording contract and changed Wynette Byrd to Tammy Wynette. Her first hit, recorded in 1966, was "Apartment No. 9." She recorded 16 consecutive No. 1 country hits through the 1960s, including the ballad "Stand by Your Man" (1968), co-written with Sherrill. It became the best-selling single by a woman in country music and a country standard.

Meanwhile, her life was providing more material for her songs: after a brief marriage to guitarist Don Chapel, she eloped with the country singer George Jones. The marriage lasted from 1969 to 1975, with Jones gradually sinking into alcoholism. The pair, whose relationship became tabloid fodder, had one daughter and frequently recorded together. One song, "The Ceremony," sets the marriage vows to music.

After romantic liaisons with celebrities including Burt Reynolds and Larry Gatlin, and a 44-day marriage to a realtor, Michael Tomlin, her final marriage of 20 years was to George Richey, her manager since 1981.

Wynette's solo career was at its peak through the 1970s and she dominated the country music charts in that decade. Her many hit singles included "Your Good Girl's Gonna Go Bad," "D.I.V.O.R.C.E.," and "Dear Daughters."

Professionally, she was matched repeatedly with top country and pop singers. Known best for her collaborations with Jones, she also recorded with Emmylou HARRIS, Vince Gill, STING, Wayne Newton, Randy Travis, and Tom Petty. She also recorded and wrote with Loretta LYNN and Dolly PARTON.

Wynette continued as a solo artist through the 1980s and 1990s. In her final years she reportedly felt "abandoned by Nashville," and recorded with younger pop singers such as Elvis Costello and Melissa Etheridge. One of her last chart-toppers was as a guest vocalist with The KLF on their dance hit "Justified and Ancient," which became an international No. 1.

During her career she sold more than 30 million records, 39 singles of which were Top 10 country hits. Her awards included three Country Music Association Awards and she was named a living legend by TNN/Music City News in 1991.

Wynette died in her sleep on April 6, 1998, after developing a blood clot in her lung. A week before Wynette's death, "Stand by Your Man" was re-released to mark its 30th anniversary. Her autobiography of the same title had been made into a film in 1981.

Linda Dailey Paulson

SEE ALSO:

COUNTRY; POPULAR MUSIC.

FURTHER READING

Bufwack, M. A., and R. K. Oermann. *Finding Her Voice: The Illustrated History of Women in Country Music* (New York: Henry Holt, 1995);
Wynette, Tammy, with Joan Drew.
Stand by Your Man
(London: Arrow, 1981).

SUGGESTED LISTENING

D.I.V.O.R.C.E.; *Higher Ground*;
Kids Say the Darndest Things;
Stand by Your Man; *Take Me to Your World*;
With George Jones: *We Love to Sing About Jesus*;
With Dolly Parton and Loretta Lynn:
Honky Tonk Angels.

IANNIS XENAKIS

The music of Iannis Xenakis employs various mathematical theories, such as set theory and probability calculus, to give it a logical structure. Xenakis was both an architect and a composer, and his use of mathematics in music is analogous to its use in architecture in that it is used to “build” the music, although often this is not obvious to the listener.

Xenakis was born to Greek parents in Braïla, Romania, on May 29, 1922. His mother was an amateur pianist who died when the composer was only five years old. At age ten, Xenakis was sent to a boarding school on the Greek island of Spetzai, where he became interested in music, mathematics, and classical literature. In 1938, he went to Athens to the Polytechnic Institute to study engineering, but continued to study piano and music theory with Aristotle Kondurov. Xenakis' studies were interrupted by World War II. During the occupation, he joined the resistance, becoming a member of the left-wing Army of Liberation and was repeatedly imprisoned.

After the war, violent resistance to the right-wing government continued, and Xenakis lost an eye and his jawbone was broken by shrapnel. Despite this, he managed to earn his engineering degree in 1945. By 1947, his continuing involvement in the nationalist movement had led to a death sentence. He was smuggled into Paris on a forged passport, where he found work with the architect Le Corbusier. Xenakis then settled in France and took French citizenship.

Xenakis took his scores to the Paris Conservatory and studied with Olivier MESSIAEN until 1962. However, Messiaen encouraged Xenakis to go his own way, and the composer remained an isolated figure experimenting with his sound structures. One of his first experiments was in the use of the Fibonacci series, which Le Corbusier used as a design principle in architecture. The sequence, in which each number is the sum of the two previous (0, 1, 1, 2, 3, 5, 8, 13, 21, 34, etc.) gave Xenakis the form of his composition, *Metastasis* (1953), a memoir of the resistance, in which the durations of the sections were based on a Fibonacci series. It was performed

at the Donaueschingen Festival of contemporary music in Germany in 1955. At about this time, Xenakis joined the Groupe de Recherche de Musique Concrète in Paris, and began to work with electronic tape. As a co-designer of the Philips Pavilion for the Brussels World Fair, he was able to broadcast his electronic music through 400 loudspeakers as an integral design element.

In 1954, Xenakis introduced the idea of stochastic music as a strategy to combat what he saw as the disconnectedness of contemporary music. He grouped his music into sound masses that he called clouds and galaxies, and then applied probability theory to chart the movement of the masses. The result was *Pithoprakta* (“actions through probability”). Stochastic elements were combined with game theory in *Duel* (1959) for two small orchestras, in which the two conductors have to respond to each other's moves as in a game.

Another mathematical theory that Xenakis used was set theory, in *Herma* (1963). Set theory is another way of dealing with elements as groups (sets) that can include or exclude other sets. In *Herma*, the notes of the piano keyboard are organised into sets that can then be manipulated.

In 1961, Bruno Maderna conducted Xenakis' *Stratégie* at the 1961 Venice Biennial, and in May 1965 there was a Xenakis Festival in Paris.

Xenakis continued to compose throughout the 1980s and 1990s, and taught at the School for Mathematical Music in Paris, which he had founded in 1966. Earlier, he had taught at Indiana University and also founded a centre for musical mathematics there.

Jane Prendergast

SEE ALSO:

ALEATORY MUSIC; BOULEZ, PIERRE; CHAMBER MUSIC;
ELECTRONIC MUSIC; ORCHESTRAL MUSIC; VARÈSE, EDGARD.

FURTHER READING

Bois, Mario. *Iannis Xenakis: The Man and His Music* (Westport, CT: Greenwood Press, 1980);
Xenakis, Iannis. *Formalized Music* (Bloomington, IN: Indiana University Press, 1971).

SUGGESTED LISTENING

Antikbithon; *Metastasis*; *Nomos gamma*;
Orient-Occident; *Psappha*.

YES

The definitive progressive rock outfit, British group Yes specialised in multi-layered harmonies and extended themes. They took rock music almost as far as it was possible for it to go from its basic roots—too far for some, who considered Yes's neoclassical pretensions overblown and irrelevant. Although unwittingly, then, bands like Yes contributed to the birth of the punk rock movement.

Formed in 1968, Yes originally included vocalist Jon Anderson (b. October 1944), guitarist Peter Banks (b. July 1947), keyboards player Tony Kaye (b. January 1946), bass guitarist Chris Squire (b. March 1948), and drummer Bill Bruford (b. May 1948).

One of their first engagements was to open for CREAM at their farewell concert at London's Albert Hall in November 1968. In 1970, Banks was replaced by Steve Howe (b. April 1947), and the following year their third album, *The Yes Album*, made the Top 10 in Britain. Within months, Kaye had left. He was replaced by Rick Wakeman (b. May 1949), a keyboards player given to colourful instrumental (and sartorial) flourishes.

Science-fiction imagery was a mainstay of the Yes repertoire and *Fragile*, released in late 1971, was the first of a series of albums to feature Roger Dean's futuristic, science-fiction artwork on the sleeve. It reached No. 7 in Britain and No. 4 in the U.S. Another departure followed in 1972, with Bruford heading off to join the band King Crimson. He was replaced by former Plastic Ono Band drummer Alan White (b. June 1949), shortly before the release of *Close to the Edge*, which made No. 4 in Britain and No. 3 on the U.S. album chart. *Tales from Topographic Oceans* (1974) was their first No. 1 album in the U.K., and made No. 6 in the U.S. A double album, it contained just four tracks. In the middle of that year, Wakeman left to concentrate on a solo career. He was replaced on keyboards by Patrick Moraz (b. June 1948).

Yes success continued in late 1974 with the album *Relayer*. The whole of side one consisted of one extended work "The Gates of Delirium," based on Russian author Leo Tolstoy's novel *War and Peace*. Progressive rock had moved closer and closer to

classical music, but on *Going for the One* (1977), Yes adopted a more streamlined rock format. Wakeman was back in place of Moraz for that album—a British No. 1—and 1978's *Tormato*.

Wakeman left again in 1980 along with Anderson, who was by then enjoying success by collaborating with Greek keyboard player Vangelis. Vocalist-guitarist Trevor Horn and keyboard player Geoff Downes were drafted in from lightweight pop act Buggles for the album *Drama*, which made No. 2 in Britain in 1980. The following year Yes split up, but reformed in 1983 with the line-up of Squire, White, Anderson, and Kaye, along with a new guitarist Trevor Rabin (b. January 1954). With Horn as producer, "Owner of a Lonely Heart," a lively rocker, was a No. 1 single in the U.S., while *90125*, its parent album, made No. 5. Although *Big Generator* (1987) was similarly successful, the rest of the decade was less so—during which time individual members became embroiled in a legal battle over ownership of the name Yes. This reached such a low point that another album was released in 1989 entitled *Anderson, Bruford, Wakeman, and Howe*, as they now were legally forbidden to use the name.

Yes enjoyed a revival, and a reconciliation, in 1991 with a world tour and the aptly-named album *Union*. This time the line-up featured Howe, Kaye, Anderson, Squire, White, Rabin, Bruford, and Wakeman. However, the subsequent album, 1994's *Talk*, returned to the personnel featured on *90125*.

It is the version of Yes from the early 1970s that will be most fondly remembered by their fans. Their series of albums from that time remain classic examples of the progressive rock genre.

Graham McColl

SEE ALSO:

GENESIS; PINK FLOYD; PROGRESSIVE ROCK; PUNK ROCK.

FURTHER READING

Hedges, Dan. *Yes: The Authorised Biography* (London: Sidgwick & Jackson, 1981);
Morse, Tim. *Yesstories: Yes in Their Own Words* (New York: St. Martin's Press, 1996).

SUGGESTED LISTENING

Close to the Edge; *Fragile*; *Highlights: The Very Best of Yes*; *Tales from Topographic Oceans*; *Talk*; *Union*; *The Yes Album*.

LESTER YOUNG

Lester Young was one of the most individualistic jazz improvisers, and one of the great tenor saxophonists. Influenced by cornetist Bix BEIDERBECKE and saxophonist Frankie Trumbauer, Young developed a cool style of playing at a time when Coleman HAWKINS' large tone and prominent vibrato was the norm. When most improvisers followed the standard two- and four-bar phrases of a popular song, Young would play against such phrasing in subtle and oblique ways. His fertile imagination allowed him to improvise a number of choruses without repeating his ideas.

Young was born on August 27, 1909, into a musical family, and studied several instruments from an early age. In the late 1920s he began playing with various groups. After 1933 his easy, flowing style of improvisation gained greater attention when he bested the reigning master of the tenor saxophone, Coleman Hawkins, in a jam session in Kansas City. He joined Count BASIE's band in 1934, a perfect association that matched Young's unique style with the smooth, relaxed swing of the Basie rhythm section.

BACK TO BASIE

After a few months with Basie, Young joined Fletcher HENDERSON's orchestra and encountered a very different reaction. Friends and bandmembers tried to get Young to change his style to produce a bigger sound, closer to the hot jazz popularised by Hawkins. It was with relief that Young returned to Basie two years later. Basie encouraged an amicable rivalry between Young and Herschel Evans, a talented follower of Hawkins. In this forum Young was able to play the sort of music he had been suppressing for so long. This was Young's happiest period. It was around this time he gained the nickname "The President" (or "Pres"), and with the Basie orchestra he set out to enjoy life; indulging in practical jokes, nicknaming the other members of the band, and even becoming the star pitcher for the Count Basie softball team.

Young had just completed a short film, *Jammin' the Blues* (nominated for an Academy Award in 1945) when he was drafted into the army. He was a sensitive

person, ill-suited to the harshness of military life, and was dishonourably discharged (charged with drug and alcohol use). The experience changed his life, leaving deep emotional scars.

Young continued to perform throughout most of the 1950s, although some critics noted a decline in his playing that paralleled the decline in his health. There were now new challenges to face. Bebop was the current trend and new players were using Young's ideas to achieve fame and success at his expense. One of the problems facing Young was his incompatibility with the new players.

LATE BUT SHINING MOMENTS

A notable exception to the general decline is Young's performance on the 1957 CBS television program *The Sound of Jazz*. This program featured the song "Fine and Mellow," written and sung by Billie HOLIDAY, with many other jazz greats. Gunther Schuller considered Young's single chorus on "Fine and Mellow" to be a perfect distillation of Young's style and career, and one of the most moving performances in all of jazz.

Young died of a heart attack on March 15, 1959, yet his influence outlasted him. His phrasing and creativity can be heard in the alto-sax work of Charlie PARKER, and his cool style—laid-back and light-toned—provided the first alternative to the heavy tenor sax vocabulary laid out by Coleman Hawkins.

Paul Rinzler

SEE ALSO:

BEBOB; BIG BAND JAZZ; COOL JAZZ; GILLESPIE, DIZZY.

FURTHER READING

Büchmann-Møller, Frank.

You Just Fight for Your Life: The Story of Lester Young
(Westport, CT: Greenwood Press, 1990);

Büchmann-Møller, Frank.

You Just Got to Be Original, Man
(Westport, CT: Greenwood Press, 1990);

Porter, Lewis, ed. *A Lester Young Reader*
(Washington, D.C.: Smithsonian
Institution Press, 1991).

SUGGESTED LISTENING

The Lester Young Story;

Pres Conferences;

Pres and Teddy and Oscar.

FRANK ZAPPA

Even after his premature death, Frank Zappa continues to be identified as an cult hero. A prolific composer, he made standard rock albums as well as experimental music—all critically acclaimed.

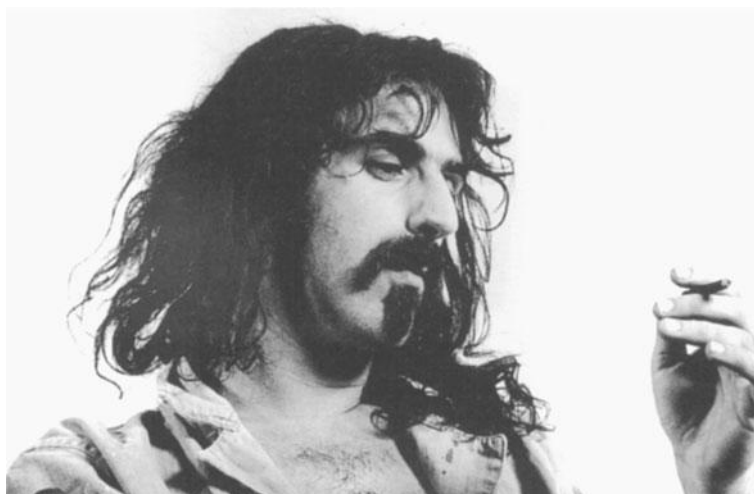
Francis Vincent Zappa was born in Baltimore to second-generation Greek parents on December 21, 1940. As a teenager, he played drums and guitar in local bands. He collected rock'n'roll, rhythm-and-blues (R&B), and doo-wop records, and recordings of compositions by contemporary classical composers.

In 1964, Zappa joined the Soul Giants, who became the Mothers; in 1966 they released their first album, *Freak Out!* as the Mothers of Invention. Some of Zappa's early songs, such as "Help, I'm a Rock," use *sprechstimme*, a non-pitched vocal style that predates rap. He often used the Edgard VARÈSE-influenced technique of quickly alternating between short musical phrases in sharply contrasting styles. Other pieces reveal his interest in complex rhythmic meters of jazz.

On his own label, Zappa helped record other performers, such as Alice Cooper and Captain Beefheart. Zappa's first solo album, *Hot Rats* (1969), featured his virtuosic guitar playing. In 1970, when he completed the score for his cult film *200 Motels*, his live soundtrack was accompanied by Zubin MEHTA and the Los Angeles Philharmonic.

The 1970s brought accidents, lawsuits, and legal battles, and the band's equipment was destroyed in a fire at Montreux. That same year, 1971, Zappa was seriously injured after being pushed off the stage during a concert in London. His concerts were banned because of obscenity, and a lawsuit was filed protesting one of his songs. He made his final albums with the Mothers, *Live at the Fillmore East* and *Just Another Band from LA*, in 1971 and 1972.

After the group disbanded, Zappa focused on his own projects. "Don't Eat the Yellow Snow" became his first hit single in 1973, and his next was "Valley Girls" in 1982, with his daughter Moon Unit. His successful album *Shut Up'n Play Yer Guitar* was released in 1981. Zappa's perfectionism led to a high turnover of session musicians, and he turned to the



Frank Zappa in 1968: a renegade at the cutting edge of a generation's musical and anti-establishment strivings.

Synclavier, a multi-track synthesizer, to give him total control of composition and performance. His Synclavier-generated album *Jazz From Hell* won him a Grammy Award in 1987.

In 1982, Zappa produced a concert in New York featuring the music of Varèse. In 1984, Pierre BOULEZ conducted Zappa's works on the album *The Perfect Stranger*. During the late 1980s, Zappa remastered performances from the 1960s, releasing them in the series *You Can't Do that on Stage Anymore*, and also wrote his autobiography, *The Real Frank Zappa Book*. In 1991, however, Zappa was diagnosed as having cancer. He died of the disease on December 4, 1993.

A serious composer, Zappa nevertheless maintained a sense of humour. He has been called "rock music's closest equivalent to the legacy of Duke ELLINGTON."

Timothy Kloth

SEE ALSO:

DOO-WOP; ROCK MUSIC.

FURTHER READING

Gray, Michael. *Mother! The Frank Zappa Story* (London: Plexus, 1994);

Kostelanetz, Richard, ed. *The Frank Zappa Companion* (London: Omnibus Press, 1997).

SUGGESTED LISTENING

200 Motels; *Frank Zappa Meets the Mothers of Prevention*; *Freak Out!*; *Hot Rats*; *Jazz from Hell*.

ZOUK

A style of highly rhythmic dance music, zouk has its roots in both traditional styles of music and high-tech recording and amplification processes. Created in the late 1970s in Guadeloupe and Martinique, the islands of the French Antilles in the West Indies, it is a Caribbean style that owes much to the music that West African slaves brought with them to the Caribbean.

The word "zouk" is old Creole slang for party, but also refers to the sound systems that cadence (Antillean pop music) was played on in the 1960s. Zouk integrates dance music with lyrics sung almost exclusively in French or the Creole dialect of French. While zouk had many fans in the French-speaking islands of the Antilles, it was not until the heavy-metal guitarist Jacob Desvarieux took up residence in Paris and formed his band Kassav with Pierre Decimus, that the style began to be known outside the islands.

Desvarieux had spent only a limited amount of time in the French Antilles, but most of the members of Kassav were Guadeloupean musicians living in Paris, and their new exciting style of playing made an immediate impact. Desvarieux's rock input may also have helped to make the rhythms of zouk popular in Europe and the West.

Zouk draws from the rich musical heritage of many nations, and blends African styles, Caribbean pop, and American funk. In its highly rhythmic, loping beat can be heard *gwo ka*, the drum and voice music of Guadeloupe, and *chouval bwa*, the percussive style of Martinique. Added to this was the biguine, Martinique's mellow jazz style, and cadence, the pop style that developed in the French Antilles in the 1950s and 1960s. Drawing from so many influences, it is not surprising that zouk can range from highly percussive, driving dance music to slow ballads that resemble cabaret singing.

THE VERSATILITY OF ZOUK

One of the defining elements of zouk is the creation of "space" in the music by avoiding an overwhelming density of simultaneous musical parts. This means that musicians leave "holes" in the music into which lyrics,

electronic samples, and instrument solos can be inserted. These holes let zouk artists incorporate styles from African worldbeat to American blues and rap.

One highly popular band playing zouk is the Zouk Allstars. The band centres around Dominique Gengoul, Jean-Luc Alger, Frederic Caracas, and Charles Maurinier, each of whom has made an indelible mark on zouk music. To call them prolific is a gross understatement; pick up any ten zouk albums, and it is likely that one or more of their names will appear on at least seven as either producers or instrumentalists.

ZOUK MACHINE

Zouk Machine, formed by Jocelyn Beroard from Kassav, incorporates many American rhythm-and-blues elements into its music. Its trio of three women singers from Guadeloupe have made the band extremely popular in both Paris and the Antilles. One of the trio, Joelle Ursull, made one of France's top-selling pop records, "Black French." Because Zouk Machine "Americanized" the zouk sound, even singing some lyrics in English, it was thought in the late 1980s that it would be the band to bring zouk to a worldwide (especially U.S.) audience. Unfortunately, this did not prove to be the case.

Zouk records usually come out twice a year in the Antilles, timed either for summer vacation or for the Christmas holidays leading into Carnival. Most recordings are done in Paris, although there are small studios in Guadeloupe and Martinique that also release zouk albums. Most releases from zouk artists are treated to only one pressing by record producers, so that recordings become hard to find after their initial release.

James Tuversson

SEE ALSO:

CARIBBEAN; DANCE MUSIC; FUNK; ROCK MUSIC; SALSA.

FURTHER READING

Guilbault, Jocelyne, with Gage Averill, Edouard Benoit, and Gregory Rabess.

Zouk: World Music in the West Indies
(Chicago, IL: University of Chicago Press, 1993).

SUGGESTED LISTENING

Zouk Allstars: *Top Niveau*;
Zouk Love: *Le Meilleur Du Zouk Love*;
Zouk Machine: *Kreol*.

BIOGRAPHICAL DIGEST

Words or names that appear in SMALL CAPITALS refer to articles in the main part of the encyclopedia.

ABRAMS, Muhal Richard (1930-) *Jazz musician, composer, and administrator* Based in Chicago and later in New York, Abrams wrote arrangements for saxophonist King Fleming and played with MJT+3, Miles Davis, and Max Roach. He started the Experimental Band (1961) and the Association for the Advancement of Creative Musicians (1965). His work reflected interests in many fields such as FREE JAZZ and stride piano.

ACCARDO, Salvatore (1941-) *Violinist* Born in Turin, Accardo studied in Naples and Siena. His international reputation is based on technical brilliance and interpretations in a repertoire ranging from Bach to contemporary music.

AC/DC *Rock band* Formed in Australia in 1973, AC/DC play an energetic brand of HEAVY METAL that gave them a worldwide following in the mid-1970s. Their stage attire—especially the schoolboy caps, ties, and shorts worn by guitarist Angus Young—were utterly distinctive.

ACE, Johnny (1929-54) *R&B singer and pianist* Formed the Beale Streeters with Bobby "Blue" Bland in the late 1940s. Ace topped the U.S. R&B charts with "My Song" in 1952 and "Pledging My Love" in 1955. He died in a Russian roulette game.

ADAMS, Bryan (1959-) *Rock musician* Canadian singer and guitarist Adams formed his first group in Vancouver in 1976. His first international success came in 1981. His muscular singing made him a staple of 1980s stadium rock. His 1991 single "(Everything I Do) I Do It for You," used in the soundtrack to the movie *Robin Hood, Prince of Thieves* stayed at No.1 on the U.K. charts for 15 weeks.

ADAMS, John (1947-) *Composer* U.S.-born Adams originally wrote ELECTRONIC MUSIC, but under the influence of Steve Reich he began experimenting with MINIMALISM. *Shaker Loops* (for string orchestra) was followed by the operas *Nixon in China* (1987) and *The Death of Klinghoffer* (1989).

ADAMS, Johnny (1932-) *Gospel singer* Known as "The Tan Nightingale" in his native New Orleans, Adams sang in GOSPEL groups and later had hits with "Losing Battle," "Release Me," and "I Can't Be All Bad." The LP *From the Heart* (1983) demonstrates high quality singing in a variety of styles.

ADDERLEY, Nat (1931-) *Jazz musician* Brother of the more celebrated Cannonball ADDERLEY, Nat played cornet and trumpet (often in his brother's bands) in a HARD-BOP style. He modelled himself on Miles Davis.

ADE, King Sunny (1946-) *Juju singer and guitarist* Nigerian-born Ade learned his music playing in various HIGHLIFE bands in Nigeria during the 1960s. In 1982, Island Records signed him up to replace the recently deceased Bob Marley in their artists' roster, and he enjoyed critical acclaim and commercial success with the albums *Juju Music* (1982) and *Synchro System* (1984).

ADLER, Larry (1914-) *Instrumentalist* U.S. harmonica virtuoso Adler gained recognition for the instrument in classical music circles. He was the dedicatee of many concertos including works by Milhaud and Vaughan Williams.

AEROSMITH *Rock band* Formed in the U.S. in 1970 by Steven Tyler and Joe Perry, Aerosmith became a highly successful hard-rock outfit in the mold of LED ZEPPELIN and the ROLLING STONES. Their most popular song, "Walk This Way," appeared on the million-selling album *Toys in the Attic* (1975).

AKIYOSHI, Toshiko (1929-) *Jazz musician, bandleader, and arranger* Discovered in Japan by American musicians, notably Oscar Peterson, Akiyoshi, a pianist, ran a successful big band from 1973 with her tenor sax-playing husband, Lew Tabakin.

ALEXANDER, Alger "Texas" (1880-1955) *Blues singer* Alexander made many records before being imprisoned for murder in the late 1940s. He sang with his cousin Sam Lightnin' Hopkins on the street and on buses in Houston. His style was based on work songs and field hollers.

ALLEN, Fulton "Blind Boy Fuller" (1909-41) *Blues singer and guitarist* Allen typified the Piedmont style of BLUES. He regularly played with the harmonica virtuoso Sonny Terry on songs such as "Pistol Slapper Blues" and "Want Some of Your Pie."

ALLEN, Henry "Red" (1908-67) *Jazz musician* After learning trumpet in New Orleans, Red Allen, initially a Louis Armstrong follower, came to prominence with Luis Russell's band in New York in 1929. He was equally at home in big band SWING and small group settings. In the 1950s Allen became a popular mainstream player.

ALLEN, Thomas (1944-) *Opera singer* British born Allen studied in London and joined the Welsh National Opera in 1969. A baritone with an international OPERA and concert career, he is best known for interpretations of the roles of Mozart's Papageno, Almaviva, Don Giovanni, and Don Alfonso. He was also known for his song recitals.

ALLMAN BROTHERS, The *Rock band* Formed in 1968, the Allman Brothers' early albums included *The Allman Brothers Band* (1969) and *The Allman Brothers Band at Fillmore East* (1971). Fronted by brothers Duane and Gregg—whose guitar playing gave the band their

distinctive sound—their brand of Southern blues rock was particularly infectious in concert. Their most commercially successful album was *Brothers and Sisters* (1973).

AMERICA *Country rock band* Formed in London in 1970, U.S.-based America made several hit albums during the 1970s. Their FOLK ROCK style is epitomized in the song “Muskrat Love” on the album *Hat Trick* (1973). They had worldwide chart success with the single “Horse with No Name” (1972).

AMMONS, Albert (1907–49) *Jazz musician* Before forming his own band, the Rhythm Kings in 1934, Ammons played piano with various Chicago bands. He recorded “Boogie Woogie Stomp” in 1936, and became identified with BOOGIE-WOOGIE playing. In 1938 he moved to New York where he made a series of popular recordings.

AMMONS, Gene (1925–74) *Jazz musician and bandleader* Gene was the son of Albert Ammons. He was the principal tenor saxophonist and soloist in Billy Eckstine’s big band. After playing in Woody Herman’s big band he became associated with a fusion of BEBOP and GOSPEL styles.

AMOS, Tori (1963–) *Rock singer-songwriter* Amos began recording in 1987, but in 1992 her breakthrough came with the album *Little Earthquakes*, which was a huge hit. Her success is based on her songwriting, but she is also an accomplished pianist and performer. Her second album, *Under the Pink* (1994), became a million-seller and spawned her most successful single, “Cornflake Girl.”

ANDERSON, John (1954–) *Country singer* Anderson’s career as a singer in 1950s honky-tonk style achieved success in the 1970s and 1980s with hits such as “I’ve Got a Feelin’,” “Your Lying Blue Eyes,” and “I’m Just an Old Chunk of Coal.” He also had hits with albums such as *Tokyo*, *Oklahoma*, and *Blue Skies Again* in the 1980s.

ANDERSON, Laurie (1947–) *Composer* New York-based Anderson studied as a painter and sculptor, writing her

first music in 1972. She had a hit in the U.K. pop charts in 1981 with “O Superman.” She composed for mixed-media, and developed her own electronic instruments and a unique style of playing them.

ANDRÉ, Maurice (1933–) *Trumpeter* André studied music at the Paris Conservatory before playing in various Parisian orchestras. His brilliant solo career began in the 1960s. He is best known for work in the baroque repertory. Many composers have written for him.

ANDREWS, Julie (1935–) *Singer and actress* Julie Andrews is best known for her performances in FILM MUSICALS such as *Mary Poppins* and *The Sound of Music*—one of the biggest selling soundtrack albums ever (both 1965). She also sang on the original recording of the stage version of *My Fair Lady*.

ANIMALS, The *R&B band* Formed in England in 1962, the Animals rivalled the ROLLING STONES for chart success. They split up in 1968, reforming several times. Their best-known song and biggest hit was “The House of the Rising Sun” (1964). Singer Eric Burdon also had a successful solo career.

ANKA, Paul (1941–) *Songwriter* Canadian-born Paul Anka had success as a singer and actor, but was best known as a songwriter, writing hugely successful songs in the 1950s and 1960s, including “My Way” and “She’s a Lady” for artists such as Buddy HOLLY, Donny Osmond, Frank SINATRA, and Tom JONES.

ANTHRAX *Rock band* Formed in New York in 1982, Anthrax were a hardcore thrash-metal band. Their live shows attracted a large following and they had chart success during the mid-1980s with “I’m the Man” and “Attack of the Killer B’s.”

ARDOIN, Amadé (c.1900–c.1930) *Accordianist and singer* Ardoin’s songs combined BLUES and CAJUN styles with African songs and traditional French material. It was rare in those days for a black player to play white music, but he was a popular live performer in Louisiana. He recorded mainly during the mid-1920s.

ARMATRADING, Joan (1950–) *Rock singer-songwriter* Born in the West Indies, Armatrading moved to Birmingham in 1956. A prolific writer, she rose to prominence in the 1970s during the era of SINGER-SONGWRITERS. Her biggest hit was “Love and Affection” (1976).

ARMSTRONG, Karan (1941–) *Opera singer* American-born soprano Karan Armstrong made her debut with the San Francisco Opera in 1966. She achieved success in the U.S. and Europe with a repertoire ranging from Mozart and Wagner to contemporary music.

ARMSTRONG, Lil (1898–1971) *Jazz pianist, singer, and composer* Armstrong (née Hardin) was born in Memphis and moved to Chicago where she fronted her own band. There she met Louis ARMSTRONG, whom she married in 1924. Her encouragement contributed much to the development of his career. After divorcing him in 1938 she became a session pianist for Decca Records.

ARNOLD, Eddy (1918–) *Country singer* Billed as “The Tennessee Plowboy,” Arnold made his radio debut in 1936 and began having hits in 1946, including “Texarkana Baby” and “A Heart Full of Love.” He had his own TV series *Eddie Arnold Time* in the 1950s and was elected to the Country Music Hall of Fame in 1966.

ARNOLD, James “Kokomo” (1901–68) *Blues singer and guitarist* Born in Texas, Arnold first recorded in Memphis in 1930 under the name “Gitfiddle Jim.” Though commercially unsuccessful, the record revealed a unique slide guitar and vocal sound. He later recorded successfully in Chicago and New York and made a low-key comeback in 1962.

ARNOLD, P.P. (1946–) *Rock singer* Arnold was a member of Ike and Tina TURNER’s backing group before she had a U.K. Top 20 hit with “The First Cut Is the Deepest” in 1967. Since then she has become a renowned session singer, recorded several albums of her own, and appeared in the musicals *Jesus Christ Superstar* and *Starlight Express*.

ARRESTED DEVELOPMENT *Hip-hop/rap band* Arrested Development play a blend of RAP and black country music. Their first album, *3 Years, 5 Months and 2 Days in the Life of* (1992) brought two Grammy awards and chart success with the U.S. Top 10 hit "Tennessee." Their second, *Zingalamaduni* (1994) received critical praise but achieved smaller sales.

ASTAIRE, Fred (1899-1987) *Dancer and singer* Astaire sang and danced in some of the most important FILM MUSICALS of all time, notably *Top Hat* and *Shall We Dance?*, in both of which he was paired with Ginger Rogers. His singing also inspired many songs by popular composers including BERLIN, KERN, GERSHWIN, and PORTER.

ASWAD *Reggae band* Formed in 1975 in the U.K., Aswad were originally a REGGAE act, moving to a lightweight FUNK style in the 1980s. Essentially a live band, they had chart success with "Chasing the Breeze" (1984) and "Don't Turn Around" (1988).

ATHERTON, David (1944-) *Conductor* Atherton was born in Blackpool, and studied at Cambridge University. He is chiefly noted for his performances of modern music and for his association with the London Sinfonietta. He worked extensively at Covent Garden Opera House. He retired in 1973.

AUTRY, Gene (1907-98) *Popular music singer* Born in Texas, Autry was the son of a baptist minister. In the early 1930s he recorded "That Silver Haired Daddy of Mine" which sold 30,000 copies in three months. He achieved moderate success as an actor before enlisting during World War II. Although most famous as a singer of cowboy songs, his postwar hits included "Rudolf the Red-Nosed Reindeer" and "Frosty the Snow Man." During the 1950s and 1960s he became a very successful businessman in TV and radio.

AVALON, Frankie (1939-) *Pop singer* Avalon had chart success in 1959 with the singles "Venus" and "Why," and quickly established himself as a teen idol. He went on to make many successful films, including a cameo appearance in *Grease* in 1978.

AVERAGE WHITE BAND, The *Soul band* Formed in Scotland in 1973, A.W.B. had considerable success with their LP *AWB*, usually known as the "White Album." Their tight FUNK music was well suited to live shows. Their single "Pick Up the Pieces" was a No.1 hit in the U.S.

AYERS, Roy (1940-) *Jazz and funk vibraphonist* Ayers played with JAZZ artists such as Chico Hamilton and Herbie Mann, before forming his own group, Ubiquity in 1970. Sometimes featuring Herbie HANCOCK, George Benson, and Billy Cobham, this band enjoyed some commercial success and helped to popularise crossover JAZZ-FUNK music.

AYLER, Albert (1936-70) *Jazz musician* Renowned for his revolutionary use of pure sound elements, Ayler, a tenor sax player, was a critical factor in the development of FREE JAZZ in the 1960s and had great influence on the recordings of John COLTRANE.

B-52s, The *Rock band* Formed in Athens, Georgia, in 1976, the band quickly gained a following on the U.S. college circuit. A heady mix of 1950s ROCK'N'ROLL and punky rhythms, their first single "Rock Lobster" sold well in the U.K. Hit albums followed in the early 1980s and the band earned a good reputation on both sides of the Atlantic as a live act. In 1989 they had their biggest success with the huge hit single "Love Shack."

BABBITT, Milton (1916-) *Composer* Born in Philadelphia, Babbitt moved to Princeton in 1938 to teach and to study with Roger Sessions. He developed a style of 12-note composition after the manner of WEBERN and SCHOENBERG. In the 1960s he applied serial techniques to rhythm and began composing for the RCA synthesizer. Works composed for it include *Ensembles for Synthesizer* (1964).

BACKHAUS, Wilhelm (1884-1969) *Pianist* Backhaus studied in Leipzig, Germany, until 1899, and subsequently with d'Albert in Frankfurt before beginning an international career. In playing Beethoven and the Romantic repertoire his clarity of style and structural sense was widely admired.

BAILEY, Buster (1902-67) *Jazz musician* Bailey played clarinet in a number of bands from 1919. He worked with Erskine Tate in Chicago and later with Fletcher HENDERSON in New York. From 1965 to 1967 he played in Louis ARMSTRONG's All Stars.

BAILEY, Mildred (1907-51) *Jazz musician* Bailey began her career as a cinema pianist and radio performer on the West Coast. A skilled scat singer, she was the first white singer to capture the style of black contemporaries such as Billie HOLIDAY.

BAKER, Dame Janet (1933-) *Opera singer* Dame Janet's richly expressive mezzo-soprano has been heard in a repertory ranging from Baroque to contemporary, in OPERA, concert, and recital. Benjamin BRITTEN wrote works especially for her.

BAKER, Lavern (1929-) *R&B singer* Baker, born in Chicago, was spotted performing by bandleader Fletcher HENDERSON. She signed up for OKeh Records at age 17. A major contract with Atlantic Records saw her achieve eight Top 10 hits in the 1955-65 period, including the million-selling "Tweedle Dee" and her most famous recording "Cee Cee Rider." Influential in the black music scene of the early 1960s, her music did not blend well with the new-style SOUL coming out of Detroit and Memphis toward the end of the decade.

BAMBAATAA, Afrika (1960-) *Rap singer* Bambaataa was the most important hip-hop DJ in New York in 1980. He began recording in 1982, and made several highly influential RAP albums, often mixing disparate beats. Bambaataa has collaborated with artists as diverse as James BROWN, and the SEX PISTOLS' John Lydon.

BAND, The *Rock band* Formed in Woodstock, New York, in 1967, the Band became one of the seminal groups of America in the 1970s. Using traditional folk tunes and new material, they created a unique sound. They recorded and played extensively with Bob DYLAN. Their final concert in 1976 was recorded and filmed by Martin Scorsese and released as *The Last Waltz*.

BAND AID *Rock band* In 1984 Bob Geldof brought together rock and pop artists, forming a group called Band Aid to record the single "Do They Know It's Christmas?" to raise money for the starving people of Ethiopia. The following year a concert, "Live Aid," was broadcast worldwide using the same artists.

BARBER, Chris (1930-) *Jazz musician* As a trombonist and bandleader, Barber led the British JAZZ boom of the 1950s. As fashions changed with the arrival of the BEATLES in 1962, Barber was flexible enough to cope. His band remains one of the most popular of its kind.

BARBIERI, Gato (1934-) *Jazz musician* The Argentine tenor sax player and composer achieved international recognition for music that mixed European and American JAZZ techniques with South American rhythms and ROCK. He composed and played on the soundtrack of the film *Last Tango in Paris* in 1972.

BARBIROLI, Sir John (1899-1970) *Conductor* Barbirolli studied the cello in London before turning to conducting in the late 1920s. He succeeded TOSCANINI at the New York Philharmonic, but returned to England in 1943 to work with the Hallé Orchestra. A great MAHLER interpreter, he also conducted first performances of VAUGHAN WILLIAMS and BRITTEN.

BARE, Bobby (1935-) *Country singer* A prolific songwriter, Bare had over 50 COUNTRY hits during the early 1960s, including the ballads "Have I Stayed Away Too Long?" and "Streets of Baltimore."

BARKER, Danny (1909-) *Jazz musician* American guitarist, banjoist, singer, and composer, Barker recorded prolifically, particularly with his wife, Blue Lu Barker, and Henry "Red" Allen. He worked with several big bands in the 1930s and 1940s, including Cab Calloway's. Barker was also interested in the study of JAZZ, and played a big part in the 1950s revival of NEW ORLEANS JAZZ through a series of radio programs called "This Is Jazz."

BARNES, J.J. (1943-) *Soul singer* Formerly a member of the Halo Gospel Singers, Barnes left his native Detroit in the late 1960s and joined the British Northern Soul scene. His style closely resembles that of Marvin GAYE.

BARNET, Charlie (1913-) *Jazz musician* Barnet was a popular saxophonist and bandleader of the SWING period. He had a major hit with "Cherokee" in 1939.

BARRETT, Syd (1946-) *Pop songwriter and guitarist* A founder member of PINK FLOYD in 1965, Barrett stayed with the group until 1968, writing songs such as "Arnold Layne" and "See Emily Play." A reclusive character, he made several solo albums during the 1970s. Barrett is the subject of the Pink Floyd song, "Shine on You Crazy Diamond."

BARRY, John (1933-) *Composer* British-born, Barry wrote songs for Adam Faith and Matt Monro in the 1960s. He provided music for James Bond films, including the "James Bond Theme," and went on to become one of the world's leading composers of FILM MUSIC during the 1970s and 1980s.

BARSTOW, Josephine (1940-) *Opera singer* Barstow joined Sadler's Wells OPERA in the U.K. in 1967 and went on to work with all the major opera companies. An exceptional singing actress, her repertory included the soprano roles of Mozart, JANÁČEK, Verdi, Richard STRAUSS, and TIPPETT.

BASSEY, Shirley (1937-) *Pop singer* In a career spanning over 40 years, Shirley Bassey has had U.K. chart successes, sung title tracks for three James Bond films, and performed regularly at major concert halls throughout the world. Armed with a huge voice and a personality to match, Bassey is a leading star in the world of CABARET MUSIC.

BATE, Jennifer (1944-) *Organist and composer* British-born, Bate studied early music with Dolmetsch and composition with Eric Thiman. She is also closely associated with Olivier MESSIAEN, whose complete organ works she recorded.

BATTLE, Kathleen (1948-) *Opera singer* Battle made her debut in her native U.S. in 1972. An international star, her repertoire includes soprano roles ranging from Mozart to coloratura, such as Zerbinetta and Adina. She is also renowned for her recitals and recordings of early music, such as songs by John Dowland.

BEASTIE BOYS, The *Rap group* From New York, the Beastie Boys were the first of the 1980s crossover white RAP bands. They attracted a following with their raucous, rebellious style. Their albums include *Licensed to Ill* (1986) and *Hello Nasty* (1998).

BECHET, Sidney (1897-1959) *Jazz musician* Born in New Orleans, Bechet was one of the earliest JAZZ virtuosos. Playing clarinet and soprano sax, he made some classic recordings with Louis ARMSTRONG in the mid-1920s in a group called Clarence Williams' Blue Five.

BECK (1971-) *Rock guitarist* Los Angeles-born Beck Hansen played a self-styled PUNK ROCK/FOLK MUSIC, influenced by a whole range of styles. His first single "MTV Makes Me Want to Smoke Crack" was followed by "Loser," which was adopted by MTV as an anthem for a generation. His album *Odelay* (1996) received critical acclaim and achieved massive sales in the U.S. and the U.K.

BECK, Jeff (1944-) *Rock guitarist* Beck replaced Eric Clapton in the Yardbirds in 1964. He was one of the first great rock guitarists. His style, mixed rock, JAZZ, and BLUES licks and earned him great respect but little success. However, the album *Truth* (1968) was a hit in the U.S.

BEE GEES, The *Pop group* Formed as a child band by brothers Maurice, Robin, and Barry Gibb in 1955, the Bee Gees had decades of success. The striking harmony of their voices earned them a U.K. No.1 hit with "(The Lights Went Out In) Massachusetts" in 1967. Mega stardom arrived in 1977 when they wrote and sang the soundtrack to the film *Saturday Night Fever*, which sold more than 30 million copies. They continued to sell millions of singles and CDs in the 1990s.

BENJAMIN, George (1960-) *Composer* British-born Benjamin studied with Olivier MESSIAEN in Paris and later Alexander Goehr in Cambridge. His orchestral work *Ringed by the Flat Horizon* brought him to international prominence in 1980.

BENTON, Brook (1931-88) *Soul singer* From a GOSPEL music background, Benton developed a versatile warm SOUL singing style. He had great commercial success in the 1950s and 1960s. His biggest hit as a singer, "Rainy Night in Georgia" (1970) was his last.

BERBERIAN, Cathy (1925-83) *Classical singer* American-born Berberian's singing talent was ideal for the works of avant-garde composers such as John CAGE and Luciano Berio, whom she married in 1950. Berio wrote *Sequenza III* and *Visage*, among other pieces, especially for her.

BERGANZA, Teresa (1935-) *Opera singer* After studying in her native Madrid, Berganza sang in Europe before making her U.S. debut in Dallas in 1958. As a mezzo-soprano she was particularly noted for her Carmen and Rossini roles, and for her work with the Spanish composer Manuel de FALLA.

BERGMAN, Erik (1911-) *Composer* Bergman studied, worked, and taught in his native Finland. His compositional approach, often of VOCAL AND CHORAL MUSIC, moved from a tonal style in his earlier work, through 12-note technique, and later on to a freer idiom using ALEATORY MUSIC.

BERIGAN, Bunny (1908-42) *Jazz musician* Berigan was a trumpeter and bandleader during the 1930s, showing the influence of Louis ARMSTRONG in his playing and Bix BEIDERBECKE in his musical ideas. He started to lead his own bands in 1935. Best heard on his version of "I Can't Get Started" and Tommy DORSEY's version of "Marie" (both 1937).

BERIO, Luciano (1925-) *Composer* Berio studied piano with his father. He graduated in composition from Milan in 1950. His early work featured 12-note SERIALISM and

ELECTRONIC MUSIC techniques. He remained at the forefront of new music, whether dramatic, orchestral, or vocal, and established himself as the most important Italian composer, conductor, and teacher in the 1960s and 1970s. He is well known for his sequenzas, a series of solo pieces for all the main instruments. He collaborated with writer Italo Calvino on two operas, *La Vera Storia* (1982) and *Un Re In Ascolto* (1984).

BERRY, Chu (1908-41) *Jazz musician* As a tenor sax player in the 1930s, Berry used a soft, heavy tone based on the arpeggiated style of Coleman HAWKINS. He excelled in ballad playing and featured as a soloist in the big bands of Cab Calloway and Fletcher HENDERSON.

BIGARD, Barney (1906-80) *Jazz clarinetist* One of the most celebrated clarinet players in JAZZ, Bigard played in Duke ELLINGTON's band in New York for many years during the 1930s. In 1945 he joined Louis ARMSTRONG's All Stars, and became an integral part of the band.

BIRTWISTLE, Harrison (1934-) *Composer* Birtwistle's very early compositions showed the influence of VARÈSE and STRAVINSKY. Regarded as one of the more serious British composers, his output included several major orchestral works, such as *The Triumph of Time* (1970), and the operas *Punch and Judy* (1968), *The Mask of Orpheus* (1984), and *Gauvain* (1990).

BISHOP-KOVACEVICH, Stephen (1940-) *Classical pianist* Born in Los Angeles of Yugoslav parentage, Bishop-Kovacevich made his U.S. concert debut in 1961. He is noted for his interpretations of Beethoven and contemporary music.

BJÖRK (1966-) *Rock singer* Iceland-born Björk achieved some success as a member of the Sugarcubes, until they split in 1992. Her striking voice and unusual singing style were put to good effect on her first solo album *Debut* (1993), which sold over 2 million copies worldwide, establishing her as one of the most original artists on the ROCK scene.

BJÖRLING, Jussi (1911-60) *Opera singer* Swedish-born Björling began his career with the Royal Swedish Opera, and went on to achieve an international reputation in tenor roles singing PUCCINI and Verdi.

BLACK SABBATH *Rock group* Formed in 1969 by Tony Iommi and Ozzy Osbourne, Black Sabbath formed part of the first wave of HEAVY METAL bands. Their first four albums, *Black Sabbath* and *Paranoid* (both 1970), *Master of Reality* (1971), and *Volume IV* (1972) are all regarded as classics.

BLACK UHURU *Reggae band* Formed in Jamaica in the early 1970s, Black Uhuru achieved international status with several well-received albums such as *Love Crisis* (1977), *Red* (1981), and *Anthem* (1984). Originally a traditional vocal trio, Ducky Simpson, Michael Rose, and Puma Jones were backed by the heavyweight rhythm section of Sly Dunbar and Robbie Shakespeare for their best work.

BLACKMORE, Ritchie (1945-) *Rock guitarist* Blackmore played HEAVY METAL guitar in several bands during the 1970s and 1980s. Most famous for his work with Deep Purple, Blackmore remained one of the world's greatest guitar heroes.

BLACKWELL, Francis "Scrapper" (1903-62) *Blues Musician* Blackwell was a self-taught BLUES singer, guitarist, and pianist. He recorded as a soloist, and with Leroy Carr during the late 1920s and early 1930s. He was shot dead in Indianapolis in 1962.

BLAKE, Arthur "Blind" (1890-1933) *Blues musician* Florida-born Blake was one of the best prewar BLUES guitarists. His finest work was recorded in Chicago during the 1920s. As well as his own songs, such as "West Coast Blues" and "Blind Arthur's Breakdown," he can also be heard playing with artists such as Ma RAINEY.

BLAKE, Eubie (1883-1983) *Jazz musician* Born in Baltimore, pianist and bandleader Blake was also a composer, writing a Broadway show, *Shuffle Along* (1921), and several ragtime piano hits. His most famous

song, "I'm Just Wild About Harry" (1921) was used by Harry S. Truman during the 1948 presidential campaign, which sparked a revival of interest in Blake's career.

BLAND, Bobby "Blue" (1930-) *Jazz musician* Tennessee-born Bland began his career singing GOSPEL. He developed his unique vocal style on Beale Street in Memphis. Turning more toward R&B during the 1950s and 1960s, he had several hits including "Little Boy Blue" and "Turn on Your Love Light."

BLANTON, Jimmy (1918-42) *Jazz musician* Born in Chattanooga, Blanton was a bass player discovered by Duke ELLINGTON. His technique and fluency were used to best effect by Ellington, who featured him playing solo passages and melodic bass lines.

BLEY, Carla (1938-) *Jazz musician, composer, and arranger* After a musical childhood, Bley came to prominence as a composer in 1964 when she founded the Jazz Composers' Orchestra playing FREE JAZZ. She married the pianist Paul Bley in 1957. A prolific writer, her output of albums and concerts is prodigious.

BLEY, Paul (1932-) *Jazz musician and composer* Canadian born Bley was part of the avant-garde movement in New York during the 1960s. Playing with artists such as Charles MINGUS, Ornette COLEMAN, Don Cherry, and Sonny ROLLINS, Bley became one of the leading jazz pianists and experimentalists of the era.

BLONDIE *Rock band* Formed in New York in 1974, Blondie were at the forefront of the NEW WAVE of the late 1970s. Fronted by singer Debbie Harry, the band had several chart successes, such as "Heart of Glass" (1979), "Call Me" (1980), "The Tide Is High" (1980), and "Rapture" (1981) that all reached No.1.

BLOOD, SWEAT AND TEARS *Jazz rock band* Formed by Al Kooper in 1968, BS&T, as they became known, were the leading exponents of JAZZ-ROCK. Kooper left in 1969 and vocalist David Clayton Thomas joined the band.

They were immediately successful. Best heard on their eponymous 1969 album, they also had several hit singles, notably "You Make Me So Very Happy" (1969). They disbanded in 1980 after several more albums.

BLOOMFIELD, Mike (1944-81) *Rock musician* Bloomfield was a Chicago-born guitarist following in the tradition of the Chicago BLUES greats. His work often crossed over into ROCK MUSIC. He recorded several albums of his own, but is most famous for his guitar work on Bob DYLAN's "Like a Rolling Stone."

BLUE OYSTER CULT *Rock band* Formed in 1969 in Long Island, New York, Blue Oyster Cult played what was dubbed "intelligent HEAVY METAL." Releasing several albums during the 1970s and 1980s, they achieved worldwide recognition with the single "Don't Fear the Reaper" from their 1975 album *Agents of Fortune*.

BLUR *Rock band* Formed in the U.K. in 1990, Blur described themselves as the quintessential English band of the 1990s. Their brand of guitar pop struck a chord in an era of techno sounds. Their album *Parklife* (1994) established the band as one of the leaders of the BRITPOP boom. Led by singer Damon Albarn and guitarist Graham Coxon, for a time Blur were the main rivals to OASIS on the U.K. rock scene.

BOLAN, Marc (1947-77) *Pop singer* Bolan formed Tyrannosaurus Rex with percussionist Steve "Peregrine" Took in the late 1960s. A change of name, to T.Rex, in the early 1970s launched Bolan into the teenybop market. A string of huge hits, such as "Hot Love," "Get It On," and "Metal Guru" followed. Bolan was killed in an car accident in 1977.

BON JOVI *Rock group* Formed in New Jersey in 1983, Bon Jovi had the biggest-selling ROCK album of 1987 with *Slippery When Wet*. Their brand of hard rock, allied to singer and guitarist Jon Bon Jovi's good looks, enabled the band to become one of the top rock acts of the mid-1980s. They continued to record and tour with some success in the 1990s, particularly in the U.S. and the U.K.

BONYNGE, Richard (1930-) *Conductor* Australian-born Bonyng was influential in the career of singer Joan SUTHERLAND, whom he married in 1954. They were heard together chiefly in the bel canto repertoire of 17th- and 18th-century Italian opera.

BOOKER T. & THE MGs *Soul band* Booker T. & the MGs were the house band for Stax Records in Memphis during its heyday in the 1960s and early 1970s. They recorded with many Stax artists, such as Wilson Pickett, Otis REDDING, Sam & Dave, and Eddie Floyd. They also had several hits of their own, such as "Green Onions" (1962) and "Time Is Tight" (1969). Booker T. himself co-wrote many classic soul songs such as "Knock On Wood," "Dock of the Bay," and "In the Midnight Hour."

BOSKOVSKY, Willi (1909-) *Violinist and conductor* Boskovsky studied in his native Vienna and joined the Vienna Philharmonic in 1932. His most famous recording is of *Die Fledermaus* by Richard STRAUSS.

BOSTIC, Earl (1913-65) *Jazz musician* Bostic was a distinguished alto saxophonist and arranger. He played with several New York bands in the late 1930s and early 1940s, including Lionel Hampton's. His technical mastery of the sax encouraged him to front his own groups. His biggest success was with a recording entitled "Flamingo" (1951).

BOULT, Sir Adrian (1889-1983) *Conductor* Born in Chester, Boulton was always a champion of British composers, particularly Edward ELGAR and Ralph VAUGHAN WILLIAMS. In a long and highly distinguished career, he conducted almost all the leading British orchestras as well as several in the U.S. and Europe.

BOWIE, Lester (1941-) *Jazz musician and composer* Trumpeter Bowie grew up in St. Louis. Married to R&B singer Fontella Bass, he moved to Chicago in 1966. A founder member of the influential Art Ensemble of Chicago, Bowie remains one of the leading players of jazz trumpet recording in the 1990s with his 10-piece band Brass Fantasy.

BOWMAN, James (1941-) *Singer* James Bowman's career as a countertenor encompassed the baroque repertoire as well as more contemporary music. His powerful voice and good acting skills prompted composers such as BRITTEN, TIPPETT, and Maxwell Davies, to write pieces specifically for him.

BOYZ II MEN *Soul band* Formed in 1990 in Philadelphia, this close harmony group has had huge success with several smooth soul albums, the second of which, produced by Puff Daddy, sold over 8 million copies.

BRAIN, Dennis (1921-57) *Horn player* Born in the U.K., Brain was principal horn player with the Royal Philharmonic Orchestra from 1946, and went on to work mainly as a soloist. His repertoire included the Mozart and Strauss concertos and the BRITTEN Serenade, which was written specifically for him. Brain died in a car accident at age 36.

BRAXTON, Anthony (1945-) *Jazz musician* Braxton is an alto saxophonist, contrabassist, clarinetist, and composer. In 1968 he released the historic double album *For Alto*, which featured unaccompanied saxophone. Technically gifted, Braxton, who played with Chick COREA and Ornette COLEMAN, is renowned for improvisation in an essentially FREE JAZZ idiom.

BREAM, Julian (1933-) *Guitarist and lutenist* Bream made his London debut in 1950. One of the most popular classical guitarists, he played a wide repertoire, from British music of the Elizabethan period to music written specially for him by composers such as BRITTEN, WALTON, and HENZE. Bream was largely responsible for the revival of lute playing in the U.K. in the 1970s.

BRECKER, Michael (1949-) *Jazz musician* An accomplished tenor sax player, Brecker formed the JAZZ rock band, the Brecker Brothers, with brother Randy in the mid-1970s. His stature as one of the most original players was enhanced by solo projects and touring as a soloist with Paul Simon in 1990.

BRECKER, Randy (1945-) *Jazz musician* Brecker played trumpet and flugelhorn for the JAZZ ROCK band Blood, Sweat and Tears in the late 1960s. He featured in the Brecker Brothers with brother Michael, as well as with other JAZZ and ROCK artists, such as Art BLAKEY, Stevie WONDER, Johnny and Edgar Winter, and Larry Coryell's Eleventh House.

BRICE, Fanny (1891-1951) *Singer and Actress* Brice took part in *Ziegfeld Follies* of 1910 and other Broadway MUSICALS. Remembered particularly for singing comic songs with a Yiddish accent, she was also associated with ballads such as "Second-Hand Rose" and "My Man" (both 1921). The 1960s musical *Funny Girl* was the fictionalised story of her life.

BROOKMEYER, Bob (1929-) *Jazz musician* Brookmeyer, a Kansas-born valve-trombonist, pianist, and arranger, played with Stan GETZ and Gerry MULLIGAN during the 1950s. He is the most important player since Juan Tizol to have based his career on the valve trombone.

BROOKS, Garth (1962-) *Country singer* In 1996 Oklahoma-born Brooks became the biggest-selling solo artist in the world. The honky-tonk style of his first album, *Garth Brooks* (1989), developed through the years, giving way to a soft rock approach. Brooks revolutionised COUNTRY music by making it more popular and appealing.

BRÖTZMANN, Peter (1941-) *Jazz musician* Brötzmann was a self-taught German tenor saxophonist. He played FREE JAZZ during the 1960s, then graduated to abstraction. During his career, he played with all the major European improvisers, such as Carla Bley, Michael Mantler, and Don Cherry.

BROWN, Clarence "Gatemouth" (1924-) *Blues musician* A great all-round entertainer, Brown was a singer, guitarist, and fiddler, who also played the drums, bass, and harmonica in BLUES and bluegrass styles. A classic Texas blues guitarist, his recording career, which started in the late 1940s, continued into the 1980s.

BROWN, Dennis (1957-) *Reggae singer* Albums such as *Joseph's Coat of Many Colours* (1979) and *Spellbound* (1980), recorded with Joe Gibbs and Errol Thompson, gave Brown the title "The Crown Prince of Reggae." His biggest hit came in 1979 with the single "Money in My Pocket."

BROWN, Milton (1903-36) *Country singer* In his short career, Texas-born vocalist Brown, together with fiddler Bob WILLS, created what subsequently became known as Western SWING music.

BROWN, Roy (1925-81) *R&B singer* Brown recorded his own song "Good Rockin' Tonight" in 1947, a tune later recorded by Elvis PRESLEY. His style of GOSPEL/SOUL singing earned him a number of hits in the 1950s before joining the Johnny Otis Review at the end of the 1960s.

BRUCE, Jack (1943-) *Jazz and rock musician* Scottish bass player, Bruce played with Eric Clapton and Ginger Baker in the BLUES and ROCK group CREAM, formed in 1966. After they disbanded he joined Tony WILLIAMS' Lifetime. Bruce continued to change between rock and JAZZ bands and found it difficult to maintain an audience for his music.

BUCKLEY, Tim (1947-75) *Singer-songwriter* After an apprenticeship in the folk clubs of Los Angeles, Buckley recorded his first album *Tim Buckley* in 1966. His huge voice and intimate songs earned him critical acclaim. He continued to write and record throughout the 1960s and early 1970s, his biggest success came with the album *Greetings from LA* (1972). Buckley died from a drug overdose in Washington, D.C. in 1975.

BURKE, Solomon (1936-) *Soul singer* Burke, an ordained minister, was one of the most successful SOUL singers of the 1960s. As well as having a distinguished solo career, he worked with the ROLLING STONES and Otis REDDING. His biggest hits came during the mid-1960s, with songs such as "Everybody Needs Somebody to Love," "Goodbye Baby (Baby Goodbye)" (both 1964), and "Got to Get You Off My Mind" (1965).

BURRELL, Kenny (1931-) *Jazz musician* Detroit-born guitarist Burrell worked with Dizzie GILLESPIE, Oscar Peterson, Stan GETZ, and Billie HOLIDAY. He played in a BEBOP style, and his melodic approach marked his considerable virtuosity.

BUSH, Rock band Bush, formed in London in 1992, got their breakthrough when a Los Angeles radio station, KROQ, began plugging the song "Everything Zen." Their debut album, *Sixteen Stone* (1995), sold a million copies, and the band became arena favourites for a time.

BUSH, Alan (1900-) *Composer* U.K.-born Bush studied music and the piano in London and in Berlin. His belief in communism greatly influenced his work and the way his work was received, particularly in the U.K. He wrote a number of operas on political subjects such as *Wat Tyler* in 1951 and *The Sugar Reapers* in 1962. He also composed orchestral pieces and chamber music.

BUSH, Kate (1958-) *Pop singer* Discovered in the U.K. in the 1970s by PINK FLOYD's Dave Gilmour, Bush had a massive hit with her first single "Wuthering Heights" (1978). Her brand of theatrical songwriting and performing earned her critical acclaim and commercial success throughout the 1980s, with albums such as *The Dreaming* (1982), *Hounds of Love* (1985), and *The Sensual World* (1989).

BUSONI, Ferruccio (1866-1924) *Composer and pianist* Of German-Italian parentage, Busoni lived in Austria and Germany. A child prodigy, his early works were composed mainly for piano or chamber ensembles. His later work included operas such as his own interpretation of *Turandot* (1917) and *Doktor Faust* (1924).

BUSTER, Prince (1938-) *Ska singer* Originally a bouncer for Sir Coxone's Sound System in Kingston, Jamaica, Buster started his own Voice of the People Sound System in the early 1960s. His first recordings, such as "Al Capone" and "Madness," were hugely popular in Jamaica and in the U.K., where ska music was

fashionable with both black and white people. The songs remained popular during the 1980s and 1990s and became jukebox favourites.

BUTLER, Jetty (1939-) *Soul singer* Mississippi-born Butler moved to Chicago in the mid-1950s to join the city's GOSPEL circuit. He formed the Impressions in 1958 and hit the big time when they were joined by guitarist Curtis Mayfield. They had chart success with songs such as "Find Another Girl" and "I'm a Telling You" (both 1961). Butler and Mayfield parted company in 1966 and both went on with solo careers.

BUTTERFIELD, Paul (1942-87) *Blues musician* Butterfield was a white harmonica player following the tradition of great black BLUES players. As leader of the Paul Butterfield Blues Band, he was highly influential. He is also remembered for assisting Bob DYLAN to embrace electric music. Butterfield's style is best heard on his 1966 album *East-West*.

BUZZCOCKS, The Rock band Formed in Manchester, England, in 1976, the Buzzcocks were one of the leading PUNK ROCK bands. Playing a high energy style, they are best remembered for songs such as "What Do I Get," and "Ever Fallen in Love (With Someone You Shouldn't've)." They made several albums and influenced British music of the 1980s.

BYARD, Jackie (1922-) *Jazz musician* Massachusetts-born Byard played trumpet, piano, guitar, drums, and tenor saxophone. He appeared with Earl Bostic, Herb Pomeroy, and Maynard Ferguson in the 1940s and 1950s. As a soloist in the 1960s he specialised in the piano and led several of his own big bands.

BYAS, Don (1912-72) *Jazz musician* Netherlands-born tenor saxophonist Byas succeeded Lester YOUNG in Count BASIE's orchestra in 1941. He later played in his own bands, as well as with Dizzie GILLESPIE and Duke ELLINGTON. He was the prime tenor player of his time. In 1946 he moved to Paris and became a local jazz superstar. Byas was heavily influenced by Coleman HAWKINS

BYRD, Donald (1932-) *Jazz musician* Trumpeter and flugelhorn player Byrd was also a distinguished teacher. One of the finest trumpeters in the HARD BOP style, he is best heard with Red Garland on "They Can't Take That Away from Me" (1957). In 1973 he released a jazz-soul crossover album *Black Byrd*, which became a worldwide hit.

BYRDS, The Rock band Growing out of the U.S. FOLK ROCK scene of the early 1960s, The Byrds added the political concerns of FOLK MUSIC to the popular beat style of British groups of the time. Abandoning folk styling for amplifiers in 1964, founder members Roger McGuinn, David Crosby, and Gene Clark joined up with Chris Hillman to form the Beefeaters. Renamed the Byrds, the group's electric remake of the Bob DYLAN original "Mr. Tambourine Man" topped the charts in 1965. David Crosby later became a founding member of the group Crosby, Stills and Nash.

CABALLÉ, Montserrat (1933-) *Opera singer* Soprano Caballé was born and educated in Spain. Engagements in Basle and Bremen led to work at Vienna, New York, La Scala in Milan, and London's Covent Garden, where she sang Verdi's Violetta in 1972. She is best known for her interpretations of Verdi, Donizetti, and PUCCINI.

CALE, J.J. (1938-) *Rock guitarist* With a background in Western SWING and ROCK'N'ROLL, guitarist Cale's big break came in 1970 when Eric Clapton recorded his song "After Midnight." Cale's low-key vocal style characterised all his albums, which enjoyed critical acclaim and commercial success throughout the 1980s.

CALLOWAY, Cab (1907-94) *Jazz singer and bandleader* Once a small-time singer and drummer on the Chicago club circuit, Calloway was recommended to the Savoy club by Louis ARMSTRONG. His over-the-top conducting and singing got him noticed and he was transferred to the Cotton Club. He has come to symbolise the big band era, and success with the song "Minnie the Moocher" ensured that he has remained one of the biggest names in big band SWING.

CAMPBELL, Glen (1936–) *Country singer* Campbell came from a musical family. At the end of the 1950s he moved from Arkansas to Los Angeles and became a session musician. A solo career started in 1967 with the hit single “Gentle on My Mind.” Campbell hit the big time with three hits co-written with Jim Webb: “By the Time I Get to Phoenix,” “Wichita Lineman,” and “Galveston.” Campbell’s career was further enhanced by short-lived but memorable membership of the BEACH BOYS in the 1960s and an appearance in the film *True Grit* starring with John Wayne.

CAN *Rock band* Formed in Germany in 1968 by Holger Czukay and Irmin Schmidt, two modern music students, Can evolved into an important band in contemporary music. Several albums, such as *Tago Mago* (1971), *Future Days* (1973), and *Landed* (1975) are regarded as classics of their time.

CANNON, Gus (1883–1979) *Blues musician* Born in Mississippi, Cannon was a fiddler, guitarist, and pianist. But his major instrument was the banjo. Music historians often claim that Cannon filled the gap between pre-blues African-American FOLK MUSIC and the BLUES.

CAPTAIN BEEFHEART (1941–) *Rock musician and songwriter* Captain Beefheart was a genuine maverick on the ROCK MUSIC scene. His various Magic Bands have always shown musical virtuosity to match Beefheart’s incredible vocal range. The album *Trout Mask Replica* (1969) was a classic of the psychedelic 1960s. His last album *Ice Cream for Crow* (1982) was well received, but after that he concentrated on his oil painting, which he pursues under his real name, Don Van Vliet.

CARDEW, Cornelius (1936–81) *Composer* British-born Cardew studied in London, England, and in Cologne, Germany, where he became STOCKHAUSEN’s assistant. A leading exponent of experimental music, he involved himself with improvisation groups and avant-garde musicians such as John CAGE, and David Tudor.

CARPENTER, Mary-Chapin (1958–) *Country singer* Princeton-born Carpenter did the rounds of the Washington folk clubs for years until a 1992 hit with the song “I Feel Lucky” brought her recognition in the U.S. She continued to produce new vibrant songs for a genre that some felt was beginning to go stale, and her success continued in the 1990s.

CARPENTERS, The *Pop group* Brother and sister duo Richard and Karen Carpenter began performing in the 1960s. A&M Records president, Herb ALPERT, heard a demo tape, and signed them in 1968. A string of worldwide hits followed: “Ticket to Ride,” “Close to You,” “We’ve Only Just Begun.” The hits continued until the mid-1970s when they both encountered health problems. Tragically, Karen died in 1983 as a result of complications associated with anorexia nervosa.

CARR, Leroy (1905–35) *Blues musician* A Tennessee-born pianist and singer, Carr recorded his own compositions such as “Midnight Hour Blues” and “How Long, How Long Blues” in the mid-1920s. His vocal style was highly influential, for example, on artists such as Champion Jack Dupree and Otis SPANN.

CARRERAS, José (1946–) *Opera singer* After studying in his native Spain, Carreras achieved international success during the 1970s as a lyric tenor in the romantic repertory of Verdi and PUCCINI. He became known universally as one of the Three Tenors for his concert performances with Plácido DOMINGO and Luciano PAVAROTTI.

CARS, The *Rock band* Formed in Boston, in 1977, the Cars had huge success as a NEW WAVE band with songs such as “My Best Friend’s Girl” (1978) and “Drive” (1984). They broke up in the late 1980s, having made 6 albums.

CARTER, Bettie (1930–) *Jazz musician* Carter grew up in Detroit. During the late 1940s and early 1950s she sang with legendary artists such as Charlie PARKER and Lionel Hampton. Always at the forefront of her genre, Carter’s instrumental vocal style inspired others. She continued to record and innovate until the 1990s.

CASH, Rosanne (1955–) *Country singer* Daughter of Johnny CASH, Rosanne originally trained as an actress, but worked on her father’s roadshow at the same time. In 1979 she secured a recording contract and married Nashville producer Rodney Crowell. Solo albums followed and Cash gradually made her way up the COUNTRY popularity charts. She had a decade of musical success before turning her attentions to writing.

CAVE, Nick (1957–) *Rock singer* Australian-born Cave was always an enigmatic figure in the ROCK MUSIC world. His first band, the Birthday Party, split up in 1983. He embarked on a solo career with a new band, the Bad Seeds, in 1984. Critically acclaimed, Cave’s blend of literary allusions, and his obsession with murder and violence, made him a compulsive performer. He is best heard on the albums *Your Funeral, My Trial* (1986), *Murder Ballads* (1996), and *The Boatman’s Call* (1997).

CELIBIDACHE, Sergei (1912–97) *Conductor* Born in Romania, Celibidache studied in Berlin, Germany, and became principal conductor of the Berlin Philharmonic Orchestra in 1945. He worked widely in Europe and in the U.S., teaching and conducting, and gaining a particular reputation for Russian music. Celibidache was legendary for his work in performance, and was regarded by many as capable of achieving near perfection.

CHECKER, Chubby (1941–) *R&B singer* Checker achieved fame in the U.S. in 1960 with “The Twist,” and international recognition with “Let’s Twist Again” in 1961, which peaked with the twist dance craze. His success, though short-lived in years, yielded 32 hits in six years.

CHER (1946–) *Pop singer* Californian-born Cher first achieved success with her husband Sonny Bono (1935–98) as Sonny and Cher with the song “I Got You Babe” (1965). They met while working as session singers for Phil SPECTOR. A solo career yielded many hits during the 1970s and 1980s. Cher is also a successful film actress.

CHERKASSKY, Shura (1911–97) *Pianist* Russian-born American pianist Cherkassky made his debut at age 11 in Baltimore in 1922. In the postwar period, he established an international reputation in the romantic repertoire. His recordings of Russian music, particularly Tchaikovsky and RACHMANINOV, are world renowned.

CHERRY, Don (1936–) *Jazz trumpeter and bandleader* Cherry began playing trumpet with Ornette COLEMAN in 1959. He worked with all the great FREE JAZZ players during the 1960s. An interest in ethnic music developed during the 1970s. Cherry felt himself to be a “world musician,” and used his influence to educate people throughout the world.

CHI-LITES, The *Soul band* Formed in Chicago in 1960, their first U.S. hit was “(For God’s Sake) Give More Power to the People” (1971). However, further hits, such as “Have You Seen Her” (1971) and “Homely Girl” (1974), were renowned for their sentimental falsetto vocals, giving the band a pop tag.

CHIC *Soul band* Formed in New York in 1976 by Nile Rogers and Bernie Edwards, Chic became one of the key bands of the disco generation. Their up-tempo basslines and high energy dance tunes appealed to SOUL, ROCK and POP MUSIC fans. The single “Dance (Yowsah, Yowsah, Yowsah)” (1977) sold a million copies in its first month. “Le Freak” (1978) and “Good Times” (1979) were also huge successes. The group disbanded in 1983, but Edwards and Rogers went on to have successful careers as producers during the 1980s.

CHICAGO *Rock band* Formed in Chicago in 1966 as the Chicago Transit Authority, Chicago played brass rock in the mould of Blood, Sweat and Tears. Mainly an albums band, they did have a few hit singles during the early 1970s, such as “25 or 6 to 4” (1970). From the mid-1970s they produced more pop-oriented music and achieved huge success with songs such as “If You Leave Me Now” (1976) and “Hard to Say I’m Sorry” (1982). They released their last album in 1989.

CHIEFTAINS, The *Folk group* Formed in the late 1950s, the Chieftains became one of the leading exponents of traditional Irish music. Praised by leading musicians such as Eric Clapton and Mick Jagger, success with film soundtracks like *Barry Lyndon* (1975), and collaborations such as the 1988 album *Irish Heartbeat* with Van MORRISON kept the Chieftains in the public eye well into the 1990s.

CHIFFONS, The *Soul group* Formed in New York in the early 1960s, this all-girl group were best remembered for their hits “He’s So Fine,” “One Fine Day” (both 1963), and “Sweet Talkin’ Guy” (1966).

CHRISTIE, William (1944–) *Harpsicordist and conductor* U.S.-born Christie founded *Les Arts Florissants*, a group specialising in Italian and French baroque music. He achieved critical acclaim in the 1990s for his performances of baroque OPERA.

CHRISTOFF, Boris (1918–94) *Opera singer* Born in Bulgaria, Christoff made his London debut in 1949 at Covent Garden. His remarkable bass voice and stage presence made him ideal for Boris Gudunov and other great 19th-century roles.

CHUNG, Kyung-Wha (1948–) *Violinist* Korean-born Chung studied in New York before debuting there and in London, establishing herself as an international soloist. She often appears with her sister, cellist Myung-Wha (1944–), and her brother, pianist Myung-Whun (1953–).

CLAPTON, Eric (1945–) *Rock guitarist* Regarded as one of the world’s greatest guitarists, Clapton learned BLUES guitar at age 14. Membership of bands such as the Yardbirds, John Mayall’s Bluesbreakers, CREAM, Blind Faith, and Derek and the Dominoes, with whom he recorded “Layla,” perhaps his most famous song, prepared him for a massive solo career. Drug problems aside, Clapton has continued to release high-quality, commercially successful albums. He is regarded as the finest white blues guitarist. He is best heard on the albums *461 Ocean Boulevard* (1974) and *August* (1986).

CLARKE, Kenny (1914–85) *Jazz drummer and bandleader* Clarke is regarded as the originator of BEBOP drumming. Born in Pittsburgh, his career included playing with all the greats from Dizzy GILLESPIE and Charlie PARKER to Miles DAVIS and Dexter GORDON. Clarke was also a founder member of the MODERN JAZZ QUARTET.

CLARKE, Stanley (1951–) *Jazz musician* A highly talented bass player, Clarke first came to prominence in the 1970s with Chic COREA’s band Return to Forever. Technically brilliant, Clarke was able to produce music that crossed over from JAZZ to SOUL and ROCK MUSIC. He made a series of albums in the 1980s with pianist George Duke.

CLASH, The *Punk rock band* Formed in London in 1976, the Clash were one of the spearheads of the PUNK ROCK movement. Playing high-powered ROCK MUSIC, they projected a genuine rebellious image while not pandering to record business hyperbole. Best heard on their albums *The Clash* (1977) and *London Calling* (1979) they developed into a competent band, incorporating REGGAE and dance rhythms into their music. Their most commercially successful album, *Combat Rock* (1982), saw them score heavily with American rock fans. They disbanded in 1986 and resisted the temptation to make a comeback.

CLAYTON, Buck (1911–) *Jazz trumpeter and arranger* A central figure in mainstream JAZZ, Clayton played with Count BASIE in the 1930s, accompanied Billie HOLIDAY, and appeared with Benny GOODMAN in the film *The Benny Goodman Story* (1955). In the 1960s he toured Europe annually, often playing with Humphrey Lyttleton.

CLEMENT, Jack (1931–) *Country songwriter and guitarist* In the late 1960s and early 1970s Clement wrote, produced, or played on records by artists such as Jerry Lee LEWIS—for whom he produced “Whole Lotta Shakin’ Goin’ On”—Johnny CASH—he produced “Ring of Fire”—and Roy Orbison. More recently he produced tracks recorded at Sun Studios in Memphis for the rock band U2.

CLIFF, Jimmy (1948-) *Reggae singer-songwriter* Cliff did much to popularise REGGAE music in the era before Bob MARLEY. He had his first hit with "Wonderful World, Beautiful People" in 1969. In 1972 he appeared in the film *The Harder They Come*. Both the film and its accompanying soundtrack were a huge success, making Cliff Jamaica's hottest export.

CLIFTON, Bill (1931-) *Country musician* Singer, guitarist, and autoharp player Clifton formed a bluegrass group, the Dixie Mountain Boys, in 1953. His music bridged the gap between bluegrass music and urban FOLK, bringing traditional American music to new audiences.

CLOONEY, Rosemary (1928-) *Popular singer* Clooney was one of the most popular female singers in the early 1950s. Hits with songs such as "Half As Much" (1952), "This Ole House," and her biggest success "Mambo Italiano" (both 1954) maintained her popularity and high profile. She began an acting career that included a starring role with Bing CROSBY in *White Christmas* (1953).

COASTERS, The *R&B band* Originally called the Robins, the Coasters were the creation of the songwriting team of LEIBER & STOLLER. Their biggest hits came with the songs "Yakety Yak" (1958) and "Poison Ivy" (1959).

COBHAM, Billy (1944-) *Jazz drummer* Born into a musical family, Cobham learned to play JAZZ when very young. He joined the Horace SILVER band in 1968, then formed Dreams with the Brecker Brothers. In the early 1970s he played with Miles DAVIS and John McLAUGHLIN's Mahavishnu Orchestra and then, as leader, released the album *Spectrum*, later regarded as a classic JAZZ ROCK record.

COCHRAN, Eddie (1938-60) *Rock'n'roll singer and guitarist* American-born Cochran was one of the great 1950s ROCK'N'ROLL stars. He wrote and recorded some classic teenage songs, such as "Summertime Blues" (1958) and "C'mon Everybody" (1959). Cochran was killed in a road accident in the U.K. in 1960 on the way to give a performance.

COCKER, Joe (1944-) *Rock singer* A white singer with a black voice, Cocker won international attention for his legendary performance at the Woodstock festival in 1969. However, his greatest hit came singing a duet with Jennifer Warnes, called "Up Where We Belong," the theme song to the film *An Officer and a Gentleman* (1982).

COHEN, Leonard (1934-) *Rock singer-songwriter* U.S. born Cohen was a poet in the 1950s, reciting his verses to a JAZZ accompaniment. He started to write songs in the 1960s, releasing his first and most successful album *Songs of Leonard Cohen* in 1968. Further albums followed, mostly in the same low-key, melancholy, acoustic style.

COLE, Cozy (1906-81) *Jazz drummer* A classic JAZZ drummer, Cole worked with Jelly Roll MORTON in the 1930s. He became famous while playing with Cab Calloway's band in the late 1930s, and continued at the top with Louis ARMSTRONG's All Stars until the mid-1950s.

COLLINS, Albert (1932-) *Blues guitarist* Collins learned his trade on the 1950s BLUES club circuit in Texas. Always popular with white audiences, Collins moved into the big time supported by George Thorogood and Robert Cray. A superb guitarist, Collins remains one of the most famous blues artists in the world in the 1990s.

COLLINS, Bootsy (1951-) *Funk bass guitarist* Collins found fame as part of James Brown's JBs in the early 1970s. His striking bass technique was regarded as defining FUNK music. A meeting with George Clinton led to a partnership that included the bands Funkadelic and Parliament. Collins had other solo projects, notably Bootsy's Rubber Band, all of them exploring the limits of SOUL and funk music.

COMMODORES, The *Soul group* Formed in 1968 the Commodores signed with MOTOWN in 1972 and supported the Jackson 5 on tour. By 1975 they had a reputation as a soft SOUL band, and songs like "Easy" (1977) and "Three Times a Lady" (1978), both written by Lionel Richie, achieved massive sales.

COMO, Perry (1912-) *Pop singer* Como was a ballad singer with a warm baritone voice. Singing mostly ballads or novelty songs, he delighted audiences with a relaxed style, selling over 60 million records between the 1930s and the 1990s. His biggest hits were "Hot Diggity (Dog Ziggity Boom)" (1956) and "Round and Round" (1957). His weekly TV show *Music Hall* ran, with tremendous popularity, from 1955-63.

COOPER, Alice (1948-) *Rock singer* Born Vincent Furnier, Cooper became popular in the 1970s with hit singles and spectacular concert appearances that featured gallows, "dead" babies, and live snakes. His breakthrough came in 1972 with "School's Out." Other hit singles and albums followed, and Cooper retained his position as a cult hero.

CORIGLIANO, John (1938-) *Composer* New York-born Corigliano studied with Giannini and Creston. His works include the electric rock opera, *The Naked Carmen*, the opera *A Figaro For Antonio*, instrumental and vocal music, and film scores.

CORTOT, Alfred (1877-1962) *Pianist and conductor* Cortot studied with Decombes, one of Chopin's last pupils. As a leading figure in French music in the early 1900s, he also conducted early French performances of Wagner and promoted the music of young French composers.

CORYELL, Larry (1943-) *Jazz rock guitarist and bandleader* A virtuoso guitarist, Coryell has never really found his metier. In the early 1970s he played with John McLAUGHLIN and Billy Cobham, but did not form his own band, Eleventh House, until 1972. Despite being able to highlight his playing, they disbanded shortly afterwards, and Coryell stopped playing the electric guitar. He returned to it in the 1980s.

COSTELLO, Elvis (1955-) *Rock singer* The self-styled "angry young man" of the U.K. PUNK scene of the late 1970s, Costello had a string of hits with songs such as "Watching the Detectives" (1977) and "Oliver's Army" (1979). His status as a serious

musician and songwriter was enhanced with a series of successful albums such as *King of America* (1986) and *Brutal Youth* (1994).

COX, Ida (1896–1967) *Blues singer*
A classic BLUES artist of the 1920s, Cox personified the new liberated spirit of African-American blueswomen. She was renowned for writing and singing songs, such as “Wild Women Don’t Have the Blues” and “Last Mile Blues,” about contemporary issues.

CRAFT, Robert (1923–) *Conductor and writer* Craft’s principal interests were early and contemporary music. From 1948 he was closely associated with STRAVINSKY, with whom he shared concerts and the writing of several books. He also recorded extensively with Canadian pianist Glenn GOULD. Apart from this work, Craft wrote extensively on music, both as a critic and an essayist.

CRAWFORD, Randy (1952–) *Jazz and soul singer* Starting out as a jazz singer, Crawford first achieved fame as the singer on the Crusaders’ hit “Street Life” (1979). Further solo hits with “One Day I’ll Fly Away” (1980) and “You Might Need Somebody” (1981) followed, but Crawford’s work with the Crusaders remained her most successful.

CRAYTON, Connie Curtis “Pee Wee” (1914–85) *Blues musician* Crayton played jazz-influenced BLUES guitar, and helped shape the West Coast blues sound. He played and recorded in the mid-1940s with Ivory Joe Hunter. During the 1950s he worked with a whole range of artists such as Clarence “Gatemouth” Brown, Big Joe Turner, and Johnny Otis.

CREEDENCE CLEARWATER REVIVAL *Rock group* Formed in California in 1967, Creedence became one of the most successful American ROCK groups of the early 1970s. Led by guitarist John Fogerty, their brand of Southern swamp rock took the band to mega stardom. Starting with the hit singles “Proud Mary” and “Bad Moon Rising” (both 1969), their success culminated in the classic album *Cosmo’s Factory* (1970). They disbanded in 1972 but continued to sell greatest hits albums.

CROSBY, STILLS AND NASH *Rock group*
Formed in 1968 by David Crosby of the Byrds, Stephen Stills from Buffalo Springfield, and Graham Nash of British group the Hollies, CSN were an instant hit. The eponymous first album, released in 1969, sold well and their appearance at the Woodstock festival confirmed their popularity. Joined at various times by Neil Young, the band peaked in 1970 with the album *Déjà Vu*.

CROW, Sheryl (1962–) *Rock singer*
Born into a musical family, Crow was writing songs at age 14. She got a job as a backing singer on Michael JACKSON’s world tour in 1988, and more work soon followed. A deal with A&M Records in 1992 allowed her to record her first solo album. The resulting *Tuesday Night Music Club* (1993) was an enormous success, with the single “All I Wanna Do” turning her into a worldwide star. She released *The Globe Sessions* in 1998.

CROWELL, Rodney (1950–) *Country singer-songwriter* One of the leading lights in Nashville during the 1970s, Crowell wrote songs for, and produced artists such as Emmylou HARRIS, Rosanne Cash, Waylon JENNINGS, Guy Clark, and George Jones. Once a member of Harris’s Hot Band, Crowell’s career went from strength to strength, with a set of solo albums and strong songs from 1978 well into the 1990s.

CRUDUP, Arthur “Big Boy” (1905–74) *Blues singer and guitarist*
Mississippi-born Crudup was one of the first BLUES artists to record using an electric guitar in the late 1940s. An important influence on Elvis PRESLEY, who recorded some of his songs including the classic “That’s All Right, Mama,” Crudup remained a popular performer into the 1960s.

CRUMB, George (1929–) *Composer*
Born in Charleston, West Virginia, Crumb studied music at the University of Michigan. His music is characterised by use of numerology, quotations, and unconventional instruments. He composed many vocal pieces using verse by Spanish poet García Lorca. His work was principally influenced by DEBUSSY, MAHLER, and BARTÓK.

CURTIS, King (1934–71) *R&B-jazz tenor saxophonist and bandleader*
Initially a jazz musician, Curtis became famous after moving to New York in the early 1950s. He worked as a session musician backing artists such as Buddy HOLLY and Eric Clapton, often playing a featured sax solo. He was Aretha FRANKLIN’s musical director during the early 1960s. He was murdered in New York in 1971 at the peak of his career. He is best heard on his 1960 album *The New Scene of King Curtis*.

CURZON, Sir Clifford (1907–82) *Pianist*
Curzon made his London debut under Sir Henry Wood in 1923. He studied with Schnabel and toured widely in Europe and the U.S., earning critical acclaim in particular for his playing of Schubert and Mozart.

CYPRESS HILL *Rap group* Coming from Los Angeles, and representing the new-wave of RAP, Cypress Hill made two albums in the early 1990s. The single “Black Sunday” (1993) went to the top of the charts in the U.S. and helped the band find a new audience. Advocates of a legalise marijuana campaign, Cypress Hill continued to score big hits with black and white audiences alike.

DAMERON, Tadd (1917–65) *Composer, arranger, bandleader, and pianist* At his peak Dameron wrote arrangements for Dizzie GILLESPIE’s big band between 1945–47, and played with Miles DAVIS at the Paris Jazz Fair of 1949. He had a varied career and played both SWING and BEBOP. His best work includes “Good Bait,” “Our Delight,” and “Hot House,” recorded with Dizzie Gillespie and Charlie PARKER.

DART, Thurston (1921–71) *Harpsicordist and musicologist* Dart taught at Cambridge University before founding the music faculty at King’s College, London. Both performer and teacher of AUTHENTIC PERFORMANCE, Dart specialised in the music of J.S. Bach, keyboard and consort music of the 16th, 17th, and 18th centuries, and in the life and music of the composer John Bull. Also as a performer he gave frequent recitals on the harpsichord, clavichord, and organ.

DAVIES, Sir Peter Maxwell (1934-) *Composer* The roots of Davies' compositional style were in early English music and in the music of composers BOULEZ and STOCKHAUSEN. He wrote instrumental music, orchestral music, and several operas including *The Martyrdom of St. Magnus* (1977) and *The Lighthouse* (1980).

DAVIS, Andrew (1944-) *Conductor* Originally an organist, Davis was associated with the BBC Symphony Orchestra and the Glyndebourne Festival between the 1970s and 1990s. He has also been musical director of the Toronto Symphony Orchestra. An expressive conductor, Davis is particularly admired for his recording of SHOSTAKOVICH's Symphony No.10 with the London Philharmonic Orchestra.

DAVIS, Sir Colin (1927-) *Conductor* Sir Colin Davis conducted OPERA and symphonic music all over the world between the 1950s and the 1990s. He was musical director at Covent Garden from 1971-86. His style revealed an emotional connection to certain composers rather than all-round excellence. Davis is particularly associated with Berlioz, STRAVINSKY, and TIPPETT.

DAVIS, Rev. Gary (1896-1972) *Blues musician* Davis played harmonica, guitar, and banjo as well as singing GOSPEL and rural BLUES. His finger picking technique and his gravelly voice produced music with great vitality. Davis moved from Durham, North Carolina, to New York in 1945, and took his place at the centre of a lively FOLK MUSIC scene.

DAVIS, Jimmie (1902-) *Country singer* Imitating Jimmie RODGERS' yodelling style, Davis was a fine COUNTRY singer with hits such as "You Are My Sunshine" (1939), and "There's a New Moon Over My Shoulder" (1945). Alternating between music and politics, Davis gradually turned to GOSPEL singing during the 1950s.

DAVIS, Sammy, Jr. (1925-90) *Popular singer and dancer* Primarily a vaudeville entertainer, Davis spent a lifetime singing, dancing, and acting. He had several hit songs during the

postwar years, also appearing in films and Broadway shows. His biggest hit and only U.S. No.1 was with the song "Candy Man" (1972) from the film *Willy Wonka and the Chocolate Factory*.

DAVIS, Skeeter (1931-) *Country singer* A prime mover in the 1960s Nashville music scene, Davis had several COUNTRY and POP hits. "The End of the World" and "I Can't Stay Mad At You" (both 1963) were her most popular releases. During the 1970s and 1980s she turned increasingly to GOSPEL and religious music.

DAVIS, Spencer (1941-) *R&B singer and guitarist* Originally a member of the Rhythm and Blues Quartet performing BLUES material, U.K.-born Davis and vocalist Steve Winwood formed the Spencer Davis Group. Signed to Island Records in 1965, they had two big hits with "Keep on Running" (1966) and "Gimme Some Lovin'" the following year. Winwood left in 1967 and Davis carried on without him.

DAVIS, Tyrone (1938-) *Soul singer* One of the lesser known SOUL artists, Davis started recording in the late 1960s. His voice, similar to artists like Bobby "Blue" Bland and Z.Z. Hill, was perfectly suited to soft soul music. He featured in the charts consistently during the 1970s and 1980s.

DE LA SOUL *Rap group* Formed in New York in 1987, De La Soul presented their own vision of hip-hop. Their first album, *3 Feet High and Rising*, was a sunny, light-hearted record, decidedly un-macho in its sound. Accusations of selling out influenced the band to return to its black roots. Other albums, such as *De La Soul Is Dead* (1991) and *Bubloone Mindstate* (1993), were darker and more violent in tone and subject matter.

DE PEYER, Gervase (1926-) *Classical clarinetist* Born in the U.K. De Peyer was principal clarinet in the London Symphony Orchestra and a founder member of the Melos Ensemble. He gave first performances of concertos by Sebastian Forbes, Joseph Horowitz, and Thea Musgrave.

DEAD KENNEDYS *Punk rock band* Formed in San Francisco in 1978, the Dead Kennedys earned notoriety for their hardcore PUNK music and their politics. Songs like "California Über Alles," "Holiday in Cambodia," and "Kill the Poor" showed the band at their angry best. Toward the end of the 1980s, police harassment, and the increasingly right-wing nature of American politics, persuaded singer Jello Biafra to disband the group.

DEEP PURPLE *Rock group* Formed in 1968, Deep Purple were HEAVY METAL pioneers. With the album *Deep Purple in Rock* (1970) they played heavy rock at its finest. Featuring the guitar work of Richie Blackmore, the organ playing of Jon Lord, and the aggressive drumming of Ian Paice, Deep Purple went on to make other classic albums and singles. The best of these was "Smoke on the Water" (1972), now regarded as a heavy metal classic.

DEF LEPPARD *Heavy metal band* Formed in 1977 in Sheffield, Def Leppard released their first album in 1980. In 1983 their third album *Pyromania* became an instant HEAVY METAL classic, selling over 7 million copies. Despite a car accident—which left drummer Rick Allen with one arm—drug, and alcohol problems, Def Leppard continued to make strong albums that sold millions of copies throughout the world.

DEKKER, Desmond (1942-) *Reggae singer* A hugely successful artist in his native Jamaica in the mid- to late 1960s, Dekker made the charts in 1966 with the song "007 (Shanty Town)." In 1969 he released "Israelites," which was the first REGGAE record to achieve massive worldwide success. He remained reggae's most famous artist until the arrival of Bob MARLEY.

DEL MAR, Norman (1919-) *Composer and writer* British-born, Del Mar was originally a horn player. He later became a conductor, admired particularly for his work with the music of MAHLER, BUSONI, and Richard STRAUSS. A respected writer on music, his finest literary work—a three-volume study of Richard Strauss—was published between 1962-72.

DEL TREDICI, David (1937-) *Composer* American Del Tredici's compositional style combined SERIALISM and EXPRESSIONISM. Active during the late 1960s and early 1970s, he set several James Joyce texts to music and based a large scale work on *Alice in Wonderland*.

DELLER, Alfred (1912-79) *Opera singer* English countertenor Deller began his full-time career in 1947. Renowned for the smoothness of his singing, unusual in a high male voice, Deller's finest moment was in having BRITTEN write the part of Oberon in *A Midsummer Night's Dream* for him in 1960.

DENISOV, Edison (1929-) *Composer* Soviet composer Denisov studied in Moscow and became interested in Russian FOLK MUSIC. In the 1960s he worked with ELECTRONIC MUSIC and made more use of the newest developments in composition, such as SERIALISM, unconventional instrumental techniques, and percussive use of wind and strings.

DENVER, John (1942-97) *Country singer* Having written the song "Leaving on a Jet Plane," a hit for Peter, Paul and Mary, Denver embarked on a solo career and emerged as a major figure in the 1970s, singing, and playing guitar and banjo. Hits with songs such as "Take Me Home, Country Roads" (1973) and "Annie's Song" (1978), both of which were million sellers, kept Denver in the public eye. He died when his plane crashed into the Pacific Ocean.

DE PARIS, Sidney (1905-67) *Jazz trumpeter* Sidney De Paris played with brother Wilbur in the early part of his career. He worked with Jelly Roll MORTON and Sidney Bechet in 1939-40 before rejoining his trombonist brother in their own traditional JAZZ band.

DEPECHE MODE *Rock group* Formed in 1980 in England, Depeche Mode started out as a synth-pop band, playing light cheery songs. A string of hit singles followed, despite the fact that the music got darker and more serious. In 1987 their album *Music for the Masses* found them a new

audience in the U.S., and further albums, such as *Violator* (1990) and *Songs of Faith and Devotion* (1993), turned them into a stadium act.

DESMOND, Paul (1924-77) *Jazz saxophonist* Desmond joined the Dave BRUBECK quartet in 1951, and stayed with the band for 16 years. He played alto sax in the smooth tradition begun by Lester YOUNG and Benny CARTER. He also recorded with Gerry MULLIGAN and guitarist Jim Hall.

DETROIT SPINNERS *Soul group* Formed in 1961, and signed to MOTOWN in 1963, the Detroit Spinners did not score their first major hit until 1970, when Stevie WONDER's "It's A Shame" hit the charts. A move to Atlantic Records in 1971 was followed by a number of singles, including their Dionne Warwick collaboration "Then Came You" (1973) and "Working My Way Back to You Girl" (1977).

DIAMOND, Neil (1941-) *Pop singer* Diamond's initial success was as a songwriter. He wrote "I'm a Believer" and "A Little Bit Me, A Little Bit You" for the Monkees in the late 1960s. His solo career took off in the early 1970s with a series of hit singles, such as "Cracklin' Rose" and "Sweet Caroline." Diamond went on to become one of the most commercially successful singers in the U.S.

DICKENSON, Vic (1906-84) *Jazz trombonist* Dickenson had no formal music training. He played with Claude Hopkins and Eddie Heywood during the 1930s and 40s. One of the most respected of jazz musicians, Dickenson had an amazing memory for tunes. He is best heard on *Vic Dickenson Septet* (1953), a recording regarded as the beginning of mainstream jazz.

DIETRICH, Marlene (1901-92) *Singer and actress* German-born, Dietrich's heavily accented semi-spoken style of singing brought her a career as a film star. In her first U.S. film *The Blue Angel* (1930) she sang "Falling in Love Again," which became her theme song. She became a U.S. citizen before World War II and sang "Lilli Marlene" as part of the war effort. She became a much sought-after CABARET star during the 1950s and 1960s.

DI MEOLA, Al (1954-) *Jazz-rock guitarist* Inspired by ROCK MUSIC, DiMeola became one of the world's most famous JAZZ guitarists. In 1974 he joined Chick COREA's Return to Forever and then John McLAUGHLIN's band. After that he led his own band, the Al DiMeola Project. A virtuoso player, he was happy playing both acoustic and electric guitars.

DINOSAUR JR. *Rock group* Formed in Massachusetts in 1984, Dinosaur Jr. joined bands like Sonic Youth on the new GRUNGE scene. Their single "Freak Scene" (1988) became an anthem for the movement. Led by J. Mascis, the band's finest work is heard on their 1988 album *Bug*.

DODDS, Baby (1898-1959) *Jazz drummer* Dodds was a major figure in NEW ORLEANS JAZZ drumming, emphasising a more liberated style of playing during the 1920s. In a long career he played with Louis ARMSTRONG and Jelly Roll MORTON, and later with Sydney Bechet and Mezz Mezzrow.

DODDS, Johnny (1892-1940) *Jazz clarinetist* Older brother of Baby Dodds, Johnny began playing JAZZ in riverboat bands before moving to Chicago to join King Oliver's Creole Jazz Band. Like Baby, he worked with Louis ARMSTRONG, Jelly Roll MORTON, and Sydney Bechet.

DOHNÁNYI, Christoph von (1929-) *Conductor* Born in Berlin, of Hungarian descent, Dohnányi is the grandson of composer Ernst. He had appointments with major OPERA houses and symphony orchestras all over the world between 1950-1975, in particular the Cleveland Symphony Orchestra. He conducted much modern music, and is widely admired for his interpretation of SCHOENBERG.

DOHNÁNYI, Ernst von (1877-1960) *Composer and pianist* Dohnányi was born in Hungary as Erno Dohnányi. During the early 1920s he led a revival of interest in local music, which included BARTÓK, KODÁLY, and Weiner. His international reputation grew after World War II, when he settled in Florida. He was grandfather of conductor Christoph.

DOLMETSCH, Eugène (1858–1940) *Instrument maker and early music expert* Born into a musical family, Dolmetsch earned a reputation for restoring and making early instruments, in particular recorders. His enthusiasm for the subject led him to perform early music regularly and to write widely about the subject. During a period when early music was largely ignored, Dolmetsch was instrumental in bringing it back into vogue.

DONEGAN, Lonnie (1931–) *Rock singer* The most famous skiffle musician in the U.K., Donegan was originally a jazz guitarist with Ken Colyer and Chris Barber. His version of LEADBELL'S "Rock Island Line" was a hit in the mid-1950s. He followed this with 30 more hits from 1956–62, including "My Old Man's a Dustman" (1960).

DONOVAN (1946–) *Folk singer* Once hailed as the U.K.'s answer to DYLAN, Donovan had several hit songs during the mid-1960s, with tunes such as "Catch the Wind," "Sunshine Superman," and "Mellow Yellow." Of his later work, the album *Cosmic Wheels* (1973) was his most successful, although he enjoyed a brief revival in the 1990s as a guest on tour with the British indie band Happy Mondays.

DOORS, The *Rock group* Formed in 1965, the Doors remain one of the seminal groups in rock history. Led by their singer, Jim Morrison, the band inspired love from their fans and hate from the establishment. Hit singles, such as "Light My Fire," "When the Music's Over" (both 1967), and "Hello I Love You" (1968), featured on hit albums such as *Strange Days* (1967) and *Morrison Hotel* (1970). As success took hold, Morrison's drug use and subsequent behaviour caused uproar. He died of a drug overdose in Paris, just before the release of the classic *LA Woman* (1971).

DORATI, Antal (1906–88) *Conductor* Hungarian-born Dorati worked extensively in Europe and the U.S., in particular with the Dallas Symphony Orchestra and the BBC Symphony Orchestra. He was strongly associated with the music of Haydn, all of whose symphonies he recorded, and with BARTÓK.

DORHAM, Kenny (1924–72) *Jazz trumpeter* One of the first BEBOP trumpeters, Dorham played with DIZZY GILLESPIE, Billy Eckstine, and Charlie PARKER during the late 1940s and early 1950s. During the 1960s he often led his own groups, but his best work was reserved when he played with others, such as Tadd Dameron, John COLTRANE, and Sonny ROLLINS.

DORSEY, Jimmy (1904–57) *Jazz musician* Dorsey played clarinet and saxophone, co-leading bands with his brother Tommy DORSEY. In 1934 they formed the Dorsey Brothers Orchestra. A competent musician, Dorsey's success was often based on his fine choice of vocalist.

DORSEY, Lee (1924–86) *R&B singer* Born in New Orleans, a boxer turned singer, Dorsey had a series of hits during the 1960s. Best heard on tracks like "Ride Your Pony" (1965), "Working in the Coal Mine" (1966), and "Yes We Can" (1969), Dorsey worked mainly with Allen Toussaint.

DR. JOHN (1941–) *R&B singer* Dr. John, real name Malcolm Rebennack, was brought up in New Orleans on Creole music and the piano playing of Professor Longhair. His style brings together elements of JAZZ, ROCK'N'ROLL and FUNK, accompanied by voodoo-inspired mystery. Songs like "Walk on Gilded Splinters" (1968), "Iko Iko" (1972), and "Right Place Wrong Time" (1973) have brought him considerable commercial success to go along with critical acclaim.

DRAKE, Nick (1948–74) *Folksinger-songwriter* A cult figure since his early death, Drake released his first album *Five Leaves Left* (1969) at the age of 21. Painfully shy, Drake was unable to tour to support the record. A second album, *Bryter Later* (1970), was followed by a third *Pink Moon* (1972). Although critically acclaimed, the records did not sell and Drake went into a depression from which he never recovered. He died, by accident, of an overdose of an anti-depressant. Drake's beautiful songs, his intimate voice, and his clear, melodic guitar style ensured that while he was gone his work would live on.

DUPRÉ, Jacqueline (1945–87) *Cellist* Du Pré launched a successful solo career at her London debut in 1961. She was immediately acclaimed for her natural talent. In 1967 she married the pianist and conductor Daniel BARENBOIM. Her career was cut short in 1973 when she was diagnosed as suffering from multiple sclerosis. She was renowned for her work on the concertos of Sir Edward ELGAR and Robert Schumann.

DUPRÉ, Marcel (1886–1971) *Composer and organist* Born in Rouen, France, Dupré studied in Paris with Vierne and Widor. Widely active as a recital organist, he gave over 1,900 concerts between 1939–53. His compositions were mostly symphonic, often in the form of religious poems set to music. He remained the organist at St. Sulpice in Paris from 1934 until his death in 1971.

DUPREE, Champion Jack (1910–92) *Blues singer and pianist* Raised as an orphan in New Orleans, Dupree learned the piano and worked the bars of the French Quarter. He turned to boxing for a while in the 1930s, but returned to music after World War II, working with Brownie McGee (see Sonny TERRY &), Eric Clapton, and John Mayall. Never a musical expert, Dupree recorded and played enough to keep him in comfort.

DURANTE, Jimmy (1893–1980) *Comedian and singer* A showbiz personality since 1914, Durante sung, played, and acted his way through clubs, stage shows, and films. Originally a honky tonk piano player, he had a number of hit songs to his name, "Inka Dinka Do" and "The Man Who Found the Lost Chord" being the best remembered.

DURHAM, Eddie (1906–87) *Jazz musician* Multi-talented instrumentalist and arranger, Durham made early electric guitar recordings with Count BASIE and the Kansas City Six in the late 1930s, he also played the trombone. He wrote for Artie Shaw and Glenn MILLER during the 1940s and even led his own all-women group. An influential figure in the development of JAZZ guitar, Durham has been neglected by history.

DURUFLÉ, Maurice (1902-86) *Composer and organist* Duruflé studied in Paris with DUKAS and Gigout. He was appointed organist of St. Etienne-du-Mont in 1930. Although Duruflé was not a prolific composer, his *Requiem* of 1947 achieved wide popularity.

DUTILLEUX, Henri (1916-) *Composer* Dutilleux's early works showed the influence of RAVEL and DEBUSSY. But after World War II he developed a highly original idiom in his orchestral work, chamber music, and songs. He wrote a modest number of works, but they were widely acclaimed for their craftsmanship.

EAGLIN, Ford "Snooks" (1936-) *Blues singer and guitarist* From a New Orleans Baptist background, Eaglin developed a country blues style. By the time he was 20, he had written the R&B classic "Lucille" for LITTLE RICHARD. He was popular locally during the 1960s, often accompanying Professor Longhair. During the 1970s and 1980s, he continued to record in a variety of styles such as R&B, POP, and BLUES.

EARTH, WIND AND FIRE *Soul group* Formed in the 1960s by Maurice White, Earth, Wind and Fire blended SOUL and JAZZ with huge commercial success. They had a string of hits, such as "Shining Star" (1975), "Got to Get You into My Life" (1978), and "Boogie Wonderland" (1979). They made 11 million-selling albums during the 1970s, also earning a reputation with their spectacular live shows.

EBEN, Petr (1929-) *Composer and pianist* Czech-born Eben wrote vocal, instrumental, and organ music. His work showed the fusion of the Renaissance and contemporary ideas, which emphasised the continuity and extension of tradition. His best-known works were a series of "6 Love Songs" (1951), and his choral work *Apologia Sokrates* (1961-67), which gained him international recognition.

ECHO AND THE BUNNYMEN *Rock group* Formed in Liverpool in 1978, Echo and the Bunnymen caught the end of the NEW WAVE. Their popularity grew during the early 1980s, peaking

in 1984 with songs such as "The Cutter" and "The Killing Moon." Led from the start by frontman and singer Ian McCulloch, the Bunnymen continued to make music until well into the 1990s.

ECKSTINE, Billy (1914-93) *Jazz singer, musician, and bandleader* After choosing to be a singer rather than an American football player, Eckstine joined the Earl Hines band in Chicago in the early 1930s. With Hines, he learned the trumpet and the trombone. In the early 1940s he started his own band which, over the years, featured musicians such as DIZZY GILLESPIE, CHARLIE PARKER, MILES DAVIS, ART BLAKEY, and SARAH VAUGHAN.

EDDY, Duane (1938-) *Rock guitarist* Inventor of the legendary "twang" style of guitar playing, Eddy had several hits in 1959 and 1960, including "Rebel 'Rouser," "Because They're Young," "Peter Gunn," and "(Dance with the) Guitar Man." Playing mainly instrumentals, Eddy remains the all-time No.1 ROCK'N'ROLL instrumentalist.

EDDY, Nelson (1901-67) *Singer and actor* Nelson Eddy sang OPERETTAS and OPERA during the early 1920s. In 1935, the film company MGM put him together with singer Jeanette MacDonald, and their popularity was immediate. During the late 1930s and early 1940s they sang and starred in several FILM MUSICALS, such as *Naughty Marietta* (1935), *San Francisco* (1936), and *Maytime* (1937).

EDISON, Harry "Sweets" (1915-) *Jazz trumpeter* Heavily influenced by Louis ARMSTRONG, Edison became a stalwart soloist with Count BASIE during the 1940s. He later led his own groups and worked with saxophonist Eddie "Lockjaw" Davis, developing a distinctive and unique sound.

EDWARDS, Cliff "Ukelele Ike" (1895-1972) *Jazz singer* Popular in the 1920s as a singer and a ukelele player in Broadway shows such as *Lady Be Good* (1924), and *Ziegfeld Follies* (1927). He recorded with jazzmen such as Miff Mole and Jimmy Dorsey. He is perhaps most famous as the voice of Jiminy Cricket in Disney's *Pinocchio* (1940).

EGK, Werner (1901-83) *Composer* German-born Egk studied with Carl Orff and conducted at the Berlin Staatsoper. He wrote several OPERAS in an angular, dissonant style recalling STRAVINSKY. He also wrote for the theatre and was specially commissioned to write for the 1936 Olympics.

ELECTRIC LIGHT ORCHESTRA *Rock group* Formed in 1970 from the remnants of the Move, ELO went on to score huge hits on both sides of the Atlantic. Led by guitarist Jeff Lynne and drummer Bev Bevan they had 15 Top 20 entries between 1976 and 1981, including "Livin' Thing" (1976), "Mr. Blue Sky" (1978), and "Don't Bring Me Down" (1979). They disbanded in 1991.

ELLIS, Vivian (1903-) *Composer* Born in London, Ellis was a prolific composer of OPERETTAS for the popular theatre in the 1930s. His most famous work was the 1947 hit *Bless the Bride*.

EMERSON LAKE AND PALMER *Rock group* Formed in 1970 by ex-members of the Nice, King Crimson and Atomic Rooster, "supergroup" ELP were highly successful with a classically influenced brand of ROCK MUSIC. Their version of Mussorgsky's *Pictures at an Exhibition*, their album *Tarkus* (both 1971) and their dramatic interpretation of COPLAND's "Fanfare for the Common Man" (1977) established them as one of the biggest grossing bands in rock. Their star waned, however, with the advent of PUNK and NEW WAVE music at the end of the 1970s.

ENO, Brian (1948-) *Rock musician* After dabbling with music at school, Eno met saxophonist Andy Mackay in 1971 and was invited to join Roxy Music as "musical advisor." They were immediately successful. However, the mix in the band was not, and Eno left in 1973. Eno went on to have a successful recording career both as a solo artist and in collaboration with artists such as David BOWIE and David BYRNE, but was also known for his production work, particularly on U2's *The Unforgettable Fire*, *The Joshua Tree*, and *Achtung Baby*.

ERIK B. AND RAKIM *Rap duo* Eric B. and Rakim met in New York in 1985. Their 1987 album *Paid in Full*, owing much to James BROWN and Bobby Byrd, became one of the first classic rap/hip-hop records. In turn they were highly influential on West Coast rap.

ESTES, "Sleepy" John (1899-1977) *Blues singer and guitarist* Estes began his recording career in 1929 and was still recording in the 1960s. A country blues singer in the field holler tradition, he is best heard on songs like "Milk Cow Blues" (1930), and "Floating Bridge" (1938). His best-selling album *Broke and Hungry* (1963) featured the legendary Mike Bloomfield on guitar.

EVANS, Sir Geraint (1922-92) *Opera singer* Welsh-born Evans made his debut at London's Covent Garden in 1948. In an international career spanning three decades he achieved recognition for character baritone roles in the comic tradition including Falstaff and Beckmesser. His recordings remain a major influence on younger generations of singers.

EVANS, Gil (1912-88) *Jazz pianist, arranger, and composer* Evans was inspired during the 1920s and 1930s to compose jazz after listening to LOUIS ARMSTRONG. At the end of the 1940s Evans worked as an arranger with Miles DAVIS in a band that originated the "cool" school of jazz. Two of the band's best pieces, "Boplicity" and "Moondreams" were scored by Evans. But his greatest work was as a writer and arranger on three orchestral albums released in the late 1950s. *Miles Ahead*, *Porgy and Bess*, and *Sketches of Spain*, all featured Miles Davis and are often cited as the finest orchestral pieces of modern jazz. Evans also played piano, but he only began playing professionally at age 40.

EVANS, Herschel (1909-39) *Jazz tenor saxophonist* New York-born Evans played with Lionel Hampton and Buck Clayton in the early 1930s. In 1936 he joined Count BASIE's Orchestra. With Lester YOUNG, Evans established the tradition of "battling" tenor saxophones as each traded licks with each other. He died of edema at age 30.

EWING, Maria (1950-) *Opera singer* Born in the U.S., Ewing, a mezzo-soprano, made her Met debut in New York in 1976. She performed with principal opera companies in the U.S. and Europe and worked as a concert soloist and in recital. She is closely associated with Bizet's *Carmen* and STRAUSS's *Salome*.

FACES, The *Rock group* Formed in 1969 after the break-up of the Small Faces, the Faces, which included Rod Stewart on vocals, had some success as a band. But they only took off after Rod Stewart had a huge solo hit with "Maggie May" (1971) after which the band effectively became Stewart's backing band. They had success with albums like *A Nod's As Good As a Wink... To a Blind Horse* (1971) and *Ooh La La* (1973), as well as several hit singles. The band broke up when Stewart left in 1975.

FAIRPORT CONVENTION *Folk group* Formed in 1967, this British folk group made their debut album featuring Joni MITCHELL in 1968. By the 1990s the group had become as important as the musical genre they championed. The intervening years saw several line-ups, featuring, at one time or another: Iain Matthews, Sandy Denny, Richard Thompson, Dave Swarbrick, and Dave Mattacks, among others. This seminal folk group is best heard on the albums *What We Did on Our Holidays*, *Unhalfbricking*, and *Liege and Lief* (all 1969).

FALL, The *Rock group* Formed in 1977 in Manchester, England, the Fall were fronted by the uncompromising Mark E. Smith. Their music, full of choppy guitar riffs and hard-edged lyrics, was critically acclaimed and achieved some commercial success. Their best work is heard on the albums *Live at the Witch Trials* (1979), *Hex Education Hour* (1982), and *Perverted by Language* (1983).

FARLOW, Tal (1921-98) *Jazz guitarist* Farlow played in the early BEBOP style with vibraphonist Red Norvo in the 1950s, and later with Charles MINGUS. He was an innovative and highly individual improviser, whose playing became more lyrical as his career developed.

FARMER, Art (1928-) *Jazz flugelhorn player and trumpeter* Farmer played in the West Coast big bands of Benny CARTER and Lionel Hampton in the late 1940s. He formed Jazztet with Benny Golson in 1959, and later started his own big bands with which he toured around the world.

FEATHER, Leonard (1914-) *Jazz composer and arranger* British-born Feather moved to the U.S. in 1935, where he became one of the most widely read jazz journalists. He also wrote and arranged for his favourite artists, such as Count BASIE and George Shearing.

FELDMAN, Morton (1926-87) *Composer* Closely associated with John CAGE and American abstract Impressionist painters of the 1950s, Feldman's best-known works are *The Viola in My Life* (1970) and *The Rothko Chapel* (1971-72). Extremely demanding to play, Feldman's music was renowned for its experimental nature.

FELICIANO, Jose (1945-) *Pop guitarist* One of the most popular performers in the Spanish-speaking world, Feliciano had a dual career in the English language and in Spanish. In English, he had his biggest hit with a version of the Doors' song "Light My Fire" (1968). In South America, he recorded albums in Argentina, Mexico, and Venezuela, and at one time, he had a TV show syndicated throughout the continent.

FERGUSON, Maynard (1928-) *Jazz musician* Canadian-born Ferguson found fame with Stan KENTON in 1950. A skilled musician, his music was always up-tempo and exciting. He is best heard on albums such as *The Birdland Dreamband* (1956) and *Two's Company* (1961).

FERNEYHOUGH, Brian (1943-) *Composer* English-born, Ferneyhough's style is a highly complex continuation of the 1950s avant-garde. Initially influenced by STOCKHAUSEN and WEBER, Ferneyhough's work made him one of the most significant composers in Europe and America. Representative works include *Transit* (1972-75) and *La terre est un homme* (1976-79).

FERRIER, Kathleen (1912–53) *Opera singer* Ferrier, a British contralto, gave concert performances in Europe and the U.S. during the 1940s. She was widely admired for her warm and firm voice, and for her interpretations of Handel, Bach, Gluck, and MAHLER. BRITTEN's Second Canticle was composed for her.

FINZI, Gerald (1901–56) *Composer* An English composer, Finzi wrote in a pastoral style. His most renowned work was with the poems of Thomas Hardy, but his piece *Dies natalis* (1926) is also regarded as a minor masterpiece of English music.

FISCHER, Annie (1914–) *Pianist* A pupil of Ernst von Dohnányi, Hungarian-born Fischer began a career in the 1920s. She was praised not only for her technique, but also for her interpretative skills. She had a large repertoire including Bach, BARTÓK, Chopin, Mozart, and Liszt.

FLACK, Roberta (1939–) *Soul singer* Discovered singing in a Washington jazz club, Flack released two albums to critical acclaim in the late 1960s. She had an international hit with the Ewan MacColl song "The First Time Ever I Saw Your Face" (1972). Other hits followed, such as "Killing Me Softly with His Song" (1973), and "Tonight I Celebrate My Love" (1983) with Peabo Bryson.

FLANAGAN, Tommy (1930–) *Jazz pianist* Flanagan's mastery of JAZZ piano meant that he was much in demand as an accompanist for singers such as Ella FITZGERALD and Tony BENNETT during the 1960s and 1970s. He also fronted several bands of his own, demonstrating his refined approach to BEBOP piano playing.

FLATT, Lester (1914–79) *Country singer* Flatt was one half of the bluegrass and COUNTRY music duo Flatt and Scruggs. With his guitar and Scruggs' banjo, the pair went on a 20-year crusade taking American traditional music around the country.

FLEETWOOD MAC *Rock group* Formed in 1967 as a BLUES band by Peter Green and Mick Fleetwood from John Mayall's Bluesbreakers,

Fleetwood Mac are one of the premier bands in British rock history. Early success with albums and singles sent the band on several U.S. tours, and it was there that the group had most success. Their album *Rumours*, released in 1977, sold 25 million copies, making it the second biggest-selling album ever.

FLYING BURRITO BROTHERS *Country rock group* Formed in 1968 by Gram Parsons and Chris Hillman from the Byrds, the Flying Burritos released the album *The Gilded Palace of Sin* in 1969. The album featured some songs by Parsons. This seminal COUNTRY album was not matched again during the band's career, despite several albums and regular tours.

FOO FIGHTERS, The *Rock group* The brainchild of Dave Grohl, drummer with NIRVANA, the Foo Fighters burst onto the ROCK scene in 1995 with their first eponymous album. Its hardcore tunes were an immediate success, proving to Grohl and to Kurt Cobain fans that there was life after Nirvana.

FORD, Tennessee Ernie (1919–91) *Country singer* Ford combined a career singing COUNTRY and GOSPEL with great success. Originally a DJ in California, where he adopted the name "Tennessee", he signed for Capitol Records in 1949. "Shotgun Boogie" (1950) was the first of many gold records. He is best heard on the album *Country Hits—Feelin' Blue* (1964).

FOREIGNER *Rock group* Foreigner, formed in 1976, epitomised the late 1970s ROCK sound, the so-called "adult oriented rock." They had several worldwide hits, such as "Cold As Ice" (1977), "Waiting For a Girl Like You," and "I Want to Know What Love Is" (both 1981).

FORREST, Helen (1918–) *Jazz singer* Forrest's career began in 1938 when she replaced Billie HOLIDAY in Artie Shaw's band. One of the best white singers of the SWING era, she had her greatest hit with Harry JAMES and the song "I Had the Craziest Dream" (1943). During a long career she also sang with Benny GOODMAN and Tommy DORSEY, and made an album *Now and Forever* as recently as 1983.

FOSTER, Frank (1928–) *Jazz musician and writer/arranger* After learning his trade playing sax and arranging music with Count BASIE and Thelonious MONK in the 1950s and early 1960s, Foster went on to write for Sarah VAUGHAN and Frank SINATRA. He is most associated with the JAZZ standard "Shiny Stockings."

FOU TS'ONG (1934–) *Classical pianist* A British pianist, but born in China, Fou Ts'ong made debuts in his native China and in London in the 1950s. His delicate, expressive style was particularly suited to Mozart, Chopin, and DEBUSSY.

FOUR TOPS, The *Soul group* With their roots in the Chicago jazz scene, the Four Tops—led by Levi Stubbs—started as backing singers at MOTOWN. After teaming up with the songwriters, Holland, Dozier, Holland, the band's fortunes changed. Hits such as "It's the Same Old Song" (1965), "Reach Out and I'll Be There" (1966), and "Bernadette" (1967) followed, and they continued at the top until the end of the 1960s.

FOURNIER, Pierre (1906–86) *Cellist* French-born Fournier was originally a pianist, but after an attack of polio he took up the cello. Trained in Paris, he developed a unique style across a wide repertoire, including Martin, MARTINU, and POULENC.

FRAMPTON, Peter (1950–) *Rock guitarist* Frampton sang in 1960s groups the Herd and Humble Pie. His subsequent solo career took an upturn in 1976 when, after several years of touring, his album *Frampton Comes Alive* sold 15 million copies—and became the biggest-selling live album ever. His follow-up, *I'm in You*, also did well, but the NEW WAVE of the late 1970s swept him away as quickly as he had arrived.

FRANCIS, Connie (1938–) *Pop singer* Francis was the best-selling female recording artist of the 1950s, with songs such as "Who's Sorry Now," "My Happiness" (both 1958), and "Lipstick on Your Collar" (1959). She also had a successful acting career and starred in several FILM MUSICALS between 1961 and 1965.

FRANKIE GOES TO HOLLYWOOD *Rock group* Formed in 1980, Frankie Goes to Hollywood created controversial headlines for their behaviour as well as their music. They had several hits in a short career, including "Relax" (1983), "Two Tribes," and "The Power of Love" (both 1984).

FREDDIE AND THE DREAMERS *Pop group* Formed in the U.K. in 1961, their biggest hits included "I'm Telling You Now," and "You Were Made For Me" (both 1965). They formed part of the English "Beat Invasion" of the U.S. during the mid-1960s, often touring in a package with several other groups.

FREE *Rock group* Free were formed in 1968, in the midst of a British BLUES boom. Their first album *Tons of Sobs* was released in 1969 and established their reputation. Best known for the hit single "All Right Now" (1970), their unique BLUES-ROCK music is best heard on the album *Fire and Water* (also 1970).

FRÉMAUX, Louis (1921-) *Conductor* As its musical director between 1956-66, French-born Frémaux made a number of highly successful recordings with the Monte Carlo Orchestra. He also held musical directorships in Lyon, Birmingham, and Sydney.

FRICK, Gottlob (1906-) *Opera singer* German bass Frick began his career in Coburg and Dresden, where he worked until 1952. He then established himself as a Wagnerian bass of international standing. Armed with a large, rich voice, Frick continued to sing around the world until he retired in 1970.

FRICKER, Peter Racine (1920-) *Composer* English-born Fricker's early works, which came in the years immediately following World War II, showed the influence of BARTÓK and SCHOENBERG. Predominantly instrumental, the music was in stark contrast to the folk-song-style music popularised during the war years.

FRIPP, Robert (1946-) *Rock guitarist* A legendary guitar player, Fripp's first and most enduring band was King Crimson. But his most famous record-

ings are collaborations with Brian Eno: *No Pussyfooting* (1972) and *Another Green World* (1975); and with David BOWIE, *Heroes* (1977). Not one to pander to commercial demands, Fripp's music continued to develop into the 1990s.

FRISSELL, Bill (1951-) *Jazz guitarist* Frisell's guitar playing showed the influence of Wes Montgomery and Jimi HENDRIX. One of the younger breed of JAZZ guitar players, he explored uncharted territory in terms of electric guitar sound.

FRIZELL, Lefty (1928-) *Country singersongwriter* At the height of his popularity in the 1950s, Frizell had a string of COUNTRY hits, such as "If You've Got the Money, I've Got the Time" and "I Love You A Thousand Ways" (both 1950). A prolific songwriter, Frizell left his legacy on the country-music scene, a big influence on Merle HAGGARD, Randy Travis, and George Strait.

FUGAZI *Rock band* Hailing from Washington, D.C., Fugazi were a hardcore band with an abrasive style. Best heard on the album *Repeater* (1990), the band were most famous for their live shows, attracting a substantial following despite shunning mainstream publicity.

FULSON, Lowell (1921-) *Blues guitarist and singer* Influenced as a youth by COUNTRY and GOSPEL music, Fulson joined Alger Alexander's BLUES band in 1940. His solo career began in 1946, and had several hits on the R&B charts, such as "Reconsider Baby" and "Tramp." His career began to fade in the 1960s as black music moved away from the blues.

FUNKADELIC *Funk band* Centring on George Clinton, Funkadelic started in Detroit in 1969 as a psychedelic soul band. The music developed fast, incorporating soul, rock, R&B, and JAZZ, emerging with an original FUNK sound. The band's line-up changed regularly, and at one time or another featured Bootsy Collins, Maceo Parker, and Fred Wesley. The band's seminal funk groove sound is best heard on *Maggot Brain* (1970) and their biggest hit "One Nation Under a Groove" (1978).

GABRIEL, Peter (1950-) *Rock musician* Gabriel sang with GENESIS for seven years before going solo in 1975. As a solo artist, he released four albums, all called *Peter Gabriel*, between 1977 and 1982. His biggest hit "Sledgehammer" was released in 1986. A champion of world music, Gabriel was always regarded as a serious artist rather than a POP star.

GAILLARD, Slim (1916-91) *Jazz singer, pianist, and guitarist* Gaillard first achieved success in the 1930s as half of "Slim and Slam" with bassist Slam Stewart. Their radio show was presented in "vout"—a kind of jive talk—and was a huge success. His career also encompassed acting, comedy, and cabaret.

GARBAGE *Rock band* Formed in 1993, Garbage found fame through MTV. Their 1996 single "Stupid Girl," was an international hit. The band feature Butch Vig, producer of NIRVANA's classic *Nevermind* album, and singer Shirley Manson from the group Goodbye Mr. McKenzie. Their second album *Version 2* was released to critical acclaim in 1998.

GARDINER, Sir John Elliot (1943-) *Conductor* Born in England, Gardiner studied at Cambridge where he formed the Monteverdi Choir in 1964. He originally established his reputation in the Baroque repertoire and with period instrument ensembles in music by Handel, Gluck, and Mozart. He went on to perform and record all of Beethoven's symphonies, Berlioz's *Symphonie fantastique*, and other major works of the 19th century on replicas—or actual instruments—of the period. He is known for his meticulous attention to the details of the composers' intentions, such as the controversial metronome markings of Beethoven.

GAY, Noel (1898-1954) *Composer and lyricist* In 1937, Gay wrote the most successful British stage musical of the 1930s, *Me and My Girl*. Composer of the music for a number of other shows as well, Gay is mostly remembered for novelty songs, such as "Run Rabbit Run" and "The Sun Has Got Its Hat On."

GAYNOR, Gloria (1947-) *Soul singer* Despite having several DISCO hits, such as "Never Can Say Goodbye" (1974), and "Reach Out and I'll Be There" (1975), Gaynor's 1979 single "I Will Survive" is the song for which she will always be remembered. Its theme of independence in adversity helped it to be adopted as a feminist anthem.

GERRY AND THE PACEMAKERS *Pop group* Part of the Merseybeat boom that came out of Liverpool in the 1960s, Gerry and the Pacemakers vied with the BEATLES for a while as Britain's top group. They had hits with "You'll Never Walk Alone" (1963), "I Like It" (1964), and "Ferry Across the Mersey" (1965).

GIESEKING, Walter (1895-1956) *Pianist* French-born, but of German extraction, Giesecking was admired both in the mainstream repertoire of Mozart and DEBUSSY, and for his playing of SCHOENBERG and BUSONI. Giesecking enjoyed worldwide fame in the postwar years for his recordings and his recitals.

GILBERTO, Astrud (1940-) *Jazz singer* Brought along to a session with Stan GETZ by her husband, singer and guitarist, Joao Gilberto, Astrud was persuaded against her will to sing on "The Girl From Ipanema." The resulting single became a worldwide hit. Born in Brazil, Astrud struggled to repeat her surprise success, and remains forever associated with that one song.

GIMBLE, Johnny (1926-) *Country musician* Gimble played fiddle and banjo with the Shelton Brothers and with Bob WILLS during the 1950s. In the 1960s he moved to Nashville and became one of the top COUNTRY session musicians, recording with artists such as Merle HAGGARD.

GINASTERA, Alberto (1916-83) *Composer* Argentine-born Ginastera composed BALLET and modern dance music, and scores expressing Argentine culture and character. His career was highlighted by two OPERAS: *Don Rodrigo* (1964) and *Bommarzo* (1967), which set contemporary problems, like sex and violence, in the tradition of grand opera.

GIUFFRÉ, Jimmy (1921-) *Jazz musician* Clarinetist, saxophonist, and composer Giuffrè began his career in an army band but was soon working with Buddy Rich (1948) and Woody Herman (1949). During the 1950s and 1960s he became an important figure in avant-garde JAZZ.

GIULINI, Carlo Maria (1914-) *Conductor* Giulini made his debut in Rome in 1944, and was appointed principal conductor at La Scala in Milan in 1953. After concentrating on OPERA for the early part of his career, he turned to the concert repertoire in 1967. He was later associated with the Philharmonia Orchestra in London, the Chicago Symphony Orchestra, and the Los Angeles Philharmonic Orchestra. His most noted skill was with the music of Verdi.

GODOWSKY, Leopold (1870-1938) *Pianist and composer* Born in Poland, Godowsky began touring as a pianist at the age of nine, making his U.S. debut in 1884. He was particularly associated with Chopin, on whose Etudes he wrote a series of studies.

GOEHR, Alexander (1932-) *Composer* An English composer of German birth, Goehr studied in Manchester alongside Birtwistle and Maxwell Davies in the 1950s. He wrote ORCHESTRAL MUSIC, as well as vocal works and some CHAMBER MUSIC. He was appointed Head of Composition at Cambridge, England, in 1976 and became an influential teacher.

Go-Go's, The *Rock band* Formed in 1978 in California, the all-female Go-Go's hit No.1 with their first album *Beauty and the Beat* (1981), and had hits with singles "Our Lips Are Sealed" (1981) and "We Got the Beat" (1982). Following the group's break-up in 1984, singer Belinda Carlisle pursued a successful solo career.

GOLDIE (1965-) *Jungle DJ and producer* Early 1993 saw Goldie working under the name Metalheads, releasing an EP called *Terminator*. Other releases saw him as unofficial spokesman for the new JUNGLE scene. With his 1995 album *Timeless*, another critical success, Goldie's influence seemed to have enabled jungle to take its place in mainstream dance music.

GOODMAN, Steve (1948-84) *Country singer-songwriter* Though never sustaining commercial success, Goodman had important associations with Kris KRISTOFFERSON, Bob DYLAN, and Emmylou HARRIS. He wrote the classic COUNTRY song "City of New Orleans" (1970), but is best heard on the album *Steve Goodman* (1972).

GOOSSENS, Sir Eugene (1893-1962) *Conductor and composer* British-born Goossens, a member of the famous musical family, is best remembered as the conductor at the U.K. premiere of STRAVINSKY's *The Rite of Spring* in 1921. But his main contribution was his talent for bringing difficult work to the public.

GOOSSENS, Leon (1897-1988) *Oboist* Brother of Eugene, Leon was regarded as the finest oboist of his day. His ability gave the oboe new standing as a solo instrument. BRITTEN, ELGAR, and VAUGHAN WILLIAMS all wrote pieces for him. He also wrote a seminal book on the instrument with Edwin Roxburgh in 1976 entitled *The Oboe*.

GÓRECKI, Henryk Mikolaj (1933-) *Composer* Górecki studied in his native Poland, and in Paris with MESSIAEN. His music—mostly for orchestra and chamber ensemble, and some of the most original in the 20th century—had its roots in ancient Polish sacred music. He achieved great commercial success, particularly with his Symphony No. 3 (1991).

GRAINER, Ron (1922-81) *Musical director and composer* Born in Australia, Grainer wrote music for theatre, TV, and film. He is best known for his British television soundtracks, such as *Dr. Who* and *Tales of the Unexpected*.

GRAND FUNK RAILROAD *Rock group* Formed in 1968, Grand Funk had phenomenal success in the early 1970s. Famous for being one of the loudest bands ever heard in concert, they also had some chart success with their brand of HEAVY METAL. Their biggest hits came with "We're an American Band" (1973), "The Loco-Motion," and "Some Kind of Wonderful" (both 1974).

GRANDMASTER FLASH AND THE FURIOUS FIVE *Rap group* From the Bronx, New York, Joseph Saddler (Grandmaster Flash) was a top rank DJ. Teaming up with rappers the Furious Five, he recorded a series of hit singles, such as "The Message" (1982) and "White Lines (Don't Do It)" (1983), the former is regarded as the first RAP record to cross over into the ROCK market.

GRAPPELLI, Stéphane (1908-98) *Jazz violinist* Born in Paris, Grappelli worked with guitarist Django REINHARDT in Quintette du Hot Club de France during the 1930s, and was hailed as one of the first non-American JAZZ giants. But his career really took off in the 1970s when he began performing with classical violinist Yehudi MENUHIN to great acclaim around the world.

GRATEFUL DEAD, The *Rock group* Though strongly linked to the flower power era of the 1960s, the Grateful Dead outlasted all their contemporaries in popularity and reputation, and went into the 1990s as the biggest grossing band in the U.S. Led by guitarist Jerry Garcia until his death in 1995, the Dead produced a host of classic albums and legendary live performances. Best heard on the albums *Live/Dead* (1970), and *Grateful Dead* (1972). The band continued to record and tour in the 1990s as the Other Ones.

GRAVEDIGGGAZ *Rap group* An offshoot of the Wu Tang Clan, Gravediggaz developed their own gothic/horror style best heard on their single "Diary of a Madman." They toured in the U.S., and in 1994 released the album *Niggamortis*.

GREEN, Al (1946-) *Soul singer* Possessor of one of the sweetest voices in SOUL music, Green's career took off when he began working with producer Willie Mitchell in Memphis in 1969. "Tired of Being Alone" (1970), "Let's Stay Together," and "I'm Still in Love with You" (both 1972) established his reputation. He is best heard on the album *Call Me* (1973). Green turned to religion in the mid-1970s and his material reflected this new faith.

GRIFFIN, Johnny (1928-) *Tenor saxophonist* Griffin played with Thelonious MONK, Bud POWELL, and with Art BLAKEY's Jazz Messengers in New York during the late 1950s. Renowned for the tone of his playing, he was regarded as one of the fastest sax players ever heard.

GRIFFITH, Nanci (1953-) *Country singer-songwriter* From a musical family, Texas-born Griffith made her first album, *There's a Light Beyond These Woods*, in 1978. Several albums followed, with particular success greeting *Storms* in 1989 and *Other Voices Other Rooms* in 1993. Griffiths' material veered between COUNTRY and FOLK, and she continued to build her reputation and popularity by recording and touring during the 1990s.

GRISMAN, David (1945-) *Country musician and composer* Primarily a bluegrass player, Grisman played mandolin with many artists, such as Emmylou HARRIS, Dolly PARTON, and Jerry Garcia. During the 1970s and 1980s he championed traditional American music, setting up the Acoustic Disc label in 1990.

GROSSMAN, Stefan (1945-) *Folk and blues guitarist* Active on the Greenwich Village FOLK MUSIC scene in New York in the 1960s, Grossman was a virtuoso guitar player. Best heard on the album *Ragtime Cowboy Jew* (1970), Grossman started Kicking Mule Records to take advantage of the folk and BLUES revival at the end of the 1970s.

GROVES, Sir Charles (1915-92) *Conductor* British-born Groves worked with all the major English orchestras. He was a popular conductor, best known for his interpretation of 20th-century choral music.

GUNS N' ROSES *Rock group* This Los Angeles-based HEAVY METAL band had huge commercial success with both albums and singles in the late 1980s. Their first album *Appetite for Destruction*, released in 1987, sold over 17 million copies worldwide. Led by vocalist Axl Rose and guitarist Slash, Guns n' Roses remained in the headlines during the 1990s for their behaviour as well as for their music.

GUTHRIE, Arlo (1947-) *Folk rock musician* Son of Woody GUTHRIE, Arlo released his first album in 1967, at the height of the FOLK MUSIC boom. The song "Alice's Restaurant" became a cult hit and established Guthrie's reputation. He remains a popular performer on the folk scene.

HACKETT, Bobby (1915-76) *Jazz cornetist* Hackett worked with Glenn MILLER, Benny GOODMAN, and Tony BENNETT, among others. A highly versatile cornetist, he showed the influence of Louis ARMSTRONG and was a natural successor to Bix BEIDERBECKE. He also played JAZZ guitar.

HADEN, Charlie (1947-) *Jazz double bass player* Closely associated with Ornette COLEMAN and Keith JARRETT, Haden's 1982 album *The Ballad of the Fallen* showcases much of his most important work. Haden was probably the first bassist to apply the freedoms of the avant-garde to his instrument.

HAGGART, Bob (1914-) *Jazz musician* An important figure in the history of NEW ORLEANS JAZZ, Haggart played double bass in the Bob Crosby band and later in the Lawson-Haggart Jazz Band—widely considered to be the best of its kind. He wrote an instructional book on how to play double bass, and in the 1960s jointly led the hugely successful World's Greatest Jazz Band.

HAIG, Al (1924-82) *Jazz pianist* Haig joined Dizzy GILLESPIE's band in 1945. He also had important associations with Stan GETZ, Fats Navarro, and Charlie PARKER. He was a fine accompanist and one of the first pianists to develop an idiomatic BEBOP style.

HALL, Adelaide (1904-) *Jazz singer* Hall's career began in the 1920s, singing in shows and reviews. She recorded with Duke ELLINGTON, Art TATUM, and Fats WALLER in the 1930s, and her best known recording is "Creole Love Call."

HALL & OATES *Rock group* This white SOUL duo—made up of Darryl Hall, vocals, and John Oates, vocals and guitar—made four albums before having a U.S. No.1 with "Rich Girl" in 1977. Playing what was known as

"blue-eyed soul," they had a string of huge hits between 1981 and 1985, including "Kiss on My List" and "I Can't Go for That (No Can Do)" (both 1981), and "Maneater" (1982). They are the second most successful rock duo behind the EVERLY BROTHERS. They continued to play into the 1990s.

HALL, Edmond (1901-67) *Jazz clarinetist* Hall first recorded with Eddie Condon and became a member of Louis ARMSTRONG's All Stars in 1955 (replacing Barney Bigard). He played in a distinctive style reminiscent of Benny GOODMAN.

HALL, Tom T. (1936-) *Country singer-songwriter* Hall began his career as a radio DJ but went on to have COUNTRY No.1 hits both as singer ("A Week in the County Jail") and songwriter ("Harper Valley PTA," a hit for Jeannie C. Riley). He has written four books and hosted the TV show *Pop Goes the Country*.

HALLIDAY, Johnny (1943-) *Pop singer* France's one real ROCK'N'ROLL star, Halliday never had a hit in the U.S. or the U.K., but sold over 15 million records in Europe. Singing mostly cover versions of songs by American artists, he projected a rebellious image that lasted him well into the 1990s.

HAMBRAEUS, Bengt (1928-) *Composer* Swedish-born Hambraeus studied at DARMSTADT, later becoming professor at McGill University, Montreal. He wrote avant-garde music for organ and many of his works are influenced by medieval and Japanese music.

HAMPTON, Lionel (1909-) *Jazz musician* Hampton played JAZZ vibraphone and drums. From 1936 to 1940 he played with Benny GOODMAN and recorded over 90 tracks in a quartet with Goodman, pianist Teddy Wilson, and drummer Gene Kruper—the greatest talents of the time—producing some of the best records of the SWING era. In 1940 he formed his own big band which became the longest-running jazz orchestra in 1986.

HAPPY MONDAYS, The *Rock group* Indie-dance pioneers, the Happy Mondays' combined ROCK and DANCE

MUSIC to produce the distinctive "Madchester" sound (named after their home town Manchester) that dominated British music in the early 1990s. Their third album *Pills'n'Thrills and Bellyaches* was a U.K. No.1. In 1993, in the face of a poorly received fourth album, the bankruptcy of their record company and the escalating drug problems of members of the band, they split.

HARNONCOURT, Nikolaus (1929-) *Conductor and cellist* Born in Graz in Austria, Harnoncourt studied in Vienna. In 1953 he founded the Vienna Concentus Musicus to perform early music in style and with appropriate instruments. An expert in period performance, he also recorded a wide repertoire including all the Bach Cantatas, Monteverdi, and much Baroque music.

HARPER, Heather (1930-) *Opera singer* British-born soprano Harper made her debuts in the U.K. at the Royal Opera House, Covent Garden, and at Glyndebourne in the 1960s. She also sang at Bayreuth and has been particularly associated with the music of Benjamin BRITTEN.

HARRIS, Wynonie (1915-69) *Blues singer* Harris sang with the Luck Millinder Big Band. In 1945 he began a solo career that produced a number of R&B hits—including "Good Rockin' Tonight." Harris was the only serious rival of Big Joe Turner in R&B, and his BLUES-shouter style and lascivious stage moves influenced many ROCK'N'ROLL artists.

HARRISON, George (1943-) *Rock musician* In the early 1970s Harrison was one of the most successful ex-BEATLES, producing two No.1 hits: "My Sweet Lord" (1970) and "Give Me Love" (1973); two successful albums: *All Things Must Pass* (1970) and *Living in the Material World* (1973); and organising the benefit gig *Concert for Bangladesh* (1971). However, his creative momentum failed in the mid-1970s, only returning in the late 1980s with the Traveling Wilburys—a super-group consisting of Bob DYLAN, Roy Orbison, Tom Petty, Harrison, and Jeff Lynne; and with another No.1 single "Got My Mind Set on You" (1987).

HARTFORD, John (1937-) *Country musician* Hartford played a wide range of instruments, but he is best remembered as the composer of the song "Gentle on My Mind," which was recorded by a host of legendary singers, including Glen Campbell, Frank SINATRA, and Elvis PRESLEY.

HARTY, Sir Hamilton (1879-1941) *Composer and conductor* Born in Ireland, Harty conducted the London Symphony Orchestra and the Hallé Orchestra, giving many British premieres, notably of STRAUSS and MAHLER. His compositions include the *Irish symphony*, a violin concerto, and CHAMBER and VOCAL works.

HARVEY, Jonathan (1939-) *Composer* Harvey studied with Hans Keller and Milton Babbitt. His music shows the influence of BRITTEN and STOCKHAUSEN, and later works made extensive use of electronics, for example, *Madonna of Winter and Spring* (1986).

HARVEY, P.J. (1970-) *Rock singer* British-born Polly Jean Harvey attracted considerable attention with her intensely personal debut album *Dry* (1992). Several further albums have followed—including *Rid of Me* (1993) and *To Bring You My Love* (1995)—all released to critical acclaim.

HASKIL, Clara (1895-1960) *Pianist* Romanian-born Haskil studied in Vienna and Paris. She played recitals and recorded with CASALS and Grumiaux. A brilliant concert pianist, despite her small size and apparent ill-health, she was particularly admired for her performances of Mozart, Schubert, and Beethoven.

HAVENS, Richie (1941-) *Rock singer-songwriter* New York-born Havens has his musical roots in GOSPEL and DOO-WOP. He was a regular in the folk clubs of Greenwich Village. He gained his reputation with a mixture of his own songs and excellent cover versions—a pattern established on his third album *Mixed Bag* (1967). Havens' finest three hours came with his performance at the Woodstock festival in 1969. His final song "Freedom" was brilliantly captured on film in D.A. Pennabaker's documentary of the famous rock festival.

HAWKINS, Screamin' Jay (1929-) *Rock singer* In 1956 Hawkins had phenomenal success with the single "I Put a Spell on You." Hawkins's notoriety and the disturbing sound of the track ensured it sold a million copies—although it never made it onto the *Billboard* charts. Hawkins' live shows involved snakes and skulls, combining tongue-in-cheek horror with ROCK'N'ROLL. However, his career progressed in fits and starts and his influence on artists like Alice Cooper and Ozzy Osbourne far outstripped his record sales.

HAYES, Isaac (1942-) *Blues and soul singer-songwriter* Hayes began his career writing songs for artists such as Otis REDDING and Sam & Dave. Between 1967–73, Hayes recorded seven albums containing largely instrumentals that often lasted over ten minutes—including his classic reworking of "The Look of Love." In 1971 he wrote the score for *Shaft*, and the single of the theme tune became a No.1 hit in the U.S. Although Hayes went out of fashion in the late 1970s, his work was revived in the late 1980s.

HEATH, Percy (1923-) *Jazz double bass player* A superb bass player, Heath worked with Miles DAVIS, Dizzy GILLESPIE, and Charlie PARKER and was a founding member of the MODERN JAZZ QUARTET.

HEFTI, Neal (1922-) *Jazz composer* Hefti began his career as a trumpeter but was soon arranging for Woody Herman. He wrote for Charlie PARKER and Count BASIE, and by the late 1950s was working full-time writing film scores and music for TV.

HENDRICKS, Barbara (1948-) *Opera singer* American soprano Hendricks made her debut in San Francisco in 1974. She gained an international reputation for Mozart roles such as Susanna and Pamina, and for Verdi's Nannetta and Gilda.

HENEKER, David (1906-) *Composer and lyricist* Heneker had his first hit with *There Goes My Dream* in 1940. He also had success with several MUSICALS both in London and on Broadway, in particular *Half a Sixpence* and *Charlie Girl*.

HEPTONES *Reggae group* The Heptones were the definitive rocksteady and REGGAE trio, leading the way for Jamaican harmony groups. Led by bassist and vocalist Leroy Sibbles, they made their most successful album, *Party Time*, with Lee Perry producing, in 1976.

HERMAN, Woody (1913-87) *Jazz musician* Herman worked as bandleader, clarinetist, alto saxophonist, and singer. His band Herman's Herd was internationally known and featured artists such as Stan GETZ. Herman's Herd evolved over 50 years, constantly updating its sound—for example, acknowledging the influence of HARD BOP—without forgetting its early roots.

HERMAN'S HERMITS *Pop band* Formed in Manchester, England, in 1963, Herman's Hermits had a U.K. No.1 in 1964 with "I'm into Something Good." Other hits included "Mrs. Brown, You've Got a Lovely Daughter" and "I'm Henry VIII, I Am," both of which reached No.1 in the U.S.

HESS, Dame Myra (1890-1965) *Pianist* English pianist Dame Myra Hess, was admired for her playing of Mozart, Beethoven, and Schumann. She wrote a famous arrangement of Bach's *Jesu, Joy of Man's Desiring*. She arranged wartime recitals in London's National Gallery, during a time when all concert halls were closed, as part of the war effort.

HEYWOOD, Eddie (1915-) *Jazz musician and composer* Heywood began as a pianist, forming his own sextet which recorded classic tracks with Billie HOLIDAY, Ella FITZGERALD, and Bing CROSBY. After a bout of illness Heywood began to concentrate on orchestration and composing. He wrote several big hits, including "Canadian Sunset," "Land of Dreams," and "Soft Summer Breeze."

HILLER, Lejaren (1924-) *Composer* American composer Hiller studied with Sessions and Babbitt. He was one of the first to use computers in composition, such as on *Illiac Suite* (1957). He also lectured extensively and wrote articles on computer music.

HINES, Earl (1903-83) *Jazz pianist and bandleader* Hines was one of the greatest classic JAZZ pianists, perhaps only bettered by Art TATUM. In the 1920s he was a close associate of Louis ARMSTRONG. In 1928 he formed his own band which lasted 20 years. In the 1960s his career reached new heights and he spent the rest of his life touring worldwide.

HODES, Art (1904-) *Jazz pianist* Born in the Ukraine, Hodes played as a soloist in Chicago in the late 1920s. In 1938 he moved to New York where he formed his own band in 1941. Hodes was also a DJ, edited *The Jazz Record*, hosted a TV series—one of his programmes won an Emmy—and was a pioneering lecturer in JAZZ at schools and colleges.

HOFFNUNG, Gerard (1925-59) *Tuba player and humourist* A refugee from Nazi Germany, Hoffnung is remembered for his comedy illustrations of singers and instrumentalists. He also created the short-lived but successful Hoffnung Music Festival in London in 1956 for which composers wrote humorous works.

HOGWOOD, Christopher (1941-) *Harpsichordist and conductor* Hogwood studied with harpsichordist Gustav Leonhardt and worked with David Munrow, before founding the Academy of Ancient Music. He is widely known as a conductor and harpsichordist and has written books on Handel and the *Trio Sonata* (1979).

HOLLAND/DOZIER/HOLLAND *Composing and production team* Legendary MOTOWN songwriting and production team Brian Holland, Lamont Dozier, and Eddie Holland made their production debut with the Marvelettes' "Locking Up My Heart" in 1963. They went on to achieve huge success both for Motown and for themselves with the Isley Brothers: "This Old Heart of Mine"; the Four Tops: "(It's the) Same Old Song"; and in particular Diana Ross and the Supremes, for whom they wrote a succession of chart toppers, including "Where Did Our Love Go," "You Can't Hurry Love," and "You Keep Me Hangin' On." They left Motown in 1967 to form their own Invictus and Hot Wax labels.

HOLLIES, The *Pop group* Rivalling even the BEATLES and the ROLLING STONES for popularity at one time, the Hollies had a succession of chart hits between 1966 and 1974, including "Bus Stop" (1966), "Carrie-Anne" (1967), and "He Ain't Heavy, He's My Brother" (1970). Singer and founder member Graham Nash left in 1968 to form Crosby, Stills and Nash.

HOLLIGER, Heinz (1939-) *Oboist and composer* Swiss-born Holliger achieved an international reputation for his large repertoire including contemporary music. His compositions showed the influence of BOULEZ, with whom he studied.

HOLMBOE, Vagn (1909-) *Composer* Holmboe studied in his native Denmark and Berlin. He has written symphonies, string quartets, OPERAS, and CHAMBER MUSIC in a style influenced by NIELSEN and STRAVINSKY.

HONEGGER, Arthur (1892-1955) *Composer* A member of LES SIX, Swiss-born Honegger wrote symphonies, CHAMBER MUSIC, and incidental music, as well as two large-scale oratorios, *Le roi David* and *Jeanne d'Arc au Bûcher*.

HORNE, Marilyn (1934-) *Opera singer* American mezzo-soprano Horne made her debut in Los Angeles in 1954. She had great success in the roles of Carmen in 1972 and Handel's Rinaldo in 1975. She was particularly admired for performing the work of Rossini and Bellini, often appearing with Dame Joan SUTHERLAND.

HORTON, Johnny (1925-60) *Country singer* Horton first achieved fame with COUNTRY hits such as "All Grown Up" and "Honky Tonk Hardwood Floor." From 1959 he recorded story songs such as "When It's Springtime in Alaska" and the title song of the John Wayne film *North to Alaska*.

HORTON, Walter "Shakey" (1918-81) *Jazz and blues musician* Known also as "Big Walter" and "Mumbles," Horton played harmonica on recordings with Buddy Doyle, Muddy WATERS, and Jimmie RODGERS, handling his instrument with remarkable skill.

HOTTER, Hans (1909-) *Opera singer* German-born Hans Hotter took part in the premieres of several OPERAS by Richard STRAUSS, but is principally remembered for his interpretation of the great bass-baritone roles of Wagner, in particular Wotan.

HOVHANESS, Alan (1911-) *Composer* Of Armenian and Scottish descent, Hovhaness wrote religiously inspired music drawing on Armenian and Far Eastern influences. His output includes ORCHESTRAL, CHAMBER MUSIC, and VOCAL AND CHORAL MUSIC.

HOWARTH, Elgar (1935-) *Conductor, trumpeter, and composer* Howarth played in the Royal Philharmonic Orchestra and the Philip Jones Brass Ensemble. He conducted a number of important premieres at London's Covent Garden, such as *Gauvain* by Harrison Birtwistle. His own compositions were mainly for brass instruments. He was part of the "Manchester School" with Peter Maxwell Davies, Birtwistle, and Alexander Goehr.

HOWELL, Peg Leg (1888-1966) *Blues singer* Howell's BLUES vocal style was a mixture of street vendors' cries, fragments of narrative ballads and gamblers' slang. He worked with guitarist Henry Williams and fiddler Eddie Anthony.

HOWLIN' WOLF (1910-76) *Blues singer* Born Chester Burnett, Howlin' Wolf developed his BLUES style into what was known as the Chicago Sound of the 1950s. A Chess Records artist, Wolf played guitar and harmonica and sang on classics such as "Smokestack Lightning," "Killing Floor," and "Little Red Rooster."

HUMES, Helen (1913-81) *Jazz and blues singer* Humes replaced Billie HOLIDAY in Count BASIE's orchestra in 1938. She later had hits with "Be-ba-ba-le-ba" and "Million Dollar Secret," and toured with Red Norvo.

HUNTER, Alberta (1895-1984) *Blues singer* Hunter sang with Louis ARMSTRONG, Fats WALLER, and Sydney Bechet in New York. She also wrote "Downhearted Blues" in 1923—a hit for Bessie SMITH. In 1934 she appeared in the film *Radio Parade*.

HUNTER, Rita (1933-) *Opera singer* Hunter studied with Eva Turner and enjoyed her greatest success as Brünnhilde in the English National Opera's production of *The Ring* in London in 1970. During her international career she was renowned for her interpretation of Wagner, and Bellini's Norma.

HURT, Mississippi John (1894-1966) *Blues singer and guitarist* Hurt made a number of traditional ragtime recordings in the late 1920s, such as "Frankie" and "Stack O'Lee Blues." After 1928 he took a 35-year break from music and worked on a farm. Prompted by a BLUES fan, Hurt returned to music in 1963, rerecording old songs as well as new material, and influencing a whole new generation of blues singers.

HÜSKER DÜ *Rock group* Formed in Minneapolis in 1979, Hüsker Dü were an influential PUNK ROCK trio—precursors to the 1990s GRUNGE scene. Their early output was ferociously hardcore but their best albums, *Candy Apple Grey* (1986) and *Warehouse: Songs and Stories* (1987) revealed a more melodic, but still powerful approach. The band split in 1987 when Bob Mould went on to form Sugar, and Grant Hart formed Nova Mob.

IBERT, Jacques (1890-1962) *Composer* Ibert studied in Paris and wrote in a light impressionistic style recalling DEBUSSY and POULENC. His most notable works are his string quartet of 1942 and *Divertimento* of 1930.

IBRAHIM, Abdullah (1934-) *Jazz pianist and composer* Also known as Dollar Brand, Ibrahim formed his first band, the Jazz Epistles, in 1961, but the next year he left his native South Africa. After hearing him play, Duke ELLINGTON arranged for him to appear at the Newport Jazz Festival in 1965. During the late 1960s Ibrahim became involved in the FREE JAZZ scene. However, his best music came after he had rejected free jazz and rediscovered his African roots. In 1982 Ibrahim produced *Kalahari Liberation Opera*, a multimedia collage of dance, drama, and music. During the 1990s Ibrahim was spending more time in his native South Africa.

ICE T (1958-) *Rapper* West Coast rapper Ice T, made his first record "The Coldest Rapper" in 1983, but it was with "Ya Don't Know" that his reputation began to be established. One of the original gangsta rappers, Ice T is a controversial figure—spark-ing public outrage with his song "Cop Killer." Apart from his RAP albums, he has also made forays into HEAVY METAL with the band Bodycount.

IDOL, Billy (1955-) *Rock singer* Inspired by the example of the SEX PISTOLS, Billy Idol formed his own PUNK group Generation X. Moving to America, he began a solo career in 1981. His single "Mony Mony" went to No.1 in both the U.S. and U.K. charts, and his album *Rebel Yell* (1984) reached No.6 in the U.S. His 1990 album *Charmed Life* was perhaps his best—certainly the most expensive, costing \$1.5 million—but it failed to equal his previous successes.

IFIELD, Frank (1937-) *Pop singer* One of the most successful pop artists of the 1960s, Ifield had three consecutive U.K. No.1 records in 1963. In the 1970s he appeared regularly in stage shows, before concentrating on COUNTRY music and touring the U.S. and Australia.

IGLESIAS, Julio (1943-) *Pop singer* Spanish singer Iglesias had international success with "Manuela" and "Hey" in the 1970s and with "Begin the Beguine," which topped the U.K. charts in 1981. The album *Julio* sold over a million copies, and his next album featured duets with Willie NELSON and Diana Ross.

IMBRIE, Andrew (1921-) *Composer* Imbrie studied with Roger Sessions whose influence can be heard in his symphonies, concertos, and quartets. His OPERA *Angle of Repose* (1976) shows a fusion of American FOLK MUSIC with atonality.

INXS *Rock group* Formed in Australia in 1977, INXS developed a style bringing together characteristics of African-American DANCE MUSIC and white SOUL. Their fourth album *The Swing* gained them international recognition and success followed with their next two albums, *Listen Like Thieves*

(1985) and *Kick* (1987). In 1988 the band swept the board at the MTV awards. INXS continued to be successful until the untimely death of lead singer Michael Hutchence in 1997.

IRELAND, John (1879-1962) *Composer* Ireland studied at the Royal College of Music in London with Sir Charles Stanford and was influenced by DEBUSSY, RAVEL, and STRAVINSKY. His best known works are the symphonic rhapsody *Mai-Dun* (1920) and the piano concerto of 1930.

ISAACS, Gregory (1951-) *Reggae singer* Dubbed the "Cool Ruler," by 1980 Isaacs was the biggest star in REGGAE, touring widely in the U.S. and U.K. at the time. A prolific songwriter, Isaacs has produced hundreds of singles and albums during his career, featuring his unique cool vocal delivery. He is best heard on the albums *Soon Forward* (1979), *Night Nurse* (1982), and *Out Deh!* (1983).

ISLEY BROTHERS, The *Rock and R&B band* An incredibly eclectic group, the Isley Brothers, from Cincinnati, mixed R&B, SOUL, GOSPEL, and ROCK'N'ROLL. In 1959 they wrote and recorded their first hit "Shout," and in 1962 they had their first Top 20 hit with "Twist and Shout"—later a huge hit for the BEATLES. In the 1960s the Isley Brothers signed to MOTOWN but this association was largely unsuccessful. They had two further Top 10 hits with "That Lady" (1973) and "Fight The Power" (1975), and continued to perform and record into the 1990s.

IVES, Burl (1909-95) *Folk singer and actor* Illinois-born Ives appeared in Broadway shows and had his own radio program *Wayfaring Stranger*. His first chart success came in 1948, singing with the ANDREWS SISTERS on "Blue Tail Fly." He continued to be successful in the U.S. charts throughout the 1950s and early 1960s.

JACKSON 5 *Soul group* Made up of five brothers, with Michael JACKSON, the youngest, singing lead vocals, the Jackson 5 won numerous talent contests before signing to MOTOWN in 1968. In 1970 their first four singles—"I Want You Back," "ABC," "The Love You Save," and "I'll Be There"—all

topped the U.S. charts. They were the subject of an American cartoon series and hosted their own TV show. However, as Michael Jackson's solo career took off, the rest of the Jacksons were increasingly eclipsed.

JACKSON, Benjamin "Bull Moose" (1919-89) *Jazz musician* Jackson played alto and tenor saxophone with Freddie Webster's Harlem Hotshots. He later played tenor saxophone for Lucky Millinder and had hits with "I Love You, Yes I Do" and "All My Love Belongs to You."

JACKSON, Chuck (1937-) *Soul singer* Jackson sang on the Dell Vikings' U.S. Top 10 hit "Whispering Bells." His uptown SOUL style can be heard on "Something You Got" with Maxine Brown (1965), and Freddie Scott's "Are You Lonely for Me Baby?" (1967).

JACKSON, Janet (1966-) *Pop singer* Janet Jackson, sister of Michael JACKSON, had an early career as a TV actress. She made her breakthrough with her third album *Control*—produced by dance music producers Jimmy Jam and Terry Lewis. Her next album, *Janet Jackson's Rhythm Nation 1814* (1989) produced seven U.S. Top 5 singles, including four No.1s, and earned her a Grammy. Her next album *Janet* went straight to No.1 in the U.S. in 1993. In 1995 Jackson renegotiated her contract with Virgin securing \$80 million and the most lucrative contract in recording history.

JACKSON, Milt "Bags" (1923-) *Jazz vibraphonist* "Bags" Jackson played the vibraphone in BEBOP style and was one of the finest performers ever heard on this instrument. He played with Dizzy GILLESPIE, Thelonious MONK, and Woody Herman, and was a member of the MODERN JAZZ QUARTET. His harmonic-based improvisations and instantly recognisable tone made him one of the most popular modern JAZZ musicians.

JACQUET, Illinois (1922-) *Tenor saxophonist* Jacquet played with Floyd Ray and Lionel Hampton before working with Count BASIE and with Norman GRANZ's Jazz at the Philharmonic. He began a new style in saxophone playing—the "Texas

tenor style"—managing to combine the toughness of the best BLUES players with the harmonic mobility of men like Buddy Tate.

JAGGER, Mick (1943-) *Rock singer*
With his exaggerated posturing and energetic stage performances, Jagger, lead singer of the ROLLING STONES, virtually invented the modern rock star persona. He was also responsible for many of the group's lyrics, including "I Can't Get No Satisfaction." In 1985 Jagger finally launched his solo career with the album *She's the Boss*, which reached No.13 in the U.S. Since then he has released two solo albums with moderate success.

JAM, The *Rock band* Emerging from the PUNK movement and strongly influenced by R&B, THE WHO and the BEATLES, the Jam's first U.K. chart success came with the single "All Around the World" closely followed by "Down in the Tube Station at Midnight" in 1978. In the early 1980s they had several U.K. No.1 records and attracted a fanatical following for their electric live performances, but they failed to make a major impression in the U.S.

JAMES, Elmore (1918-63) *Blues singer and guitarist* James is best remembered for the song "Dust My Broom" on which he sings and plays slide guitar, but he was also a great influence on other BLUES players, including B.B. KING. During the 1950s James and his backing group, the Broomdusters, had a number of R&B hits. He also wrote songs that were recorded by Jimi HENDRIX, Duane Allman of the Allman Brothers, and Fleetwood Mac.

JAMES, Etta (1938-) *R&B singer*
James was discovered by Johnny Otis with whom she toured in the 1950s. She had hits in the 1960s with "All I Could Do Was Cry" and "Something's Got a Hold on Me." She continued to perform in the 1990s.

JAMES, Rick (1948-) *Soul singer*
Inspired by George Clinton, James developed an overtly sexualised style of music he called "funk'n'roll," and had a number of successes in the late 1970s and early 1980s, including

"Give It to Me Baby," which topped the R&B charts for five weeks, and "Super Freak (Pt. 1)." James also produced other artists, including the Stone City Band, Teena Marie, and Eddie Murphy.

JAMES, Skip (1902-69) *Blues singer and guitarist* James was one of the finest COUNTRY-BLUES performers of all time. His best known songs include "Skip James Today," "Devil Got My Woman," and "I'm So Glad," which was later recorded by CREAM. In 1942 he became a baptist minister.

JAMIROQUAI *Funk group* Jamiroquai, the creation of vocalist Jason Kay, are one of the leading acid jazz bands in the U.K. In 1993 they had their first hit with "Too Young to Die," which reached the U.K. Top 10. They have had two hit albums, *Emergency on Planet Earth* (1993) and *Return of the Space Cowboy* (1994), showcasing their brand of hip-hop rhythms coupled with an essentially acid jazz/FUNK approach. In 1998 they recorded "Deeper Underground," the theme song to the movie *Godzilla*.

JAN AND DEAN *Pop duo* Jan Berry and Dean Torrence had only intermittent success until they became involved in the California SURF MUSIC scene in 1963. That year they had their first No.1 hit with "Surf City," co-written with BEACH BOYS leader Brian Wilson. The Beach Boys contributed to other Jan and Dean hits and Dean Torrence—although uncredited—sang lead vocals on the Beach Boys' "Barbara Ann." Jan Berry was seriously injured in a car crash in 1966 and the duo's success faded.

JANE'S ADDICTION *Rock band* Jane's Addiction was formed by Perry Farrell in 1986 to pursue his personal vision of ROCK as art. Their three albums were well received by the critics, but only the last, *Ritual De Lo Habitual* (1990), was a commercial success—reaching the U.S. Top 20. The band remained controversial to the end: their first manager had been a prostitute who greeted the audience topless, while the artwork for their last album was banned from several chain stores. Jane's Addiction split in 1992, following the successful Lollapalooza tour.

JARREAU, Al (1940-) *Soul singer*
With a highly individual style showing a variety of influences, Jarreau has made several successful albums, including *Glow* (1976) and *Breaking Away* (1981). Elements of JAZZ, AFRICAN, and Asian music can all be heard in his scat singing and he has won Grammys for his performances in JAZZ, R&B, and POP MUSIC.

JEFFERSON AIRPLANE *Rock group*
Jefferson Airplane formed in San Francisco in 1965. The following year they were joined by vocalist and songwriter Grace Slick. "White Rabbit" and "Somebody to Love," from their debut album *Surrealistic Pillow* (1967), both became Top 10 hits. After several albums and successful festival appearances—including Woodstock—the band changed personnel and direction. Renamed Jefferson Starship, they had a number of hits in the same vein as Fleetwood Mac during the 1970s. In 1985 Jefferson Starship became Starship, scoring still more hits with songs such as "We Built This City on Rock and Roll" (1985).

JETHRO TULL *Rock band* Formed in the U.K. in 1967, Jethro Tull gained a reputation for their compelling live shows largely due to the performances of frontman, singer/flautist Ian Anderson. Beginning as a BLUES band, Jethro Tull became one of the more important PROGRESSIVE ROCK bands. The hugely successful *Aqualung* (1971) was the best of their albums.

JOAN JETT AND THE BLACKHEARTS *Rock band*
Philadelphia-born Joan Larkin formed Joan Jett and the Blackhearts after the split of all-girl glitter-PUNK band the Runaways. Specialising in powerful, uncomplicated ROCK, they had a U.S. No.1 with "I Love Rock'n'Roll" in 1982. Jett continued to record and made two film appearances. She remains something of a figurehead to female rockers.

JOACHIM, Joseph (1831-1907) *Violinist and composer*
Joachim led Liszt's orchestra and gave important performances of Schumann and Brahms. He founded a string quartet, composed violin music, and was a highly influential teacher.

JOCHUM, Eugen (1902–87) *Conductor* Jochum conducted in Munich and in Berlin with the Radio Orchestra and the Philharmonic. He was particularly admired for his interpretation of Bruckner's symphonies.

JOEL, Billy (1949–) *Rock musician* Joel was a classically trained pianist. However, it is in the world of ROCK MUSIC that Joel has made his mark—becoming a major star in the 1980s. He first came to prominence with *The Stranger* (1978), which hit No.2 on the charts—becoming Columbia Records' second biggest-selling album ever. A string of hit singles followed, including the No.1 hit "My Life" (1978) and the pop classic "Uptown Girl" (1983).

JOHNSON, Bunk (1889–1949) *Jazz trumpeter* Johnson played in a number of New Orleans' bands. In 1931 bandleader Evan Thomas was stabbed to death as he played alongside Johnson. Following this event Johnson virtually retired, until he was rediscovered by Frederick Ramsey and William Russell in 1939. He made a comeback in the 1940s leading his own bands, playing with Sidney Bechet, and becoming a crucial figure in the JAZZ revival.

JOHNSON, J.J. (1924–) *Jazz trombonist and composer* Johnson played with Count BASIE in New York and with Charlie PARKER and Dizzy GILLESPIE, adapting the BEBOP style to the trombone. He later worked with Miles DAVIS, before forming his own quartet and sextet. In 1970 he moved to Los Angeles to score film and TV background music, and after that made only occasional appearances as a performer.

JOHNSON, James P. (1894–1955) *Jazz pianist and composer* Johnson recorded a number of his own compositions in the 1920s including "Carolina Shout" and "Keep Off the Grass," as well as recording with other artists, such as Bessie SMITH. In 1923 he composed the score for the Broadway show *Running Wild*, and in the 1930s he wrote a symphony as well as various pieces for the stage. Johnson has been called the "father of stride piano" because he was Fats WALLER's teacher.

JOHNSON, Pete (1904–67) *Jazz pianist* U.S. born, Johnson worked as a soloist in clubs throughout the 1930s and played in the 1938 Carnegie Hall concert "From Spirituals to Swing." He was a member of the Boogie Woogie Trio and later toured with Art TATUM and Erroll GARNER.

JOLAS, Betsy (1926–) *Composer* Born in France, Jolas studied with MESSIAEN and MILHAUD, and wrote music mainly for small groups, in a style similar to BOULEZ. Her major compositions include *Quatuor II* (1964), *Musique d'hiver* (1971) for organ and orchestra, and *D'un opéra de poupée en sept musiques* (1982) for modern electric and traditional wind instruments.

JOLIVET, André (1905–74) *Composer* Deeply influenced by his teacher VARÈSE, French-born Jolivet was an exotic orchestrator. He also wrote incidental music, ballets, choral works, and songs. His music is best illustrated by the piece *Mana* (1935), written for piano, and *Danse incantatoire* (1936), written for orchestra.

JONES, George (1931–) *Country singersongwriter* Influenced by Roy ACUFF and Hank WILLIAMS, Jones developed a distinctive style in the 1950s. He sang at the Louisiana Hayride and in a highly successful partnership with his one-time wife Tammy WYNETTE, becoming one of the most successful COUNTRY singers of his generation.

JONES, Grace (1952–) *Soul singer* A former model, Jones first achieved commercial success with her 1980 album *Warm Leatherette*, which combined elements of ROCK, REGGAE, and FUNK. A more melodic approach became evident on the 1982 release *Living My Life*. Jones is as famous for her carefully constructed, androgynous image and unpredictable persona as for her music.

JONES, Dame Gwyneth (1936–) *Opera singer* One of the finest dramatic sopranos of her generation, Dame Gwyneth sang Sieglinde at London's Covent Garden in 1965, going on to sing all the Wagner heroines internationally—notably Brünnhilde in the 1976 Bayreuth Festival. She also performed as a compelling Turandot.

JONES, Hank (1918–) *Jazz pianist* Elder brother of Thad and Elvin JONES, Hank Jones was also founder of the Detroit "school" of pianists. He worked with Billy Eckstine and in Norman GRANZ's Jazz at the Philharmonic concerts, before becoming Ella FITZGERALD's accompanist from 1948–53. He was pianist and conductor for the Broadway show *Ain't Misbehavin'*, and became a member of the Great Jazz Trio.

JONES, Jo (1911–85) *Jazz drummer* Alabama-born Jones had a long association with Count BASIE, providing the backbone for his superlative All-American Rhythm Section. Later, Jones worked with Duke ELLINGTON, Billie HOLIDAY, and Benny GOODMAN. He was highly influential in all aspects of JAZZ percussion playing, laying the foundations for modern jazz drumming.

JONES, Philly Joe (1923–85) *Jazz drummer* Born in Philadelphia, Jones played with Dizzy GILLESPIE and Charlie PARKER, and later in New York with Miles DAVIS' quintet. Forever associated with the classic Davis quintet, Jones not only masterminded its rhythm section but also created its distinctive sound. Later he led the group Dameronia—dedicated to performing the works of Tadd Dameron.

JONES, Thad (1923–86) *Jazz musician* Brother of Hank and Elvin Jones, Thad played cornet and flugelhorn in addition to composing. He played with Charles MINGUS and Count BASIE before forming an 18-piece band with drummer Mel Lewis in 1965. He formed the Thad Jones Eclipse in 1979 in Denmark, but returned to the U.S. in 1985 to lead the Count Basie Orchestra. His accomplished playing has largely been overshadowed by his reputation as an ARRANGER and composer.

JOPLIN, Janis (1943–70) *Blues and rock singer* In 1966 Janis joined Big Brother and the Holding Company. Her highly individual BLUES-style vocals powered their one successful album, *Cheap Thrills* (1968), which stayed at the top of the U.S. charts for eight weeks. She later formed the Kozmic Blues Band and the Full Tilt Boogie Band, with whom she

recorded the posthumously released No.1 hit single "Me and Bobbie McGee" and the album *Pearl* (both 1971). Joplin had died of a heroin overdose in 1970.

JORDAN, Louis (1908–75) *Jazz musician* Saxophonist, singer, and bandleader, Jordan formed his own group the Tympany Five in New York in 1938, having worked with artists such as Fats WALLER and Kaiser Marshall. He appeared in several films, composed many songs—including "Five Guys Named Moe" and "Is You Is, or Is You Ain't (Ma Baby)?"—and recorded duets with Bing CROSBY, Ella FITZGERALD, and Louis ARMSTRONG. Jordan's music is generally considered to have been an important influence on ROCK'N'ROLL.

JORDAN, Stanley (1959–) *Jazz guitarist* Jordan played at numerous JAZZ festivals and recorded solo albums, the second of which, *The Magic Touch* (1985), was a huge commercial success. He brought an entirely new approach to electric guitar playing, even devising his own tuning system. However, his choice of what to play has been relatively limited and later releases were regarded as disappointing.

JOY DIVISION *Rock group* In their two years of existence, Joy Division emerged as one of the most brilliant bands of their era. Their first album, *Unknown Pleasures* (1979), released on Manchester's Factory record label, quickly attracted a large cult following but they are best heard on the follow-up, *Closer* (1980). In May 1980 vocalist Ian Curtis killed himself. One month later, they scored their biggest hit with the single, "Love Will Tear Us Apart." The remaining members of Joy Division formed New Order—achieving a great deal of success in the 1980s and 1990s.

JUDDS, The *Country duo* During the 1980s, mother and daughter duo Naomi and Wynonna Judd made million-selling albums such as *Rockin' with the Rhythm of the Rain*, and recorded with Emmylou HARRIS and Mark Knopfler. In 1990 Wynonna began a solo career with a magnificent first album, *Wynonna*.

KAEMPFFERT, Burt (1923–80) *Composer and orchestra leader* Born and educated in Germany, Kaempfert formed his own orchestra in the 1950s. He had success as a writer as well as an arranger, his biggest hits being "Wooden Heart," which was sung by Elvis PRESLEY in the film *G.I. Blues* (1961), and "Strangers in the Night," which became a million-selling hit for Frank SINATRA (1966).

KAMINSKY, Max (1908–) *Jazz trumpeter* Kaminsky played with Tommy DORSEY and Artie Shaw before arriving in New York, where he played the Carnegie Hall with Eddie Condon. A master of the straight lead—an elusive Dixieland art—his style recalled Louis ARMSTRONG and King Oliver.

KANG, Dong-Suk (1954–) *Violinist* Korean-born Dong-Suk Kang studied in New York. He toured internationally, playing with many of the world's finest orchestras and recording several concertos, including those by SIBELIUS, NIELSEN, and ELGAR.

KARR, Gary (1941–) *Double bass player* Los Angeles-born Karr made his New York debut in 1962. He founded the International Institute for the String Bass in 1967. A great champion of his instrument, Karr has commissioned pieces and given many premieres, such as the double-bass concerto by HENZE. His most famous recording is of Paganini's "Moses" Fantasy.

KATCHEN, Julius (1926–69) *Pianist* American-born Katchen was 11 years old when he made his debut with the Philadelphia Orchestra. He was particularly noted for his interpretations of Mozart, Beethoven, and Brahms. A lover of French music, he lived in Paris for most of his life.

KAYE, Danny (1913–87) *Singer, dancer, comedian, and actor* Kaye appeared in *Straw Hat Revue* on Broadway in 1939 and later in other Broadway shows by Cole PORTER and Ira Gershwin. His film appearances included *The Secret Life of Walter Mitty* (1947) and the MUSICAL *Hans Christian Andersen* (1953).

K.C. AND THE SUNSHINE BAND *R&B dance band* Formed in Florida, they had U.K. and U.S. hits such as "Get Down Tonight" and three consecutive No.1s, all in a dance-FUNK style. Specialising in party-type R&B, K.C. and the Sunshine Band continued to perform in the 1990s, although their chart success ended in the mid-1980s.

KEITA, Salif (1949–) *Vocalist-composer* Born in Mali, of royal parents, Keita played with the Rail Band and later Les Ambassadeurs, with whom he made three albums. As a soloist he has made several albums, notably *Soro* (1982) and *Ko Yan* (1986). His music is a synthesis of ROCK, electronics, Western music, and traditional African elements.

KELLY, Gene (1912–96) *Actor, singer, dancer, and choreographer* Best known for his performances in films such as *On the Town* and *Singin' in the Rain*. Kelly introduced BALLET sequences into FILM MUSICALS—most notably using GERSHWIN's music to create extended dance sequences for the film *An American in Paris*. In 1960 he directed a JAZZ ballet in Paris.

KEMPE, Rudolf (1910–76) *Conductor* German-born Kempe conducted at the OPERA houses in Leipzig, Dresden, and Munich. He was particularly admired for his interpretations of Richard STRAUSS and Wagner.

KEMPF, Wilhelm (1895–1991) *Pianist* Kempff studied in his native Germany before touring widely. He made his London debut in 1951 and his New York debut in 1964. He was most closely associated with the piano works of Beethoven, Schumann, and Brahms.

KENDRICKS, Eddie (1939–92) *Vocalist* An original member of the Temptations, Kendricks was lead vocalist on many of their hits, including "The Way You Do the Things You Do" (1964) and "Just My Imagination" (1971). In 1973 he left the band to pursue a solo career. His single "Keep on Truckin'" (1973) was a huge hit and he had smaller successes with "Boogie Down" (1974) and "Shoeshine Boy" (1975). After this, his career slowly lost momentum.

KENNEDY, Nigel (1956–) *Violinist* British-born Kennedy has played most of the concerto repertoire with many of the world's great orchestras. He has cultivated an unconventional image, which has, on occasion, overshadowed the quality of his work. He has made many recordings of the standard works, and is renowned for his ELGAR Concerto and Vivaldi's *Four Seasons*.

KENTNER, Louis (1905–87) *Pianist* Hungarian-born Kentner studied in Budapest but settled in England in 1935. He was much admired for his playing of Chopin and Liszt and gave premieres of works by BARTÓK.

KEPPARD, Freddie (1889–1933) *Jazz cornetist* Keppard formed the Olympia Orchestra in 1906 and later the Original Creole Orchestra, with whom he toured extensively before settling in Chicago. He was the first musician to travel widely in the U.S. with a NEW ORLEANS JAZZ ensemble. Before mutes were invented, Keppard was achieving glissandos and muted tones with a glass or a beer bottle. Eventually surpassed by younger players like Louis ARMSTRONG, and drinking heavily, Keppard ended his career as a sideman.

KERSHAW, Doug and Rusty *Country duo* Brothers Doug and Rusty began recording together in 1955. Their biggest hit came in 1960 with "Louisiana Man." In 1964 the duo disbanded, with Doug going on to a highly successful career as a solo fiddler.

KERTESZ, Istvan (1929–73) *Conductor* Hungarian Kertesz worked in his native country until the 1956 revolution. After leaving Hungary he held appointments in Augsburg and Cologne, and with the London Symphony Orchestra. He was highly regarded, particularly for his performances of 20th-century works.

KHAN, Chaka (1953–) *Soul singer* Khan first found fame with the American FUNK group Rufus. In 1978 she began a solo career, achieving success in 1984 with "I Feel for You"—written by PRINCE and featuring Stevie WONDER. She has since collaborated with David BOWIE and Robert Palmer.

KIEPURA, Jan (1902–66) *Opera singer* Polish tenor Kiepura sang in Vienna, Paris, Buenos Aires, and at La Scala in Milan, before making his U.S. debut in Chicago in 1931. As well as being a popular OPERA singer, he made a number of films and appeared on Broadway.

KING, Ben E. (1938–) *Soul singer* King sang with the Drifters before beginning his solo career in 1960. He had a number of hits in the 1960s such as "Spanish Harlem"—written by Jerry Leiber and Phil SPECTOR—"Stand by Me," and "It's All Over." In 1977 he recorded the album *Benny and Us* with the Average White Band.

KING CRIMSON *Rock band* Formed by Robert Fripp in 1968, King Crimson were at the forefront of the PROGRESSIVE ROCK movement. Their first album *In the Court of the Crimson King* (1969) was a critical and commercial success. Other albums followed, but the group disbanded in 1974. They reformed in 1981, making three albums before disbanding again. In 1994 Fripp reformed King Crimson and released the acclaimed album *Thrak* (1995).

KING TUBBY (1941–89) *Reggae producer* King Tubby pioneered recording techniques such as delay echo, slide fading, and phasing. He trained a generation of REGGAE engineers and was highly influential, particularly in the presentation of dance music and the evolution of dub.

KIRBY, John (1908–52) *Jazz double bass player and bandleader* Kirby played with Fletcher HENDERSON and Chick Webb. In 1937 he formed his own group in New York. During the period from 1938–42, they made many recordings and broadcasts, establishing a large following. However, they went out of fashion and Kirby moved to California.

KIRK, Andy (1898–1992) *Jazz saxophonist and bandleader* Kirk joined George Morrison's Orchestra in 1918 and Terrence Holder's Dark Clouds of Joy Orchestra in 1925, taking over as leader in 1929. They enjoyed success, especially with the song "Until the Real Thing Comes Along" before disbanding in 1948.

KIRK, Roland (1936–77) *Jazz tenor saxophonist* A true original, Kirk played three instruments at once—the stritch, the manzello, both archaic saxophones, and tenor sax—as well as a variety of whistles and flutes. Kirk performed with his own group, the Vibration Society, but his music was unclassifiable, containing elements of JAZZ styles ranging from NEW ORLEANS JAZZ through SWING and BEBOP to avant-garde.

KIRKPATRICK, Ralph (1911–84) *Harpsichordist* American-born Kirkpatrick played a repertoire ranging from Bach to Elliot CARTER on the harpsichord and clavichord. He was also an authority on Domenico Scarlatti, whose harpsichord sonatas he catalogued.

KISS *Rock band* Formed in 1972, Kiss developed a reputation based on their live shows, which were billed as "The Greatest Rock'n'Roll Show on Earth"—complete with glam rock outfits, full makeup, and Alice Cooper-style theatrics. They had their first hit single in 1975, and for the next two years were the biggest HEAVY METAL band in the world. Kiss remained popular in the 1980s and 1990s, *Asylum* (1985) and *Crazy Nights* (1987) being their most successful albums.

KLEE, Bernhard (1936–) *Conductor* German-born Klee worked in Cologne and Salzburg before gaining major appointments in Hanover and Düsseldorf. He made his American debut in 1974, and then conducted in New York, San Francisco, and Chicago. Klee appeared at international festivals and made a series of outstanding recordings.

KLEIBER, Carlos (1930–) *Conductor* Son of Erich, Argentinian conductor Carlos was born in Germany. His first success came with BERG's *Wozzeck* in the late 1960s. He worked mostly in Europe, conducting OPERA, notably works by STRAUSS, Wagner, Verdi, Bizet, and Weber. Not wishing to hold a resident appointment, Kleiber has worked at all the major concert halls in Europe, particularly in Munich, Vienna, Bayreuth, and Covent Garden in London.

KLEIBER, Erich (1890–1956)

Conductor Austrian-born Kleiber was music director of the Berlin Staatsoper, where he conducted the first performance of BERG's *Wozzeck* in 1924. During World War II he worked in Latin America. Kleiber was most admired for his performances of OPERAS by STRAUSS and Mozart. He was the father of the conductor Carlos Kleiber.

KNIGHT, Gladys *Soul singer* Born in the U.S., Gladys Knight is most famous for her work with the Pips. Formed in 1952, they had their first success with "Every Beat of My Heart" (1961). From 1966 they recorded for MOTOWN, making a series of highly successful records. They recorded the classic "Midnight Train from Georgia," a U.S. No.1 in 1973. The group also had its own TV series, and Gladys appeared in the 1976 film *Pipedream*. She also sang the theme song for the James Bond movie *Licence To Kill*. The Pips disbanded in 1989.

KNUSSEN, Oliver (1952–) *Conductor* English-born Knussen began his career as a composer and wrote several works including three symphonies and the two OPERAS, *Where the Wild Things Are* (1983) and *Higglety Pigglety Pop!* (1985). But he is best known as a conductor, particularly in the field of contemporary music.

KOOL AND THE GANG *Soul group*

Formed in 1964, originally as a jazz quartet, Kool and the Gang incorporated SOUL and FUNK into their music, leading to huge success in the U.S. charts with singles such as "Jungle Boogie" (1973) and "Hollywood Swinging" (1974). In the late 1970s and early 1980s, Kool and the Gang moved into disco and had a number of hits, including "Ladies Night" (1979), "Get Down on It" (1982), and "Fresh" (1985).

KOOPMAN, Ton (1944–) *Conductor, organist, and harpsichordist* Netherlands-born Koopman founded a number of period instrument ensembles, notably the Amsterdam Baroque Orchestra. He made many recordings as a soloist and conductor, in particular of Bach and Buxtehude.

KORNGOLD, Erich (1897–1957)

Composer An infant prodigy, Korngold wrote ballet scores and OPERAS before moving to Hollywood to write FILM MUSIC. He also wrote ORCHESTRAL MUSIC, including a symphony, a violin concerto, and numerous songs in a highly Romantic idiom.

KRAFTWERK *Electronic rock group*

Kraftwerk drew on influences such as Tangerine Dream and the avant-garde to produce a style characterised by synthesizers and tape machines. Despite their radical approach, they had a number of hit albums in the U.K. and U.S.—*Autobahn* (1974), *Trans-Europe Express* (1977), and *The Man Machine* (1978)—and a No.1 single in the U.K. with "The Model" (1981). They remain a huge influence on the electronic music of the 1990s.

KRAUSE, Tom (1934–) *Opera singer*

Born in Finland, Krause made his debut in Berlin and went on to sing in all the world's major OPERA houses. His rich bass has been heard in a wide operatic repertoire, especially Mozart, Verdi, and Wagner, as well as in recital and oratorio.

KREMER, Gidon (1947–) *Violinist*

Latvian-born Kremer studied with David Oistrakh. He had an international career in the standard repertoire and in contemporary music, playing important premieres of works by SCHNITTKE and Reimann.

KRENEK, Ernst (1900–91) *Composer*

Born in Austria, Krenek incorporated JAZZ into his early OPERAS and used 12-note SERIALISM in *Karl V* (1938). He moved to the U.S. in 1938 and wrote three more operas. Although showing the influence of many styles and perhaps lacking a distinctive voice, his work was always highly proficient.

KRIPS, Joseph (1902–74) *Conductor*

Born in Austria, Krips worked at the Vienna State Opera from 1935 and helped to rebuild Viennese musical life after World War II. He held appointments with major orchestras such as the London Symphony Orchestra and San Francisco Symphony Orchestra, and was most admired for performances of Mozart, Schubert, and Viennese OPERETTA.

KRONOS QUARTET *String quartet*

Formed in Seattle in 1978 by David Harrington, the Kronos Quartet specialises in contemporary music, having given over 150 first performances including works by John CAGE, Thelonious MONK, and Steve REICH. They are at home in both classical and JAZZ venues and are renowned for their unusual and contemporary performance style.

KUBELIK, Rafael (1914–96) *Conductor*

Kubelik made his debut with the Czech Philharmonic Orchestra in 1934. Important posts followed with the Chicago Symphony Orchestra, London's Covent Garden, and the Bavarian Symphony Orchestra. In addition to conducting he wrote two OPERAS, a CHORAL symphony, and an orchestral symphony.

KUNZ, Erich (1909–) *Opera singer*

The Viennese bass-baritone Kunz is particularly admired for his interpretation of the roles of Papagano, Beckmesser, and Figaro, which he sang internationally throughout the 1940s and 1950s. As well as performing OPERA, he also appeared regularly in popular Viennese OPERETTA.

LABELLE, Patti (1944–) *Blues and soul singer*

Patti LaBelle began her career with the band LaBelle, who had a major DISCO hit with the single "Lady Marmalade." Patti began a solo career in 1976 with mixed success. However, she achieved phenomenal sales for the singles "New Attitude" (1985)—from the soundtrack to *Beverly Hills Cop*—and "On My Own" (1986)—a duet with Michael McDonald.

LABEQUE, Marielle (1952–) and Katia (1950–) *Pianists*

French pianists Marielle and Katia Labeque are principally known for their duet repertoire. The sisters have appeared with many of the great conductors and orchestras and made many recordings.

LA FARO, Scott (1936–61) *Jazz double bass player*

LaFaro began touring with Buddy Morrow's band in 1955, and later worked with Chet BAKER in Los Angeles and Bill EVANS in New York. His recordings with the Bill Evans trio were highly influential in the development of JAZZ bass.

LAFONT, Jean-Philippe (1951-) *Opera singer* French bass-baritone Lafont's career embraced a repertoire that ranged from Baroque to the late 19th century. He was particularly admired for his performances in the OPERAS of Mozart and Rossini, and in the roles of Rigoletto and Falstaff.

LAINE, Cleo (1927-) *Jazz singer* U.K.-born Laine joined the John Dankworth Seven in 1952. She later married Dankworth who became her ARRANGER, composer, and music director. She appeared in a number of stage shows, including Kurt WEILL's *The Seven Deadly Sins*, *Showboat*, and *Colette*. She had a huge vocal range which she employed in all types of music. She is best heard on the 1991 album *Jazz*.

LANCE, Major (1941-94) *Soul singer* Lance had a U.S. Top 10 hit with "The Monkey Time" in 1963 and followed that with several more hits in collaboration with Curtis Mayfield during the mid-1960s. In the late 1970s he briefly enjoyed renewed popularity during a craze for "beach music" which retained an interest in vintage SOUL music.

LANDOWSKA, Wanda (1879-1959) *Harpsichordist* Born in Poland, Landowska was a leading figure in 20th-century harpsichord playing. She moved to Paris in 1900 as a pianist, but made her debut in the U.S. in 1923 as a harpsichordist. She settled in the U.S. in 1940. She gave many important premieres, such as the concertos by de FALLA and POULENC.

LANE, Burton (1912-) *Songwriter* Lane began his career writing songs for revues, and went on to write over 40 film scores and several Broadway theatre scores. Most famously, he collaborated with Alan Jay Lerner on *On a Clear Day You Can See Forever* (1965) and *Carmelina* (1979).

LANG, Eddie (1902-33) *Jazz guitarist* Lang famously partnered the JAZZ violinist Joe Venuti, with whom he recorded "Stringing the Blues" and "Tiger Rag." He was also Bing CROSBY's staff accompanist when Crosby began his solo career. Lang is widely credited with inventing the solo vocabulary for jazz guitarists.

LANG, k. d. (1962-) *Country singer* k.d. lang made a number of albums including *A Truly Western Experience* (1983) and *Shadowland* (1988) before crossing over into the mainstream with her highly acclaimed album *Ingenue* (1992). A worldwide hit, the album spawned the successful singles "Miss Chatelaine" and "Constant Craving." Since her early career, lang has progressed from pure COUNTRY to a lush, poppier style.

LANGLAIS, Jean (1907-91) *Organist and composer* Born in France, Langlais studied with Dupré, DUKAS, and Tournemire. He toured widely as a soloist and wrote music for the organ and church use, much of it based on Gregorian chants.

LANGRIDGE, Philip (1939-) *Opera singer* English tenor Langridge sung a wide range of roles in all the major OPERA houses. His repertoire included baroque and classical works and he was closely associated with certain 20th-century operas—notably BRITTEN's *Peter Grimes*, SCHOENBERG's *Moses und Aron*, and STRAVINSKY's *The Rake's Progress*.

LAROCCA, Nick (1889-1961) *Jazz cornetist and bandleader* LaRocca co-founded the Original Dixieland Jazz Band in 1916. His style of cornet playing was highly influential on later stars such as Bix BEIDERBECKE. Among his many compositions were "At the Jazz Band Ball" and "Clarinet Marmalade Blues."

LARROCHA, Alicia de (1923-) *Pianist* Born in Spain, Larrocha made her debuts in the U.K. and U.S. before forming a duo with cellist Gaspar Cassado. She gained a strong reputation for her playing of Mozart and Beethoven, and recorded works by Albeniz and GRANADOS.

LAST, James (1929-) *Bandleader and arranger* German-born Last gained huge international success arranging hit singles for his big band. His arrangements of well-known works, both popular and classical, to which he generally added a dance beat, proved widely popular in the 1970s and were the basis for over 20 albums, including *Make the Party Last*.

LAURI-VOLPI, Giacomo (1892-1975) *Opera singer* Italian tenor Lauri-Volpi sang at La Scala in Milan and the Metropolitan Opera in New York, gaining a reputation in particular for his singing of Verdi and PUCCINI.

LAWRENCE, Gertrude (1898-1952) *Actress, singer, and dancer* Lawrence was a charismatic stage actress who starred in a number of musical comedies and MUSICALS, both in her native Britain and in the U.S. George GERSHWIN wrote "Someone to Watch Over Me" for her, and she appeared in *Private Lives* with Noel COWARD, WEILL's *Lady in the Dark*, and RODGERS and HAMMERSTEIN's *The King and I*.

LAWRENCE, Marjorie (1909-79) *Opera singer* Australian-born Marjorie Lawrence studied in Paris before establishing herself as a leading dramatic soprano in roles such as Brünnhilde, Brangane, Salome, and Alceste, which she sang in Europe and the U.S.

LEAR, Evelyn (1928-) *Opera singer* Evelyn Lear made her recital debut in her native New York in 1955. During her career she sang a wide operatic repertoire, but was particularly associated with the soprano roles of Mozart, STRAUSS, and BERG's Lulu.

LEE, Laura (1945-) *Soul singer* Lee had hits with "Dirty Man" and "Uptight Good Man" in 1967. After further successes in the 1970s, the singer reverted to her GOSPEL roots in 1983 with the album *Jesus Is the Light of My Life*.

LEE, Noel (1924-) *Composer and pianist* Although born in China, Noel Lee studied in the U.S. and toured extensively as a concert pianist. Much of her prodigious output as a composer is for piano and chamber ensembles. Lee has also produced a crucial edition of DEBUSSY's works for two pianos.

LEEUW, Ton de (1926-) *Composer* Born in the Netherlands, Leeuw studied with Badings and MESSIAEN. His early works show the influence of BARTÓK and HINDEMITH, but later compositions reveal a more avant-garde style with Eastern, and in particular Indian, influences.

LEHÁR, Franz (1870–1948) *Composer* Hungarian-born Lehár was the son of a military bandmaster. He is principally remembered for his hugely successful OPERETTAS of which *The Merry Widow* (1905) is the best known.

LEHMANN, Lilli (1848–1929) *Opera singer* German soprano Lilli Lehmann sang a huge repertoire ranging from Mozart and Bellini to Wagner. She took part in the first Bayreuth Festival in 1886, and also sang in Berlin, Salzburg, and New York.

LEHMANN, Lotte (1888–1976) *Opera singer* German-born Lehmann was principally associated with lyric soprano roles such as STRAUSS's *Marschallin* and Wagner's *Eva*. She sang widely in Germany and Austria and made her U.S. debut in 1930.

LEINSDORF, Erich (1912–93) *Conductor* Born in Austria, Leinsdorf learned his trade from TOSCANINI and WALTER. He conducted the German operatic repertoire at the Met in New York, and later held important posts with orchestras in London and Berlin. He wrote a seminal book on conducting in 1981 entitled *The Composer's Advocate*.

LEMONHEADS, The *Rock group* Formed in the U.S. in 1987, the Lemonheads made a number of albums before their first commercial success with a cover version of Suzanne Vega's "Luka." In the early 1990s—after personnel changes—they produced two albums of snappy COUNTRY-tinged ROCK music, *It's a Shame About Ray* and *Come on Feel the Lemonheads*—both commercial successes in the U.K.

LENNON, John (1940–80) *Rock musician* Lennon began his solo career before the BEATLES' final split. By 1970 he had made two albums with Yoko Ono and played live with the Plastic Ono Band (which included Eric Clapton). In 1971 the Plastic Ono Band reassembled to make the album *Imagine*—produced by Phil SPECTOR. Over the next four years Lennon produced a number of successful records. Much of his music carried a strong political message, for example "War Is Over If You Want It"

and "Woman Is the Nigger of the World." In 1980 Lennon recorded for the first time in five years, making the album *Double Fantasy* which included the single "(Just Like) Starting Over"—a posthumous No.1—before being shot and killed.

LENOIR, J. B. (1929–79) *Blues singer and guitarist* Mississippi-born Lenoir had his first success with the "Mojo Boogie" in 1953. "Eisenhower Blues" (1954) carried a serious message and in later songs, such as "Down in Mississippi," he closely identified himself with the civil rights struggle.

LENYA, Lotte (1898–1981) *Singer and actress* Lenya was particularly identified with the music of Kurt WEILL, whom she married in 1926. She gained an international reputation for her performance in the role of Jenny in the *Threepenny Opera* and gave many performances of the work he wrote for her—*The Seven Deadly Sins*.

LEONHARDT, Gustav (1928–) *Harpsichordist and conductor* Dutch-born Leonhardt was a leading harpsichordist and conductor of Early Music. He was closely associated with the music of Bach, Frescobaldi, and Froberger.

LEPPARD, Raymond (1927–) *Conductor* British-born Leppard conducted his own editions of OPERAS by Monteverdi and Cavalli in the early 1960s. He was also a harpsichordist and pianist noted for his readings of Handel, Rameau, and Couperin.

LEWIS, Barbara (1943–) *Soul singer* Lewis established her reputation with the single "Hello Stranger" (1963). She had further successes with "Someday We're Gonna Love Again" and "Make Me Your Baby," before retiring from music in 1968.

LEWIS, George (1952–) *Jazz trombonist and composer* A leading figure in avant-garde JAZZ, Lewis's compositions showed the influence of contemporary art music and electronics. In later works, for example *Audio Tick*, he used computers and digital synthesizers. Lewis was not, however, restricted to the avant-garde and his style embraced everything from early roots to BEBOP and FREE JAZZ.

LEWIS, Huey, and the News *Rock group* In their prime Huey Lewis and the News played down-to-earth consumer friendly rock with huge success. They reached the U.S. Top 10 with "Do You Believe in Love" from their debut album *Picture This*. During the mid-1980s, the band scored three U.S. No.1s, including "The Power of Love," taken from the movie *Back to the Future*. By the late 1980s and early 1990s the band's popularity was beginning to fade.

LEWIS, John (1920–) *Jazz pianist and composer* In 1946 Lewis joined Dizzy GILLESPIE's big band, replacing Thelonious MONK. However, he is most closely associated with the MODERN JAZZ QUARTET—for whom he wrote many compositions—and his directorship of the Monterey Jazz Festival from 1958–82. His piano playing was original but recalled the stride style of Fats WALLER.

LEWIS, Meade "Lux" (1905–64) *Jazz pianist* Lewis was one of the most famous of the BOOGIE performers. His "Honky Tonk Train Blues" was not a hit but got him noticed. An important figure in the 1930s, Lewis played with Albert Ammons, Pete Johnson, and later Sidney Bechet, remaining a celebrity until his death.

LIBERACE (1919–87) *Pianist* Liberace made his debut with the Chicago Symphony orchestra in 1940. In the 1950s he cultivated a unique musical persona characterised by ostentatious costumes and staging, which made him hugely popular and commercially successful. His own compositions include "Rhapsody by Candlelight" and "Boogie-Woogie Variations."

LIGGINS, Joe (1916–87) *Blues pianist and composer* Liggins formed his own group, the Honeydrippers, in 1945. They had several hits including "I've Got a Right to Cry" (1948) and "Pink Champagne" (1950), and made numerous albums.

LILL, John (1944–) *Pianist* British-born Lill won the 1970 Tchaikovsky Competition. He achieved international success and was particularly admired for his playing of the Beethoven sonatas and concertos.

LITTLE FEAT *Rock band* Formed in Los Angeles in 1969, Little Feat featured legendary singer, songwriter, and guitarist Lowell George. They played ROCK MUSIC with a boogie beat and George's seductive vocals on top. Renowned for their live shows, they are best heard on the albums *Dixie Chicken* (1973) and *The Last Record Album* (1975).

LITTON, Andrew (1959-) *Conductor* New York-born Litton held positions with the Bournemouth Symphony Orchestra and the Dallas Symphony Orchestra. He conducted the house premiere of *Porgy and Bess* at Covent Garden, in London, in 1992, and has made numerous recordings.

LL COOL J (1969-) *Rap singer* Starting in 1984 with his debut single "I Need a Beat," LL Cool J has had one of the longest and most successful careers in RAP. His debut album *Radio* is considered a classic of the genre and he had his first Top 10 hit with "I Need Love" in 1987. He is best heard on his 1990 album *Mama Said Knock You Out*. In the 1990s he also pursued an acting career, appearing in films such as *The Hard Way* and *Toys*.

LOCKHART, James (1930-) *Conductor* Born in Scotland, James Lockhart was associated principally with OPERA, holding important positions in Germany and the U.K. He was music director of the Welsh National Opera and director of opera at London's Royal College of Music.

LOCKWOOD, Annea (1939-) *Composer* Born in New Zealand, Lockwood studied in Europe. She was involved in experimental music using both traditional and unusual instruments to produce the required notes.

LOFGREN, Nils (1951-) *Rock singer-songwriter and guitarist* One of the best rock guitarists of his era, Lofgren appeared on *After the Goldrush* (1970) with Neil Young and toured with him before launching a solo career. In 1976 Lofgren released his most successful album to date, *Cry Tough*. Further albums were less successful and in 1984 Lofgren replaced Steve Van Zandt in Bruce SPRINGSTEEN's band. Lofgren returned to solo work in the 1990s.

LOFTON, Cripple Clarence (1887-1957) *Blues pianist and singer* A pioneer of the BOOGIE-WOOGIE piano style, Lofton entertained in his own saloon in Chicago. He made recordings in the 1930s and 1940s including "Brown Skin Girls" and "House Rent Struggle."

LONG, Marguerite (1874-1966) *Pianist* Born in France, Long taught in Paris before starting her own piano school there. She was an authority on FAURÉ, RAVEL, and DEBUSSY and gave the premiere of Ravel's G Major Concerto.

LORIOD, Jeanne (1928-) *Ondes Martenot player* Loriod took part in many first performances and recordings of music by MESSIAEN and Jolivet. She also wrote the definitive work on this early electronic instrument.

LORIOD, Yvonne (1924-) *Pianist* Loriod gave premieres of piano music by MESSIAEN after they first worked together in 1943. Sister of Jeanne, Yvonne became Messiaen's second wife and played important premieres of other composers' works, in particular Pierre BOULEZ and Barraqué.

LOTT, Felicity (1947-) *Opera singer* Lott had an international career as a lyric soprano. She was particularly admired in Mozart and STRAUSS, to whose music her elegant stage presence was perfectly suited.

LOUVIN BROTHERS *Country music duo* This mandolin and guitar duo were popular radio artists in the 1940s, later making over 100 singles and 20 albums. "When I Stop Dreaming," released in the mid-1950s, was their most successful song. They broke up in 1963, but the EVERLY BROTHERS, among others, always acknowledged their debt to the Louvins.

LOVE *Rock band* Formed in Los Angeles in 1965, Love had almost instant success with the singles "My Little Red Book" and "7 and 7 Is." Led by seminal guitarist Albert Lee, they made a number of albums which were critically acclaimed but had little chart success. Their finest moment was the album *Forever Changes* (1967).

LOVE, Courtney (1965-) *Rock singer and guitarist* Courtney Love played briefly in a number of bands before forming Hole in 1991. Based in Seattle, Hole were an important part of the GRUNGE scene in the early 1990s. Their second album, *Live Through This*, was widely acclaimed. In 1992 Love married Kurt Cobain of NIRVANA. His death in 1994 cast a shadow over the achievements of Love herself. In the late 1990s Love pursued a successful acting career.

LOVETT, Lyle (1957-) *Country singer-songwriter* One of the most eclectic and unclassifiable acts in COUNTRY music, Lovett remains a cult figure. Lovett's songs have been covered with some success by Nanci Griffith but his own albums, while critically well received, have failed to gain commercial success. His 1996 album *The Road to Ensenada* is his most accessible to date.

LOVIN' SPOONFUL, The *Rock group* Formed in New York in 1965, the Lovin' Spoonful had hits with "Do You Believe in Magic?" and "Summer in the City." Led by singer John Sebastian, their style brought together ROCK and urban FOLK MUSIC. However, by 1967 things were beginning to fall apart for the band and their success began to fade. They disbanded in 1969 to pursue solo projects.

LUDWIG, Christa (1928-) *Opera singer* Berlin-born mezzo-soprano Ludwig sang in Salzburg and Vienna before making her Met debut in 1959. She was closely associated with the music of Mozart, STRAUSS, and Wagner, in particular the role of Octavian.

LUNCEFORD, Jimmie (1902-47) *Jazz bandleader* Lunceford formed a student JAZZ band in 1927 that became Jimmie Lunceford's Orchestra. They achieved considerable success in the 1930s and are best heard in songs such as "For Dancers Only" and "Organ Grinder's Swing."

LUPU, Radu (1945-) *Pianist* Born in Romania, Lupu studied in Moscow and won the Leeds Piano Competition in 1969. He became a highly sought-after exponent of the Romantic repertoire, in particular the music of Brahms.

LUTYENS, Elisabeth (1906-83)

Composer Daughter of the British architect Sir Edwin Lutyens, her early compositions used serial techniques recalling WEBERN. Her large output includes songs, OPERAS, string quartets, and FILM MUSIC.

LYMON, Frankie, and the Teenagers

Soul group Their debut single "Why Do Fools Fall in Love?" was a huge success both sides of the Atlantic—reaching No.7 in the U.S. charts in 1956, when Lymon was only 13 years old. They had further successes and a sensational U.K. tour, but Lymon's career as a soloist after leaving the group proved less successful and he died of a drug overdose in 1968.

LYMPANY, Moura (1916-) Pianist

Born in Britain, Lympany made her debut at age 12. In an international career, her performances of Russian music, 20th-century English music, and RACHMANINOV were most notable.

LYNYRD SKYNYRD Rock group

Lynyrd Skynyrd were leading lights in the Southern ROCK revival of the early 1970s. Their first album *Pronounced Leb-nerd Skin-nerd* (1973) contained their classic "Freebird." They really came to prominence as a supporting act on tour with THE WHO in 1974 and had their biggest hit that same year with "Sweet Home Alabama." They continued to be successful with gold discs and sell-out tours until 1977, when three members of the band were killed in a plane crash.

MA, Yo-Yo (1955-) Cellist Born in France, Yo-Yo Ma studied in New York and made his debut there at the age of 15. He had a major international career working with the world's great orchestras and conductors and playing CHAMBER MUSIC with Yehudi MENUHIN and Emanuel Ax.

MACKERRAS, Sir Charles (1925-)

Conductor Australian-born Mackerras was musical director of English and Welsh National Operas. He was particularly associated with 18th-century performance style and with the OPERAS of JANÁČEK—of which he gave many British premieres—PUCCINI, Gluck, and Handel.

MACONCHY, Elizabeth (1907-)

Composer Maconchy studied composition in London and Prague. She is best known for her CHAMBER MUSIC, although she wrote OPERAS, songs, and choral works. Many of her pieces have a characteristic central European sound and her technical methods were similar to BARTÓK's.

MADERNA, Bruno (1920-73)

Composer Italian-born Maderna wrote 12-note serial music in the 1940s and early 1950s before turning to a less rigid avant-garde style. He wrote an OPERA and a great deal of instrumental music, as well as electronically based pieces. In 1972 Maderna won an Italia Prize for the radio electronic piece *Ages*. He played an unequalled part in the postwar development of Italian music as a composer, conductor, and teacher.

MALCOLM, George (1917-97)

Harpsichordist Malcolm conducted orchestras and choirs, notably the Westminster Cathedral Choir, London, which he raised to a very high standard. In 1959 BRITTEN composed *Missa brevis* for Malcolm and his choir. He was also an accomplished harpsichordist, winning renown for his interpretations of the English virginalists and 18th-century masters.

MAMAS AND THE PAPAS, The Pop group

Formed in New York in 1965, the Mamas and the Papas became associated with the San Francisco "flower people." Their debut single, "California Dreaming" hit No.4 in the U.S. charts and a string of hits followed, including "Monday, Monday" and "Dedicated to the One I Love." In 1968 the group disbanded. Cass Elliot (Mama Cass) had a successful solo career until her death in 1974.

MANFRED MANN Rock band

One of the U.K.'s leading bands in the mid-1960s, they had their first No.1 in 1964 with "Do Wah Diddy Diddy." Another Top 10 hit followed in 1968 with "Mighty Quinn" (a song written by Bob DYLAN). After a series of farewell gigs in 1969, the band finally split. They reformed in the 1970s as Manfred Mann's Earthband, scoring a No.1 hit in 1976 with Bruce SPRINGSTEEN's "Blinded by the Light."

MANGELSDORFF, Albert (1928-) Jazz

trombonist As JAZZ was banned by Hitler toward the end of the 1930s, the young Mangelsdorff had to attend secret meetings to indulge his early passion for the music. When he began playing he immediately took up the BEBOP style. In 1962 Mangelsdorff released the album *Animal Dance* recorded with American composer John Lewis. Two years later he toured India and became interested in Indian music, recording *New Jazz Ramwong* with Ravi SHANKAR. In the early 1970s he began to develop a multiphonic approach to trombone playing. Mangelsdorff has been voted Europe's Jazz Musician of the Year more often than anyone else.

MANNE, Shelly (1920-84) Jazz

drummer Manne played with Dizzy GILLESPIE and Stan KENTON before he moved to Los Angeles where he played with André PREVIN, ran a JAZZ club—Shelly's Manne-Hole—and founded his own group the L.A.4. Manne was a truly versatile drummer, whose unusual effects helped pave the way for the freer approach to jazz drumming that emerged in the 1960s. He was also a composer of music for movies and TV.

MANTOVANI (1905-80) Conductor, composer, pianist, and arranger

Italian-born Annunzio Mantovani had hits in the 1930s with "Red Sails in the Sunset" and "Serenade in the Night," and was briefly musical director for Noel COWARD, and for several shows in London's West End. During the next four decades he achieved colossal sales throughout the world with his orchestra—famous for their "cascading strings." He was one of the first popular artists to record albums rather than singles and was instrumental in extending the market for stereo recordings.

MANTRONIX Rap band

The name Mantronix was made up from the words "man" and "electronics," summing up Mantronix's approach to RAP music. Formed in 1985 their first single "Fresh Is the Word" was hugely successful and their debut album broke new ground in terms of technical wizardry.

MARILYN MANSON *Rock band*

Formed in Florida in 1990 Marilyn Manson set out to "explore the limits of censorship." In 1994 they released their debut album *Portrait of an American Family*. Since then, their brand of theatrical, industrial rock has proved enduringly controversial and successful in the U.S.

MARKEVICH, Igor (1912–83)

Composer and conductor Born in Russia, Markevich worked originally as a composer collaborating with Diaghilev and the Ballets Russes. After World War II he worked as a conductor with appointments in Monte Carlo and Boston. He was particularly noted for his performances of 20th-century works.

MARRINER, Sir Neville (1924–)

Conductor and violinist Born in the U.K., Marriner began his career playing in the Philharmonia Orchestra in London. He helped Thurston Dart form the Jacobean Ensemble specialising in 17th- and 18th-century music, and in 1959 founded the Academy of St. Martin-in-the-Fields, in London, with whom he made a huge number of recordings. He was also director of the Los Angeles Chamber Orchestra.

MARSALIS, Branford (1960–) *Tenor and soprano saxophonist* Brother of trumpeter Wynton Marsalis, in whose quintet he played, Branford also worked with Art Blakey, Dizzy Gillespie, Miles Davis, and Sting—with whom he recorded *The Dream of the Blue Turtles*. As a classical player he worked with the English Chamber Orchestra. Marsalis also led his own trios and quartets, playing forceful neo-bop.

MARTIN, Dean (1917–95) *Singer and actor*

Martin first came to prominence working in a series of successful movies with comedian Jerry Lewis. After leaving Lewis, Martin became associated with the Ratpack, appearing alongside Frank Sinatra and Sammy Davis, Jr. In 1964, the first *Dean Martin Show* was broadcast on TV. It was a massive success and was syndicated worldwide. Martin's light, playful delivery of familiar standards and easy humour endeared him to the public in the 1950s and 1960s.

MARTIN, Sir George (1926–) *Record producer* Principally remembered for his work with the BEATLES, Martin worked with a host of artists throughout the 1960s, 1970s, and 1980s. In 1965 he set up his own studios in London and later opened a studio on a Caribbean island where he worked with artists such as Paul McCartney, DIRE STRAITS, and the ROLLING STONES.

MARTIN, Jimmy (1927–) *Country singer and guitarist* Martin worked with Bill Monroe—being rated as the best lead singer and guitarist Monroe had ever worked with—and later the Osborne Brothers, before forming the Sunny Mountain Boys. He was one of the greatest bluegrass performers with chart successes such as "Rock Hearts" and "Widow Maker."

MARTIN, Mary (1913–) *Actress, singer, and dancer* Mary Martin made her breakthrough in 1938 singing "My Heart Belongs to Daddy" in Cole Porter's *Leave It to Me*. She performed in many Broadway MUSICALS, including *South Pacific*, *Annie Get Your Gun*, and *The Sound of Music*. She also appeared regularly in movies and on TV.

MARTYN, John (1948–) *Guitarist and vocalist* Over the course of his 25-year career, U.K.-born Martyn has created a unique style of music that combines FOLK, BLUES, JAZZ, and ROCK. A consummate guitarist and singer, he has collaborated with many of the great names of rock music. Martyn made his first album, *London Conversation*, in 1968. Several albums followed on which he collaborated with his wife Beverly. But his best albums are *Solid Air* (1973), *One World* (1977) and *Grace and Danger* (1980).

MARVIN, Hank (1941–) *Guitarist* Marvin joined the Shadows—English ROCK'N'ROLL pin-up Cliff Richard's backing band—in 1958. The Shadows had a string of hits with Richard and some instrumental hits, most notably the single "Apache," which was a U.K. No.1 in 1960. He was a major influence on a generation of British rock guitarists, including Jeff Beck and Ritchie Blackmore. Marvin continued to play, with and without the Shadows, into the 1990s.

MASEKELA, Hugh (1939–) *Jazz musician* South African-born Masekela sang and also played trumpet and flugelhorn. He formed a group in South Africa, the Jazz Epistles, before the worsening political situation effectively ended musical performances. Moving to the U.S. he found himself losing contact with his African roots and began to collaborate with fellow Africans Makhaya Ntshoko, and Dudu Pukwana. The result was the dynamic album *Home Is Where the Music Is*. In the 1980s he collaborated with Paul Simon and produced recordings by his wife Miriam Makeba. In the 1990s he returned to South Africa playing regularly around the Johannesburg area.

MASSIVE ATTACK *Rap band* Unlike most RAP artists, Massive Attack produce ambient, introspective music that has been labelled trip-hop. Their first album, *Blue Lines* (1991), was well received and spawned three hit singles including "Unfinished Sympathy." In 1994 they followed this up with *Protection*, a heady cross-breed of REGGAE, FUNK, and hip-hop. In 1998 they produced another well-received album, *Mezzanine*.

MASTERSON, Valerie (1937–) *Opera singer* British soprano Masterson made her Salzburg debut in 1964. Engagements followed in principal OPERA houses in Paris, San Francisco, and London. Her wide repertoire encompasses Handel and Verdi—she was particularly admired in the Handel roles of Semele and Cleopatra.

MASUR, Kurt (1928–) *Conductor* Masur worked in Dresden and Berlin before becoming conductor of the Leipzig Gewandhaus Orchestra in 1970. He has made numerous recordings and has been much praised for his performances of Bruckner, Tchaikovsky, and the Romantic symphonic repertoire.

MATHIS, Johnny (1935–) *Pop singer* With a voice reminiscent of Nat King Cole, Mathis had a hugely successful career singing love ballads. He made many hit albums as a soloist and *Johnny Mathis' Greatest Hits* (1958) remained on the *Billboard* charts for almost a decade. In the 1970s and

1980s Mathis had a number of hits duetting with artists such as Gladys Knight, Nana Mouskouri, and Dionne Warwick. He is one of the best-selling artists of all time.

MAYALL, John (1933–) *Blues singer and harmonica player* One of the pioneers of British R&B, Mayall was an important influence on a number of young players who would become future ROCK superstars, including Eric Clapton, John McVie, Mick Taylor, and Peter Green. His finest work is heard on *Bluesbreakers with Eric Clapton* (1966) and his best-selling album *The Turning Point* (1969) features outstanding harmonica playing on the track "Thoughts About Roxanne." During the 1970s and 1980s Mayall was less popular, but his 1993 album *Wake Up Call* marked a return to form.

MAYFIELD, Curtis (1942–) *Soul singer-songwriter* Working with the band the Impressions, Mayfield had a number of highly successful singles in the 1960s, including the U.S. No. 4 hit "It's All Right." The Impressions' songs ranged from love songs to social issues and protest songs. His solo career began in 1970, and in 1972 he released the platinum-selling "blaxploitation" soundtrack album, *Superfly*. In 1990 Mayfield was paralyzed after a lighting rig fell on him.

MAYFIELD, Percy (1920–84) *R&B singer-songwriter* Mayfield had a huge hit with "Please Send Me Someone to Love" in 1950. Other successes included "Lost Love" and "Big Question." In the early 1960s Mayfield worked as a songwriter for Ray CHARLES, producing the international hit "Hit the Road Jack."

MC5 *Rock band* Formed in Detroit in 1964, MC5 have garnered a huge amount of retrospective critical acclaim without similar commercial success. In the late 1960s they provided a soundtrack for the anti-establishment politics of the White Panther Party. Despite splitting up in 1974 they reached the peak of their popularity during the PUNK era of the late 1970s. They are best heard on their first two albums: the live album *Kick Out the Jams* (1969), and *Back in the USA* (1970).

McAULIFFE, Leon (1917–80) *Steel guitarist* One of the greatest exponents of the steel guitar, McAuliffe began his career with Bob WILLS' Texas Playboys. He formed the Western Swing Band in 1946, later changing the name to the Cimarron Boys. They had notable successes with "Steel Guitar Rag" and "Panhandle Rag" and with their own version of "Faded Love."

McBRIDE, "Big" Tom (c.1948–) *Country singer and guitarist* McBride formed the Mainliners in 1965, and in 1966 had his first hit with "Gentle Mother"—one of the biggest-selling records of all time in Ireland. Until 1978 McBride and the Mainliners had a string of successes, becoming household names in their native land. In the late 1970s McBride left the Mainliners and had a successful solo career. The band reformed in 1989 and they continue to be a popular attraction in the 1990s.

MCCARTNEY, Paul (1942–) *Singer-songwriter* After leaving the BEATLES McCartney made a solo album, *McCartney*. Led by the excellent "Maybe I'm Amazed," the album shot straight to the top of the charts. In 1971 McCartney formed Wings, with whom he made a number of albums and the hugely successful single "Mull of Kintyre." After the death of John Lennon in 1980, McCartney was silent until 1982, when he released a duet with Stevie WONDER, "Ebony and Ivory." He later collaborated with Michael JACKSON and a number of other ROCK celebrities. Throughout the 1980s and 1990s McCartney has recorded with mixed success. He continued to experiment in many areas, including classical music—his Liverpool Oratorio featured Dame Kiri Te Kanawa and was orchestrated by Richard Rodney-Bennett. He remained, into the 1990s, the most successful songwriter of his generation.

MCCLINTON, Delbert (1940–) *Country singer-songwriter* McClinton first found success as a backing singer for artists such as Sonny Boy WILLIAMSON and Howlin' Wolf. He went solo in the 1970s with albums including *Victim of Life's Circumstances* (1975) and *Love*

Rustler (1977). His only hit single was "Givin' It Up For Your Love" (1980), a Top 10. Emmylou HARRIS had a country No. 1 with McClinton's "Two More Bottles of Wine" in 1978.

MCCRACKLIN, Jimmy (1921–) *Blues singer* McCracklin started recording R&B records in 1945, not seeing any chart success until almost a decade later with the single "The Walk." His later intermittent chart successes included "Just Got to Know" (1961) and "Think" (1965). He continued to appeal to more specialised audiences.

McDOWELL, Mississippi Fred (1904–72) *Blues singer* A lifelong BLUES player, McDowell started recording his traditional bottleneck style at age 60. Scorning rock music, one of his best albums was called *I Don't Play No Rock'n'Roll* (1969). Much praised by rock bands of the time, like the ROLLING STONES, who recorded his "You Gotta Move" on their 1971 album *Sticky Fingers*, McDowell was really the last of the great country bluesmen.

McEVoy, Johnny (c.1945–) *Country singer-songwriter* From the mid-1960s McEvoy became one of the most important Irish COUNTRY music artists. Recording from 1965, he topped the Irish charts with "Mursheen Durkin" (1966). Other hits included "The Ballad of John Williams," "Michael," and "Rich Man's Garden." He also had his own television shows in Ireland and Britain.

McFERRIN, Bobby (1950–) *Jazz singer* Born in the U.S. McFerrin trained as a pianist at the Juilliard School in New York. He came to prominence in the late 1970s performing wordless songs, full of noises, pops, and clicks—a kind of human beat box. He hit the big time in 1988 when his song "Don't Worry Be Happy" reached No. 1 in the charts.

MCGARRIGLE, KATE AND ANNA *Folk duo* Sisters Kate (1944–) and Anna (1946–) McGarrigle came to prominence in the mid-1970s with a distinctive folk sound. Best heard on their eponymous first album (1975), they remain popular and well respected in folk music circles.

MCGREGOR, Chris (1936-90) *Jazz pianist* South African-born McGregor made his reputation as a leader of the legendary Blue Notes in South Africa in the early 1960s. As a multi-racial group they had problems in their native country. When invited to play in France in 1964, they left South Africa for good. Touring regularly in Europe, they made a huge impact with their mixture of FREE JAZZ and South African Township dance music. McGregor also formed a big band, the Brotherhood of Breath, which played successfully during the 1970s and 1980s.

MCINTYRE, Donald (1934-) *Opera singer* McIntyre was an English bass-baritone of New Zealand birth. He made his debut in 1959, and sang regularly between 1960-67 at Sadler's Wells Opera in London. He became an outstanding singer, notably of Wagner.

McKENZIE, Red (1899-1948) *Jazz singer* Although not a great artist himself, McKenzie managed to put together a number of groups and gigs using some great musicians. His Mound City Blue Blowers produced a number of recordings, including two tracks with Coleman HAWKINS: "Hello Lola" and "If I Could Be with You One Hour Tonight," which both became classics. He also helped Eddie Condon along the road to stardom.

McLAREN, Malcolm (1946-) *Pop manager and singer* McLaren found success during the late 1970s PUNK era managing bands such as the New York Dolls, the SEX PISTOLS, and later Adam and the Ants. Best known as a businessman, McLaren began singing himself in the 1980s, having hits with "Buffalo Girls" and "Double Dutch." Later successful albums included the dance culture sound of *Would Ya Like More Scratchin'* and *Fans* (both 1984), a fusion of POP and OPERA containing the U.K. Top 20 hit "Madam Butterfly."

McLEAN, Don (1945-) *Pop singer and songwriter* A New York club singer in the 1960s, McLean had a massive hit with the songs "American Pie" and "Vincent" (both 1971). Both songs are classics of the 1970s. Despite several more albums during the 1980s and 1990s, McLean's career faded.

MCPARTLAND, Jimmy (1907-91) *Jazz cornetist* At age 17, McPartland replaced Bix BEIDERBECKE in the Wolverines. He continued to play in many different bands, often of NEW ORLEANS JAZZ-orientation, well into his 80s. McPartland was able to drive bands with great force.

MCPARTLAND, Marian (1920-) *Jazz pianist* McPartland was British, but moved to America with her husband Jimmy McPartland in the 1940s. She established herself as a leading JAZZ pianist. Her long-running radio show, *Piano Jazz* for NBC in New York, established her as one of America's best-known jazz artists. Musicians she worked with included Joe Venuti, Teddy Wilson, and her husband Jimmy.

McPHATTER, Clyde (1932-72) *R&B-soul singer* McPhatter was a singer in a number of groups from the late 1940s, including the Drifters. Recording solo from 1956, singles included "Treasure of Love" and "Without Love," some becoming R&B standards. He became a hugely influential figure, with songs covered by artists such as Elvis PRESLEY. Arguably his finest song was "Lover Please" (1962), a Top 10 hit.

McSHANN, Jay "Hootie" (1909-) *Jazz pianist and bandleader* McShann formed his own band, featuring Charlie PARKER, in Kansas City in 1938, and this became the city's top band during the early 1940s. Noted for his singing as well as his playing, McShann played a unique blend of JAZZ, BLUES, and BOOGIE-WOOGIE.

McTELL, "Blind" Willie (1901-59) *Blues guitarist and singer* One of the greatest BLUES artists ever, McTell began recording in 1927. Early sessions produced classics such as "Statesboro Blues" and "Georgia Rag." He recorded and performed regularly during the 1940s and 1950s, and remained an influence on blues artists long after his death.

MEATLOAF (1947-) *Rock singer* Meatloaf had some minor chart success in the late 1960s, as well as a minor acting career. In 1976 he teamed up with Jim Steinman, and

together they composed a rock opera called *Bat Out of Hell*. The resulting album was released in 1978. Initially ignored, it eventually sold over 30 million copies worldwide, and became the third biggest-selling album of all time. Although still making records into the 1990s, Meatloaf has been unable to reproduce this early success.

MEEK, Joe (1929-67) *Record producer* Meek was one of the U.K.'s leading record producers in the early 1960s. He created a unique echoey sound on records for artists such as John Leyton, Mike Berry, and Heinz. But his greatest success was with the Tornadoes' instrumental "Telstar" (1962), which was a huge hit on both sides of the Atlantic.

MELLENCAMP, John "Cougar" (1951-) *Rock singer* A straightforward rocker, Mellencamp's second album *John Cougar*, released in 1979, reached the U.S. charts. Constant touring during the next few years brought its reward in 1982, when the album *American Fool* went to No.1, and his two singles "Hurt So Good" and "Jack and Diane" both sold a million copies. Mellencamp carried on making albums and touring in the 1990s.

MELVIN, Harold, & the Bluenotes *Soul group* Formed in 1954, the Blue Notes were originally a doo-wop group. They scored a minor hit with "My Hero" in 1960. A change in lineup, adding Teddy Pendergrass as lead vocalist, and the songwriting talents of Gamble and Huff, led to a string of hits such as "If You Don't Know Me by Now" (1972) and "The Love I Lost" (1973). Internal wrangles in the mid-1970s ended with Pendergrass leaving, and the group failed to recapture their former chart success.

MENGELBERG, Willem (1871-1951) *Conductor* Born in Holland, Mengelberg forged an international reputation as conductor of the Amsterdam Concertgebouw from 1895. He held the post for the rest of his working life, making the orchestra among the best in the world. He was noted for his performances of MAHLER and STRAUSS, as well as for much of the Romantic repertoire.

MERMAN, Ethel (1909–84) *Musicals singer* From her first great success singing in GERSHWIN's *Girl Crazy* (1930), Merman became one of the greatest ladies of the Broadway stage. In 1934 she starred in Cole PORTER's *Anything Goes*, the first of five Porter shows in which she appeared. Her longest-running musical was BERLIN's *Annie Get Your Gun* (1946) in which she sang "There's No Business Like Show Business," which became her theme song. At the peak of her career she appeared in SONDHEIM's *Gypsy* (1959).

MERRILL, Robert (1917–) *Opera singer* American baritone Merrill made his debut in New York in 1945. Although based at the Metropolitan Opera in New York, he sang all over the world, mostly in the major French and Italian baritone roles. He was a popular singer with a powerful and vigorous voice. He also sang in musicals, including many performances of *Fiddler on the Roof*, on TV, and on radio.

MERRIMAN, Nan (1920–) *Opera singer* American mezzo-soprano Merriman made her operatic debut in 1942, later making a number of broadcasts and recordings for TOSCANINI. Among her many notable performances was the British premiere of STRAVINSKY's *The Rake's Progress* (1953). She retired at the height of her powers in 1965.

MERRITT, Chris (1952–) *Opera singer* American tenor Merritt made his debut at New York City Opera in 1981. From then he sang at all the major OPERA houses, including the Vienna Staatsoper, La Scala in Milan, and Covent Garden in London. He is renowned for his interpretations of Rossini, as well as for his performance at the premiere of HENZE's *Venus and Adonis*.

MERRIWEATHER, Major "Maceo" (1905–53) *Blues pianist* Born and raised in Atlanta, Merriweather played BLUES piano all over the South. In 1941 he moved to Chicago where he played with Big Bill BROONZY and Sonny Boy WILLIAMSON. He was renowned for the speed of his playing and the smoky quality of his voice.

METALLICA *Rock group* Formed in San Francisco in 1981, Metallica have always been regarded as the most open-minded of HEAVY METAL bands. Albums such as *Master of Puppets* (1988), *Metallica* (1991), and *Load* (1996) show them playing thunderous riffs with a clean commercial edge.

METHENY, Pat (1954–) *Jazz guitarist* Metheny started his musical career in his teens. In 1977 he began a solo career. During the next few years his playing and composing led him to work with all the leading contemporary JAZZ players, such as Paul Bley, Sonny ROLLINS, Mike Brecker, and Ornette COLEMAN, as well as turning him into a jazz superstar. Best heard on the albums *As Falls Wichita, So Falls Wichita Falls* (1981) and *Question and Answer* (1989).

MEYER, Kerstin (1928–) *Opera singer* Swedish-born mezzo-soprano Meyer made her debut in Stockholm in 1952. She sang at many of the world's leading OPERA houses, and was a favourite at Glyndebourne in England. She appeared in recital and concert, often performing as a duo with Elisabeth Söderström.

MEZZROW, Mezz (1899–1972) *Jazz clarinetist* Mezzrow's career included some marvellous recordings. As a JAZZ player with BLUES roots, he is best heard on *The Quintessential Milton Mezz Mezzrow* (1928–53) with Sidney Bechet, and *In Paris* 1955.

MIGENES, Julia (1949–) *Opera singer* American-born soprano Migenes appeared on Broadway and at the New York City Opera in 1965. She appeared at the Vienna Volksoper (1973–78), singing Mozart as well as STRAUSS and PUCCINI. She sang at the Met from 1979 and at Covent Garden in London from 1987.

MILLER, Marcus (1959–) *Jazz musician and composer* Miller first worked in JAZZ bands from the late 1970s developing a reputation for his bass playing and his arrangements. In 1980 he joined Miles DAVIS, later writing music for his album *Tutu* (1986). He also recorded with a number of other jazz and pop musicians, such as Aretha FRANKLIN and Luther Vandross.

MILLER, Mitch (1911–) *Musician, record producer, and arranger* One of the most successful recording artists of the 1950s, Miller also had an influential career as a record producer. He worked with Frankie LAINE, Marty Robbins, Rosemary Clooney, and Johnny Mathis among others, guiding them to success by choosing which songs they should cover and then producing the recordings. His own recording career was also successful. He recorded a series of "singalong" albums in the late 1950s and early 1960s that sold in the millions and even spawned a successful television series.

MILLER, Roger (1936–92) *Country-pop singer-songwriter* The 1960s were the best years in Miller's career. He had success with his first releases "Dang Me" and "Chug-a-Lug" (both 1964), while "King of the Road" (1965) and "England Swings" both became international successes. His star faded during the 1970s, but Miller is also remembered for his rich and fruity voice on the soundtrack to Walt Disney's movie *Robin Hood* (1973).

MILLER, Steve (1943–) *Rock guitarist and singer* Miller started bands as early as 1955. But it was not until 1967 that he found fame after a performance at the Monterey Pop Festival with a band that included Boz Scaggs. Several albums appeared between then and *The Joker* (1973), establishing Miller and his band as a top rock act. But Miller's best was saved until 1976, when *Fly Like an Eagle* became a million-copy-seller. *Book of Dreams* in 1977 kept up the momentum and *Abracadabra* (1982) reached No.1 on the U.S. charts.

MILNES, Sherrill (1935–) *Opera singer* American baritone Milnes made his debut in 1960, singing at the Metropolitan Opera in New York with Caballé in 1965. He was one of the most prolific recording artists of his time, with a repertoire including Escamillo, Don Giovanni, and all the leading Verdi baritone roles. He has appeared in concert all over the world to great acclaim, and is regarded as one of the greatest baritones of the 20th century.

MILSAP, Ronnie (1943-) *Country singer* Almost blind at birth, Milsap's sight was completely gone by the time he started his career. His first recordings straddled COUNTRY, SOUL, and BLUES. But in 1971 his first album for Warners featured several country hits. His career, including over 30 country No.1 hits, declined during the 1990s.

MILTON, Roy (1907-83) *Blues singer, drummer, and bandleader* After playing in groups in the 1920s, Milton formed the Solid Senders in 1935. Scaled down, but keeping a big band sound, they recorded "R.M. Blues" which was a hit in 1945. Other hits included "Milton's Boogie," and "Best Wishes." Milton's foresight in reducing the personnel in his band, but keeping the power by introducing driving drums is often seen as having helped prepare the market for ROCK'N'ROLL.

MINISTRY *Rock group* Formed in Chicago in the early 1980s, Ministry didn't find their true direction until *The Land of Rape and Honey* (1988) which displayed their unique brand of guitar-based industrial metal. Fronted by Al Jourgensen, commercial success came in 1991 with the single "Jesus Built My Hotrod," and *Psalm 69* (1992). Ministry's music is solid but eclectic HEAVY METAL.

MINNELLI, Liza (1946-) *Popular singer, dancer, and actress* Daughter of Judy GARLAND and film director Vincente Minnelli, Liza first found success singing in stage musicals in the early 1960s. She released her first album *Liza! Liza!* in 1964, continuing on Broadway and in New York cabaret, notably with material from KANDER & EBB. She began her film career in 1968, and hit the big time in 1972 with a starring role in the film version of *Cabaret*, winning an Oscar for Best Actress. She had many more film and stage successes, and was ultimately seen as a star in her own right rather than as Judy Garland's daughter.

MITROPOULOS, Dimitri (1896-1960) *Conductor* An American of Greek birth, Mitropoulos began conducting in 1924. He worked with the Berlin Philharmonic Orchestra in 1930, and made his American debut in 1936. His greatest achievement was as

conductor of the Minneapolis Symphony Orchestra, between 1937-49, giving famous performances of contemporary works by BERG and SCHOENBERG. As well as his interpretations of STRAUSS, he was renowned for his conducting of MAHLER.

MOHOLO, Louis (1940-) *Jazz drummer* Moholo developed a strong, clean style. A member of the legendary Blue Notes, he left South Africa with the band in 1964. As part of Chris McGregor's Brotherhood of Breath, he later made many recordings between the 1970s and the 1990s.

MOISEWITSCH, Benno (1890-1963) *Pianist* Moiseiwitsch was a British musician of Russian birth who studied in Odessa and Vienna before making his London debut in 1908. He was a powerful and poetic player, particularly in Beethoven and RACHMANINOV. He was a popular performer, appealing to audiences all over the world.

MOLL, Kurt (1938-) *Opera singer* German-born Moll made his debut in 1961. From 1970 he was a member of the Hamburg Staatsoper. He was invited to appear at major opera houses all over the world, particularly for his roles in Wagner.

MONKEES, The *Pop group* The Monkees were formed in 1966 for an American TV show about a struggling pop group. The show's success led to the release of several hit singles, such as "Last Train to Clarksville," "I'm a Believer" (both 1966), "Daydream Believer" (1967), and an eponymous million-selling first album on which the band sang but did not play. The second album *More of the Monkees* (1967) sold over 5 million copies. Again the band only sang. The TV show ended in 1968 and the band split up a year later.

MONNOT, Marguerite (1909-61) *Composer* Monnot first found success in the 1930s, writing songs such as "Mon Légionnaire" (1935), and later many for Edith PIAF, including "The Poor People of Paris," "Milord," and "The Left Bank." But she found her greatest success writing for the musical theatre, with shows such as *La A'tilé Lil* (1951) and *Irma La Douce* (1956).

MONTGOMERY, Eurreal "Little Brother" (1906-85) *Blues pianist and singer* Playing barrelhouse BOOGIE-WOOGIE piano, Montgomery became a giant of the BLUES. During the 1920s he played with many great musicians, such as Danny Barker, Big Joe Williams, Blind Blake, and later Kid Ory. His recording career began in 1930, and included classic blues tunes such as "Vicksburg Blues No.2" and "No Special Rider." He spent the remainder of his career performing in the blues clubs of Chicago.

MONTGOMERY, Wes (1923-68) *Jazz guitarist* With his highly personal style, Montgomery became one of the most respected JAZZ guitarists of the 1960s. During the late 1940s he played with artists such as Lionel Hampton, Hank Jones, and John COLTRANE. Recording from the late 1950s, his most popular albums included *Movin' Wes*, *Bumpin'* (both 1965), and *A Day in the Life* (1967). He had an unusual technique, using his thumb to play melodic lines in parallel octaves.

MOODY BLUES, The *Pop group* Formed in 1964 as an R&B group, the Moody Blues had an early hit with the single "Go Now" (1965). In 1967 they released *Days of Future Passed*, a concept album with full orchestral accompaniment. The subsequent single, "Nights in White Satin," became a worldwide hit. The group lost its audience in the 1970s and disbanded.

MOORE, Gerald (1899-1987) *Pianist* Moore became one of the most respected accompanists of the 20th century. In his early career he accompanied singers such as Maria CALLAS. His success was not simply due to his technique or his extensive repertoire, but also to the empathy he found with many of the great singers. He was most noted for his work with SCHWARZKOPF and FISCHER-DIESKAU, particularly in Schubert and STRAUSS.

MOORE, Grace (1901-47) *Opera singer* Born in the U.S., Moore was a versatile soprano who sang on stage, in movies, and on radio. She had a glamorous personality to go with her big and sensuous voice, used most memorably in Opéra-Comique.

MORGAN, George (1924–75) Country singer Morgan had his first hit with “Candy Kisses” (1949), a U.S. COUNTRY No.1 hit. One of the first “crooner” country stars, he followed up with hits such as “Please Don’t Let Me Love You,” “Room Full of Roses,” and “Almost.” He performed regularly at the Grand Ole Opry, but failed to repeat the fame he had earned during the early 1950s.

MORISSETTE, Alanis (1974–) Rock singer After one album, *Jagged Little Pill* (1995), Canadian-born Morissette established herself as an international star. A blend of memorable tunes and personal lyrics ensured that the album enjoyed enormous success.

MORRIS, James (1947–) Opera singer The American bass-baritone made his debut in 1967. He was much in demand for roles in operas by Mozart, Offenbach, and Verdi. It was, however, as a singer of Wagner that he made his greatest mark, singing the role of Wotan on two complete *Ring* cycle recordings.

MORTON, Benny (1907–85) Jazz trombonist One of the unsung heroes of the SWING era, Morton was hired by Fletcher HENDERSON in 1926, and later played with Chick Webb, Don Redman, and Count BASIE. One of the most sophisticated trombonists of his era, it is said that his self-effacing nature got in the way of his fame.

Moss, Buddy (1914–84) Blues singer and guitarist Moss made his name with a distinctive BLUES style, becoming one of the most popular Atlanta-based singers of the 1930s, recording over 60 tracks between 1933–35. Though he performed with Josh White and later with Sonny TERRY & Brownie MCGEE, his career was severely hampered by a prison term, between 1935–40, after he was convicted of murdering his wife.

MOTEN, Bennie (1894–1935) Jazz pianist and bandleader By 1920 Moten had become an established bandleader. As an arranger he blended New Orleans concepts with the freeflowing style popular in the Midwest. His big band recorded from 1923 and attracted players such as

Count BASIE, Hot Lips Page, Jimmy Rushing, and later Walter Page. By the mid-1930s the band was regarded as one of the finest of its kind. After Moten’s untimely death, the band evolved into Count Basie’s Big Band.

MOTIAN, Paul (1931–) Jazz drummer From the late 1950s Motian played with a huge array of great jazz players such as Bill EVANS, Charlie Hadden, and Keith JARRETT. During the 1970s he fronted his own groups releasing an impressive set of albums including *Tribute* (1974) and *Notes* (1987). In the 1980s he began a long-term association with Bill Frisell and the tenor sax player Joe Lovano.

MOTÖRHEAD Rock group Formed in 1975 by bassist and singer Lemmy—formerly with acid rockers Hawkwind—Motörhead were one of the greatest HEAVY METAL rock bands of all time. Their relentless guitars, tight drumming, and pumping bass, fronted by Lemmy’s razor-blade voice, produced some of the most memorable live shows ever. Best heard on *Ace of Spades* (1980), *No Sleep ‘Til Hammersmith* (1981), and *Orgasmatron* (1986).

MOTT THE HOOPLE Rock group Formed in the U.K. in 1969, Mott the Hoople bridged the gap between PROGRESSIVE ROCK and the glam rock scene of the pop charts. Their first hit came in 1972, with a David BOWIE song “All the Young Dudes.” “Honolulu Boogie,” and “All the Way from Memphis” (both 1973) followed, establishing the band as a major act. But internal pressures were too strong to resist and Mott disbanded in 1974. Singer Ian Hunter went on to have a moderately successful career in the U.S. with the Ian Hunter Band.

MÜNCHINGER, Karl (1915–) Conductor German-born Münchinger was conductor of the Hanover Symphony Orchestra (1941–43). He founded the Stuttgart Chamber Orchestra in 1945, which became one of the foremost chamber orchestras in the world. They toured widely and made many highly acclaimed recordings, particularly of Bach and especially the Brandenburg Concertos.

MUNROW, David (1942–76) Early wind instrument player and director Munrow studied at Cambridge and developed a deep interest in early music and authentic performance. In 1967 he formed the Early Music Consort of London, which gave concerts of medieval and Renaissance music on period instruments. The group was responsible for bringing a large, and largely ignored, repertoire of music to a wider audience.

MURPHEY, Michael Martin (1945–) Country singer-songwriter Firmly in the middle-of-the-road COUNTRY category, Murphey had a number of hits from the early 1970s, such as “Wildfire” (1975), and *Peaks, Valleys, Honky-Tonks, and Alleys* (1979). But it is as a songwriter that he is best known, writing songs for Cher, John Denver, and the Monkees.

MUTI, Riccardo (1941–) Conductor Born and educated in Italy, Muti made his debut in 1968. Conducting in Florence from 1969, he was chief conductor of the New Philharmonia in London (1973–82), and additionally the principal conductor of the Philadelphia Orchestra (1975–82). In 1986 he became musical director of La Scala in Milan. His performances, mostly of 20th-century music, are noted for their vitality and warmth of expression.

MUTTER, Anne-Sophie (1963–) Violinist Mutter became an international star after coming to the attention of Herbert von KARAJAN while playing in Lucerne in 1976. From 1977 she played the standard concerto repertoire all over the world to great acclaim. She is also renowned for her interpretations of STRAVINSKY and premieres of LUTOSLAWSKI.

N'DOUR, Youssou (1959–) Singer and composer Born in Dakar, Senegal, N'Dour became one of Senegal’s greatest musical exports. He began to record in 1981 with *Tabaski*. His Western releases, *Immigrés* (1985) and *The Lion* (1986), developed worldwide interest and success. Further albums followed and the duet “7 Seconds” (1994) with Neneh Cherry was a hit in the U.S. and Europe. N'Dour continued to record and tour in Europe and the U.S. during the late 1990s.

NANCARROW, Conlon (1912–96)

Composer Nancarrow was a Mexican of U.S. origin who, from the late 1940s, composed exclusively for the player piano—a piano that automatically plays music recorded in perforations on a paper roll. Works displayed rhythmic complexity, textural variety, and a virtuosity far beyond a human performer's abilities. His 37 Studies for Player Piano (1950–68) represent a unique achievement. His music only received serious attention after the 1970s, and is now regarded as an important part of 20th-century music. He also composed Toccata for Violin and Piano, Blues for Piano, and Prelude for Piano (all 1935).

NAT, Yves (1890–1956)

Pianist and composer Born in France, Nat began his career at an early age. He was sent to the Paris Conservatoire on the recommendation of Saint-Saëns and Fauré. Nat was noted for his playing of Beethoven and Schumann. In the latter part of his life he stopped performing and took to teaching and composing. His best known works were *L'enfer* (1942) and a modal Piano Concerto (1953).

NAVARRO, Fats (1923–50)

Jazz trumpeter Navarro was playing jazz professionally by his mid-teens. In 1943 he joined the Andy Kirk band, two years later joining the BEBOP-oriented band of Billy Eckstine. Later, settling in New York, he played with leading beboppers such as Kenny Clarke, Tadd Dameron, Charlie PARKER, and Dizzy GILLESPIE. Despite an early death from drug abuse, he left a legacy of many recordings, becoming one of the great early bebop soloists.

NELSON, Rick (1940–85)

Pop-country singer Born into a showbusiness family Nelson had immediate success with his solo debut single "I'm Walkin'" (1957). Further pop hits followed including "Poor Little Fool," and "Travelin' Man," until he changed to COUNTRY in the late 1960s. His biggest hit as a country singer was with "Garden Party" (1971), in which he explained his change from POP MUSIC to country. Nelson was killed in a plane crash on his way to a concert date in Dallas.

NEVILLE BROTHERS

Blues-soul group From New Orleans, the four Neville brothers—Art, Charles, Aaron, and Cyril—played in bands from the early 1950s. Aaron had some success with solo singles, and Art formed the seminal soul band the Meters. But it was in 1978, when the brothers recorded the album *Yellow Moon*, that they achieved real success. Playing a mixture of R&B, ROCK'N'ROLL, SOUL, FUNK, and JAZZ, the Neville Brothers collectively represent the musical mix present in New Orleans. Aaron also had a hit in 1989 with "Don't Know Much," a song he sang with Linda Ronstadt.

NEWBURY, Mickey (1940–)

Country songwriter-singer Newbury's career was primarily as a songwriter. He did make some recordings of his own, but his voice was so mournful that it was thought to put people off. His songs were recorded by artists such as Tammy WYNETTE, Roy Orbison, Willie NELSON, Kenny ROGERS, Jerry Lee LEWIS, Joan BAEZ, and John Denver among others. But his greatest success came in 1972 when ELVIS PRESLEY sang his composition "The American Trilogy"—a medley of three Civil War songs.

NEWLEY, Anthony (1931–)

Musical songwriter, actor, and singer Born in London, Newley starred in a number of films in the 1940s and 1950s. As a singer he had some chart hits in 1961, with songs such as "Why" and "Do You Mind." In 1961 he found success collaborating with Leslie Bricusse, writing the stage musical *Stop the World, I Want to Get Off*. Later successes with Bricusse included the FILM MUSICAL of *Willy Wonka and the Chocolate Factory* (1970).

NEW YORK DOLLS, The

Punk group The short-lived New York Dolls (formed in 1972) were hugely influential on the development of PUNK and HEAVY METAL bands. Their self-titled debut album (1973) was a landmark in rock history, and met with critical acclaim, though little commercial success. The band's glam rock image, legendary drug taking, and general attitude to life seemed to epitomise the punk movement. Soon after their less successful second album, *Too Much Too Soon* (1974), the group disbanded.

NICHOLS, Red (1905–65)

Jazz cornetist Heavily influenced as a youth by Bix BEIDERBECKE, Nichols became a highly accomplished player. In New York in the 1920s he formed a number of bands, recording hundreds of tracks that became the largest and richest legacy of 1920s white JAZZ. Musicians he used included Jimmy Dorsey, Joe Venuti, Benny GOODMAN, and Jack Teagarden. His career continued into the 1940s and 1950s as a bandleader, appearing regularly on TV and radio.

NICKS, Stevie (1948–)

Rock singer and songwriter Nicks had much success when she joined Fleetwood Mac in 1975, writing many of the group's best-known songs, such as "Rhiannon" and "Dreams." She went solo in 1980, achieving platinum sales for the album *Bella Donna* (1981), which remained on the U.S. album charts for over two years. She had a number of hit singles, such as "Stop Draggin' My Heart Around"—a duet with Tom Petty—"Leather and Lace"—a duet with Don Henley—(both 1981) and "Stand Back" (1983). She continued to record into the 1990s, and was the producer on Sheryl Crow's 1998 album *The Globe Sessions*.

NIGHTHAWK, Robert (1909–67)

Blues guitarist and harmonica player One of the great BLUES slide guitarists, Nighthawk accompanied artists such as Big Joe Williams and Sonny Boy WILLIAMSON during the 1930s. At the end of the 1940s he got a record deal and produced classics such as "Anna Lee Blues" and "Sweet Black Angel." Though he never achieved great financial success, his guitar style remained influential.

NILSSON, Birgit (1918–)

Opera singer Swedish soprano Nilsson first sang at the Royal Opera, Stockholm, in 1946. Her international career took off after performing at the Bayreuth Festival. She sang at Covent Garden, in London, and the Metropolitan in New York during the 1950s. With her bright and powerful voice she became a distinguished interpreter of PUCCINI and STRAUSS, and it was in the role of Strauss's Electra and as a singer of Wagner that she is best remembered.

NINE INCH NAILS *Rock band* Trent Reznor was the creative force behind Nine Inch Nails, which he formed in 1988. From their first album *Pretty Hate Machine* (1989) and the major U.S. hit single "Head Like a Hole," they found a huge following with their wall of guitar and synthesiser-based sound. Further successes included the single "Wish," a Grammy winner, and the third album, *The Downward Spiral* (1994).

NIXON, Marni (1930–) *Opera and popular singer* Born in the U.S., Nixon had an incredibly varied career, appearing with her light and flexible soprano voice in film and MUSICAL comedy as well as in OPERA and concert. She dubbed the singing voices for the actresses in the film versions of *The King and I*, *West Side Story*, and *My Fair Lady*. She was also successful singing WEBERN, STRAVINSKY, and IVES.

NOLAN, Bob (1908–80) *Country singer and songwriter* Though born in Canada, Nolan was one of the greatest Western songwriters of all time. After hoboing during the 1920s, he joined the Rocky Mountaineers as a singer and yodeller. He later joined Sons of the Pioneers, who had a number of hits during the 1940s, such as "Cool Water" and "Tumbling Tumbleweeds."

NOONE, Jimmie (1895–1944) *Jazz clarinetist* From 1918 Noone worked in Chicago with King Oliver, forming his own band in 1926 with Earl Hines. A consummate player, Noone soon became the idol of many up-and-coming musicians. His classic recordings included "Sweet Lorraine" and "Four or Five Times," both recorded in the late 1920s.

NORRINGTON, Sir Roger (1974–) *Conductor* Born in England, Norrington studied at Cambridge. He conducted, while still a professional tenor, during the early 1960s, becoming musical director of Kent Opera from 1969–84. He is most renowned for his work with the London Classical Players, which he formed in 1978. With them he made many highly regarded authentic instrument recordings, including Beethoven symphonies and Mozart operas.

NORVO, Red (1908–) *Jazz xylophonist and vibraphonist* Starting his career as a xylophone player, Norvo changed to vibes during the 1940s when he played with Benny GOODMAN, Woody Herman, and Billie HOLIDAY. Norvo was one of the few JAZZ musicians to manage the crossover from SWING to BEBOP.

NOTORIOUS BIG (1972–97) *Rap artist* Born in Brooklyn as Christopher Wallace, aka Biggie Smalls, Notorious BIG represented East-Coast based gangsta rap. After a spell in prison, he burst onto the hip-hop scene with his 1994 album *Ready to Die*, renowned for its raps that told the true story of life on the street, like the song "One More Chance." He was shot dead in a Los Angeles drive-by shooting in 1997, allegedly as part of the gangsta rap wars.

NOVELLO, Ivor (1893–1951) *Composer* U.K.-born Novello first found success writing the immensely popular song "Keep the Home Fires Burning" (1914). He became a matinée film idol in the 1920s and 1930s, turning to writing his own MUSICALS (in which he also starred). These included the hugely popular *Glamorous Night* (1935) and *The Dancing Years* (1949). In 1947 he was a founding member of the Songwriters' Guild.

NUGENT, Ted (1949–) *Rock guitarist* Nugent first recorded with his band, the Amboy Dukes, for Frank ZAPPA's Discreet Records. But in 1976 he started a solo career. He made his mark as a live performer, playing loud guitar-based rock while portraying a wildman image. He is best heard on the album *Double Live Gonzo* (1978). As rock music progressed into the 1980s Nugent was unwilling or unable to change with it and he dropped out of sight.

NUNES, Emmanuel (1941–) *Composer* Born in Portugal, Nunes moved to Paris in 1964, where he became immersed in the French and German avant-garde movements, which hugely influenced his ebullient and individual compositions. He wrote CHAMBER MUSIC as well as ORCHESTRAL MUSIC and choral works.

N.W.A. Rap group Formed in Compton near Los Angeles in 1986, allegedly on the proceeds of a narcotics deal, N.W.A (Niggers With Attitude)—comprising Eazy-E, Dr. Dre, and Ice Cube, among others—established the genre of gangsta rap with their first album *Straight Outta Compton* (1988). Originally an underground album, it went on to sell over 2 million copies. Although short-lived, their influence remained when they split up in acrimony in 1989.

O'CONNOR, Sinéad (1966–) *Rock singer* With little experience in music, O'Connor recorded her first album, *The Lion and the Cobra*, in 1988. Some catchy tunes and some opinionated interviews raised her profile. Her next single, written by PRINCE, "Nothing Compares 2 U" became an international hit and stimulated sales of her second album *I Do Not Want What I Haven't Got* (1990). She courted controversy during the 1990s and found it difficult to sustain her audience, but she continued to perform—notably on the Lillith Fair roadshow—and record during the 1990s.

O'DAY, Anita (1919–) *Jazz singer* O'Day first found fame singing with Gene Krupa from 1941 and then with Stan KENTON's band. She went solo in 1946 making many fine albums into the 1990s. Highlights include *Anita Sings the Most* with the Oscar Peterson Quartet (1957) and *Rules of the Road* (1993). Her remarkable, rhythmic voice, coupled with a forceful personality, made her one of the leading ladies in JAZZ.

O'DAY, Molly (1923–87) *Country singer* O'Day was regarded by some as the greatest COUNTRY singer of all time. She sang from the 1940s, most notably with the Cumberland Mountain Folks (1946–51), with whom she made many recordings. Her individual, emotional style was heard on songs such as "The Drunken Driver" and "Don't Sell Daddy Any More Whiskey." She championed the work of Hank WILLIAMS, recording and performing many of his songs during her career. She continued working and recording into the 1970s.

O'DONNELL, Daniel (1961-) *Country singer* As a "COUNTRY 'n' Irish" singer, O'Donnell first became popular in his native Ireland. He recorded his first album in England in 1985, where he built up a huge following. His many album successes included *Don't Forget to Remember* (1987) and *The Last Waltz* (1990). O'Donnell is without doubt the biggest-selling Irish singer in the world.

O'FARRILL, Chico (1921-) *Jazz arranger* After playing trumpet in CUBAN bands in the 1940s, O'Farrill forged a career in the U.S. in the 1950s as an ARRANGER for artists such as Benny GOODMAN, Stan KENTON, and Dizzy GILLESPIE. He later toured and recorded with his own band, as well as arranging for Count BASIE.

O'NEAL, Alexander (1954-) *Soul singer* Starting as a backing singer for PRINCE, O'Neal began a solo career in the early 1980s. His eponymous first album contained a number of R&B hits, including "If You Were Here Tonight"—a U.K. Top 20 hit. He broke through to mainstream American audiences with his second album and singles including "Fake." He continued to record in the 1990s, retaining popularity in the U.K.

ODYSSEY *Soul group* Formed in the 1960s, this vocal group found success during the DISCO boom with the classic "Native New Yorker" (1977). They proved more lastingly successful in the U.K., where they had several more hits including "Use It Up and Wear It Out" (1980) and "Going Back to My Roots" (1981). But they failed to sustain interest and broke up in 1985.

OGDON, John (1937-89) *Pianist* Born in England, Ogdon forged a considerable reputation as an interpreter of 20th-century music, giving first performances of works by Maxwell Davies, TIPPETT, and many others. He had formidable technique, which astounded his audiences, playing a vast range of music—including Viennese classics and the Romantics. He was part of the "Manchester School," with Birtwistle, Maxwell Davies, Alexander Goehr, and Elgar Howarth.

OHIO PLAYERS, The *Soul group* Formed in 1959, the Ohio Players first forged a reputation as a backing group. They recorded in their own right from 1962, not achieving any real success until the early 1970s. Their experimental FUNK suddenly scored a massive R&B hit in 1973 with "Funky Worm." Other hits topping the charts were "Fire" (1974) and "Love Rollercoaster" (1975), followed by their last substantial hit "Who'd She Coo?" (1975).

OISTRAKH, David (1908-74) *Violinist* Born in Russia, Oistrakh made his debut in Leningrad in 1928. His technical mastery and powerful tone were often heard in Soviet music—both SHOSTAKOVICH concertos were dedicated to him. As one of the greatest violinists of his day, he was also a fine interpreter of the great Romantic concertos.

OISTRAKH, Igor (1931-) *Violinist* Born in Russia, Oistrakh studied with his father, David, at the Moscow Conservatory where from 1958 he also taught. A player with a phenomenal technique, his rather detached interpretations were best heard in works such as the BARTÓK concertos, Violin Concerto No.2 in particular.

OLDFIELD, Mike (1953-) *Pop artist* Oldfield will forever be remembered for *Tubular Bells* (1973), a 49-minute piece, combining FOLK, ROCK, and classical melodies and ideas. It sold over 12 million copies, topping the U.K. and U.S. charts, and remaining on both for over 5 years. He continued to produce albums into the 1990s. Other successes included the hit singles "In Dulci Jubilo" (1975) and "Moonlight Shadow" (1983), as well as the music for the movies *The Exorcist* (1973) and *The Killing Fields* (1984). *Tubular Bells III* was premiered in London in 1998.

OLIVER, Joe "King" (1885-1938) *Jazz cornetist and bandleader* Oliver was one of the greatest artists in the classic NEW ORLEANS JAZZ style. He formed his own band in Chicago in 1920 with musicians including Johnny and Baby Dodds and Louis ARMSTRONG. The band became a sensation, making classic recordings

in 1923-24. The good times soon stopped, however, when others began to adopt his style, including Armstrong himself. By 1936 Oliver had quit music.

OLIVER, Sy (1910-88) *Jazz trumpeter and arranger* Oliver first found major success as trumpeter and main ARRANGER for the Jimmie Lunceford band—shaping its sound from 1933. He later worked with Benny GOODMAN and Tommy DORSEY. His hits included "Swing High" and "Sunny Side of the Street." The style he developed was undoubtedly responsible for the creation of mainstream BIG BAND JAZZ.

ONO, Yoko (1933-) *Pop singer* Ono found musical fame working with her husband John Lennon, but has also had success in her own right. Her first album *Yoko Ono/Plastic Ono Band* came out in 1970, followed by three more later in the decade. Her music is avant-garde and often difficult, but she has recorded some excellent songs, including "Listen, the Snow Is Falling" and "Woman Power." In the 1980s and 1990s she failed to achieve comparable success.

ORBISON, Roy (1936-88) *Country-pop singer-songwriter* Orbison was one of the leading singers of the 1960s, a master of the epic ballad with a high, powerful voice. "Only the Lonely" was his first hit, and by 1965 he had made the U.S. Top 40 some 20 times, including the No.1s "It's Over" and "Oh Pretty Woman." The 1970s were rather barren, but he bounced back in 1980, winning a Grammy with Emmylou HARRIS for the duet "That Lovin' You Feelin' Again." His posthumously released album *Mystery Girl* was the most successful of his career.

ORBITAL *Techno-dance duo* Formed in 1987, Orbital are a U.K. techno band who do much to bring improvisation to live ELECTRONIC MUSIC, and are one of the most visually exciting live bands in any genre—one of the few British bands to appear at Woodstock 2. They released their first single, "Chime" in 1989, following it with a series of successful albums. They also work as PRODUCERS and remixers for other artists, including MADONNA.

ORMANDY, Eugene (1899–1985)

Conductor Ormandy first performed as a solo violinist before moving to the U.S. in 1921. He began his long association with the Philadelphia Orchestra in 1936. Under his direction their immaculate technique and full, rich tone became legendary, especially in LATE ROMANTIC and early 20th-century music.

ORTIZ, Cristina (1950–) Pianist

Born in Brazil, Ortiz studied in Rio de Janeiro and then in Paris. She made her New York debut in 1971, moving to London in 1972. She played with most of the world's leading orchestras. Her extensive repertoire and recordings include RACHMANINOV and Clara Schumann.

ORY, Edward "Kid" (1886–1973) Jazz trombonist

Ory was one of the most popular musicians and bandleaders in NEW ORLEANS JAZZ at the beginning of the 20th century. He moved to California in 1922, and led the first all-black New Orleans jazz band to make recordings. From 1925 he played with artists such as Joe "King" Oliver, Jelly Roll MORTON, and Louis ARMSTRONG. By the mid-1940s he had become a JAZZ celebrity and he continued to play into the 1960s.

OSBORNE BROTHERS, The Country duo

The Osborne Brothers recorded the first of many records in 1951. In 1958 they had their first COUNTRY hit with "Once More," and achieved more successes from 1963—including "Rocky Top." They were never afraid to modernise their bluegrass style, surviving the competition of ROCK and POP MUSIC to continue recording and touring into the 1980s.

OSBOURNE, Ozzy (1948–) Rock singer-songwriter

Osbourne originally found fame as vocalist and songwriter for Black Sabbath, going solo in 1979 with the album *Blizzard of Oz*. His lyrics dealt with the grimmest of subjects from insanity to teenage suicide, often courting controversy. With his drug- and alcohol-fuelled off-stage antics—now behind him—and bat-eating stage act (after which he was treated for rabies), Osbourne went on to become one of the biggest names in HEAVY METAL.

OSMONDS, The Pop group This famous family vocal group first appeared in the 1960s on the *Andy Williams Show*. As a group they had 11 hit singles, such as "One Bad Apple," "Double Lovin'," and "Crazy Horses," as well as 12 hit albums between 1971 and 1978. Lead singer Donny Osmond and his sister Marie both had successful solo careers, recorded duets together, and had their own television show.

OTIS, Johnny (1921–) Jazz-blues drummer Otis became one of the big names in the R&B scene of the late 1940s when he was drummer for a number of people including Stan KENTON and Illinois Jacquet. In 1945 he formed his own big band, playing a BLUES-based JAZZ repertoire. He also wrote a number of songs such as "Every Beat of My Heart," a huge hit in the 1960s for Gladys Knight, and discovered the talents of Etta James and Willie Mae Thornton.

OTTER, Ann-Sofie von (1955–) Opera singer Swedish mezzo-soprano Otter made her debut in 1982. She performed all over the world as well as on many highly regarded recordings. Her light, pure voice is best heard in the OPERAS of Handel and Mozart, and in the cantatas and masses of Bach.

OUSSET, Cecile (1936–) Pianist

Ousset was born and studied in France, graduating from the Paris Conservatory at the age of 14. Since her debut she has played all over the world, most notably performing the Romantics, including much Brahms and RACHMANINOV. She was also praised for her performances of the French repertoire, especially DEBUSSY.

OWENS, Buck (1929–) Country Singer

One of the leading COUNTRY music stars of the 1960s and 1970s, Owens went solo in 1955, having his first hit with "Second Fiddle" in 1959. This prepared the way for over 75 country hits, over 40 reaching the Top 10. Among many No.1s were "Act Naturally" (1963), "Before You Go" (1965), and "Open Up Your Heart" (1966). He became one of the leading exponents of the West Coast sound, recording over 100 albums, and he continued working into the 1990s.

OZAWA, Seiji (1935–) Conductor

Born in Japan, Ozawa had his earliest conducting experience in Tokyo, later studying in America at Tanglewood. Renowned for his interpretations of large-scale, LATE ROMANTIC works, he was musical director of the Toronto Symphony Orchestra and the San Francisco Symphony Orchestra before beginning a long tenure as musical director of the Boston Symphony Orchestra in 1973.

PABLO, Augustus (c.1954–) Reggae musician and songwriter

Pablo became successful by putting the melodica on the musical map. "Java," one of his earliest singles, proved to be his biggest and one of the most influential. The album *King Tubby Meets Rockers Uptown* (1977) was regarded by many as one of the finest dub REGGAE albums of all time and was adopted by the PUNK movement in the U.K. Other classic albums included *This Is Augustus Pablo* (1974) and *East of the River Nile* (1978).

PADEREWSKI, Ignacy Jan (1860–1941) Pianist

Paderewski had a formidable reputation as a concert pianist, beginning his career with a world tour in 1888. His repertoire centred on the Romantics, notably Chopin and Liszt, as well as Beethoven. He was also a composer of note, writing much piano music and an OPERA.

PAGE, Hot Lips (1908–54) Jazz trumpeter

Born Oran Thaddeus, Page originally found success playing with Walter Page and then Benny Moten. Later he joined Count BASIE and briefly Artie Shaw, as well as leading his own bands. He was an excellent, emotional player, rather overshadowed by Louis ARMSTRONG. He made many recordings, including the hit "Baby, It's Cold Outside."

PAGE, Walter (1900–57) Jazz bassist and bandleader

After playing in a number of bands, Page formed the legendary Blue Devils, whose members included Hot Lips Page, Jimmy Rushing, Lester YOUNG, and Count BASIE. After it folded he often played with Basie. He was generally considered to be the originator of the "walking bass" style—filling-in the basic harmonic structure.

PAGLIUGH, Lina (1911–80) Opera singer The American soprano Pagliughi made her debut in Milan in 1927 and at Covent Garden in London in 1938. Her light voice was at its best in the OPERAS of Mozart and Donizetti. She retired in 1957.

PALM, Siegfried (1927–) Cellist Palm was principal cellist of a number of German orchestras between 1945 and 1967, before embarking on a solo career. He made a name for himself as an interpreter of avant-garde music, giving premieres of works by PENDERECKI, XENAKIS, Zimmerman, and many others.

PALMER, Felicity (1944–) Opera singer Born in the U.K., the soprano Palmer originally forged a career as a concert soloist, making her debut singing Purcell in 1970. She developed a wide repertoire singing Rameau to BOULEZ. Her OPERA debut, singing Mozart, was in 1973.

PARKER, Herman "Little Junior" (1927–71) Blues singer Parker first found success as leader of Howlin' Wolf's backing group. He then worked with, among others, Bobby "Blue" Bland and B. B. KING. He formed his own band, Blue Flame, in 1951, making a number of acclaimed recordings—at one point for Sam Phillips' Sun Records—such as "Driving Wheel" (1961) and "Man or Mouse" (1966). He was one of R&B's most influential figures.

PARKER, Maceo (1943–) Funk musician Saxophonist Parker joined the James Brown Review in 1964 and was featured on a number of their recordings before leaving to join George Clinton's Parliament-Funkadelic in the early 1970s. Parker also pursued a solo career, forming Maceo and the Kings Men in 1970 and making a number of solo albums with some success, including *For All the King's Men* (1989), *Roots Revisited*, (1990) and *Funkoverload* (1998).

PARSONS, Geoffrey (1929–) Pianist Parsons became one of the most renowned accompanists in the latter half of the 20th century, appearing with SCHWARZKOPF, Janet Baker, and many others.

PARSONS, Gram (1946–73) Country singer Parsons was undoubtedly a huge influence on a generation of performers from the EAGLES to Elvis Costello. He was a member of a number of bands in the early 1960s, recording the album *Safe at Home* (1968) with the International Submarine Band—widely regarded as a landmark in COUNTRY-ROCK. He then had success as a member of the Byrds and The Flying Burrito Brothers—scoring a hit with his own composition "Hot Burrito #1." After being fired by the band he joined up with Emmylou HARRIS, who produced his debut solo album *GP* in 1972.

PARTCH, Harry (1901–74) Composer Partch was largely self-taught as a composer. He worked from the 1930s with his own adapted instruments, playing music in "just" intonation. His works, for voice and unique instruments, included *Oedipus* (1951) and *And on the Seventh Day Petals Fell in Petaluma* (1966).

PARTRIDGE, Ian (1938–) Opera singer The English tenor Partridge had his OPERA debut in 1958. He was particularly noted as a recitalist in the lieder of Schubert and Schumann, as well as of English song.

PASS, Joe (1929–94) Jazz guitarist Pass played in a number of bands from his teenage years, including Charlie Barnet's. He re-emerged after drug addiction in the 1960s, eventually working with JAZZ's greatest names of the time, such as Oscar Peterson and Count BASIE. As a highly regarded accompanist he worked with several singers, including Ella FITZGERALD, but his phenomenal technique was best seen as a soloist on records such as "Guitar Player" (1976).

PASTORIUS, Jaco (1951–87) Jazz bass guitarist Pastorius first developed a cult following playing bass guitar for MOTOWN groups like the Temptations and the Supremes. In 1975 he began recording on his own, but it was as a member of Weather Report from 1976 that he made his mark. He formed his own band, Word of Mouth, in 1980, and continued to record with some of the top names in JAZZ until his death.

PATITUCCI, John (1959–) Jazz bassist Playing both electric and acoustic bass, Patitucci was best known for his work with Chick COREA and his Elektric Band and the Akoustic Band trio, with whom he recorded five albums. From the 1980s he worked as a bandleader. Perhaps his best recording is *Sketchbook*.

PATTI, Adelina (1843–1919) Opera singer While showing promise from an early age, Italian soprano Patti made her OPERA debut in 1859. She first sang at Covent Garden three years later and became the reigning prima donna there for the next 25 years. She excelled in her interpretations of Donizetti and Verdi.

PAUK, György (1936–) Violinist Pauk was a British citizen of Hungarian birth. He made his debut with an orchestra in 1950, appearing in London in 1961. After his London debut he forged an international career, at his best in BARTÓK, as well as Mozart, Beethoven, and Brahms.

PAVEMENT Rock group Formed in 1989, their debut release, the EP "Slay Tracks (1933–1969)" (1989) charmed the critics, leading them to the top of the U.S. alternative scene. Their live performances earned a staunch following and further successful albums followed including *Slanted and Enchanted* (1992) and *Wowee Zowee!* (1995).

PEARL JAM Rock group A product of the Seattle GRUNGE scene, Pearl Jam made their debut with the powerful and melodic album *Ten* (1991), which included the hit single "Alive." They became superstars almost overnight, the album remaining in the Top 20 for a year and a half, selling over 4 million copies in the U.S. alone. Two later albums *Vs.* (1993) and *Vitalogy* (1994), both met with much success. In the mid-1990s Pearl Jam worked extensively with Neil Young, contributing to his album *Mirror Ball*.

PEARS, Sir Peter (1910–86) Opera singer Born in the U.K., Pears studied at the Royal College of Music, singing at Sadler's Wells in London from 1943. His lyrical tenor voice created BRITTEN's Peter Grimes there

in 1945. Thereafter Britten wrote all his tenor roles for Pears, including *Albert Herring* (1947). Pears also performed other music, ranging from the 16th to the 20th century. As an accomplished recitalist he was often accompanied by BRITTEN.

PEEL, John (1939-) *Alternative rock disc jockey* Peel is regarded as one of the best and most influential of British DJs. In the early 1960s he began working on American radio, before returning to England in 1967 to join the pirate radio station Radio London. There and later on BBC Radio 1 he led the way in introducing new and progressive acts, including the VELVET UNDERGROUND, PINK FLOYD, Jethro Tull, Rod Stewart, the Fall, and many others.

PEETERS, Flor (1903-86) *Composer and organist* Born in Belgium, Peeters pursued an international career as an organist while teaching at Belgian conservatories. His compositions, mainly of sacred choral and organ music, were influenced by Gregorian chants, Flemish Renaissance polyphony, and FOLK MUSIC.

PENDERGRASS, Teddy (1950-) *Soul singer* Pendergrass became famous as lead singer of the reformed Harold Melvin and the Blue Notes—leading lights in the PHILADELPHIA SOUND of the early 1970s. He went solo in 1976, with hit albums including *Teddy* (1979), which reached No.5 in the U.S. charts. He had a near-fatal car accident in 1982 but returned in 1984 with the hit "Hold Me."

PEPPER, Art (1925-82) *Jazz saxophonist* Pepper played alto saxophone with Stan KENTON, among others, until he started recording under his own name in 1952. After repeated imprisonments for drug offenses, Pepper was finally rehabilitated in the late 1960s. He re-emerged in the mid-1970s as a major JAZZ figure, producing a string of recordings showcasing his rich melodic style, including *Living Legend* (1975).

PERAHIA, Murray (1947-) *Pianist* Perahia made his debut at Carnegie Hall in 1968, winning the Leeds International Piano Competition in

1972. He performed all over the world, most notably in Chopin and Schumann, and made highly acclaimed recordings of the complete Mozart concertos, conducting from the keyboard.

PERE UBU *Rock band* Formed in 1975, Pere Ubu took their name from a proto-surrealist play by French writer Alfred Jarry. Heavily influenced by bands like the Stooges, they released their debut album, *Modern Dance*, in 1978. Their music was avant-garde industrial ROCK, overlaid with witty lyrics. Pere Ubu split in 1982 after little commercial success but surprisingly reconvened in 1987, releasing their best album so far, *Raygun Suitcase*, in 1995.

PERKINS, Carl (1932-98) *Country guitarist, singer, and songwriter* Perkins became one of the most renowned rockabilly artists of the 1950s, influencing a generation of rock'n'rollers, including the BEATLES. Signed by Sam Phillips at Sun Records, his major success was "Blue Suede Shoes" (1956), the first COUNTRY record to appear on both the R&B and POP charts, as well as being a country hit. Although further recordings failed to do as well, he was one of ROCK's pioneers and remains a big influence on today's guitar players.

PERLEMUTER, Vlado (1904-) *Pianist* Perlemuter, a Frenchman of Polish birth, became established in the 1920s as a notable interpreter of RAVEL and Chopin. He was a professor at the Paris Conservatory, retiring from the concert platform in 1993.

PERLMAN, Itzhak (1945-) *Violinist* Born in Israel—suffering from poliomyelitis—Perlman studied at the Juilliard School from 1958. He had his American debut at Carnegie Hall in New York in 1963, and played with the London Symphony Orchestra in 1968. Interested in violin music of all kinds, he performed the major concertos all over the world, including BARTÓK, BERG, and STRAVINSKY, as well as giving recitals, notably with BARENBOIM and Zukerman. He is regarded as one of the finest violinists of the 20th century.

PETER, PAUL AND MARY *Folk group* Formed in 1961, this vocal and guitar FOLK trio comprising Peter Yarrow, Paul Stookey, and Mary Travers, had a number of hits including Bob DYLAN's "Blowin' in the Wind" and "Puff the Magic Dragon" (both 1963). Their biggest success was "Leaving on a Jet Plane" (1969). With their folky sound they were one of the era's most distinctive acts. They disbanded in 1970.

PETERSON, Oscar (1925-) *Jazz pianist* Already well known in his native Canada, Peterson made his American debut at Carnegie Hall with Jazz at the Philharmonic in 1949. From then he played with all the greatest jazzmen of the day, making hundreds of recordings. His biggest seller was "Affinity" (1963). From the 1970s he stopped maintaining a regular group but continued to record prolifically, becoming one of the most highly regarded and best-known JAZZ pianists ever.

PETTIFORD, Oscar (1922-60) *Jazz bassist and cellist* During his short life Pettiford performed with some of the best jazzmen of his day, including Roy ELDRIDGE, Coleman HAWKINS, Dizzy GILLESPIE, Thelonious MONK, and Art BLAKEY. Playing with an incredible technique and a superb tone, he appeared with many groups, big and small, often leading, and was a major influence on later BEBOP bass players. He is best heard on the albums *Deep Passion* (1956-57) and *Vienna Blues: The Complete Session* (1959).

PETTY, Tom, & the Heartbreakers *Rock group* Petty first recorded with the Heartbreakers, featuring Benmont Tench and Mike Campell, in 1976, producing their eponymous first album. The third album, *Damn the Torpedoes* (1979), went platinum in the U.S. Further hits and albums followed. Petty toured with Bob DYLAN in the late 1980s, as well as producing a well received solo album that included "Full Moon Fever" (1989). His *Greatest Hits* release in 1993 encouraged a new wave of interest, the album becoming a multi-million-copy best-seller. Petty is regarded as one of the most durable ROCK artists of the 1980s and 1990s.

PHILLIPS, Esther (1935–84) *R&B singer* Phillips was discovered by drummer Johnny Otis in the 1950s. From the late 1960s, Phillips became an international star with hits such as “When a Man Loves a Woman” (1966) and “What a Difference a Day Makes” (1975). She recorded her last album in 1981.

PHILLIPS, Flip (1915–) *Jazz saxophonist* Phillips rose to fame in the jazz world first by playing with Benny GOODMAN in 1942 and then with Woody Herman for two years. He then raised his international standing by touring with Jazz at the Philharmonic from 1946 to 1956. He had a welcome comeback in 1975, playing in New York and touring Europe. He was undoubtedly one of the great ballad players, recording from 1949 through to 1993.

PHILLIPS, Sam (1923–) *Record producer* Phillips opened his own recording studio on Union Street, Memphis, Tennessee, in 1950, producing, among others Howlin’ Wolf, Ike Turner, and B.B. KING. His early work led to the founding of Sun Records in 1952, where Phillips had his biggest success—launching the career of Elvis PRESLEY and producing his first five singles.

PIATIGORSKY, Gregor (1903–76) *Cellist* Piatigorsky studied in Moscow, leaving Russia in 1921 and settled in America. He was principal cello of the Berlin Philharmonic Orchestra (1924–28) after which he pursued a solo career. He made his New York debut in 1929, and was soon hailed as the leading cellist of his generation. His virtuosic flair and exquisite taste in style was best heard in Romantic music.

PICKETT, Wilson (1941–) *Soul singer* Pickett initially found success as part of the Falcons, writing and singing the lead on the hit single “I Found a Love” (1962). Going solo soon after he had a number of hits in the 1960s and early 1970s including “In the Midnight Hour” (1965), “Mustang Sally” (1966), and “Funky Broadway” (1967). Despite a move to Philadelphia to work with producers Gamble and Huff, Pickett’s success faded away in the 1970s.

PINNOCK, Trevor (1946–) *Conductor and harpsichordist* Pinnock made an international name for himself as founder and musical director of the English Consort, an AUTHENTIC PERFORMANCE orchestra. With them and as a soloist he made over 70 recordings, including the orchestral music of Bach and Handel, Scarlatti sonatas, and the complete Mozart symphonies.

PITNEY, Gene (1941–) *Pop singer-songwriter* Pitney first found success writing for others, his own solo career taking off with “I Wanna Love My Life Away” (1961). His impassioned ballads produced a number of hits in the mid-1960s, including “Twenty-Four Hours from Tulsa” (1963), “I’m Gonna Be Strong” (1964), and “Princess in Rags” (1965). He had a further unexpected hit in 1988, topping the U.K. charts with a new version of “Something’s Gotten Hold of My Heart,” recorded with Marc Almond.

POINTER SISTERS, The *Soul group* This group of four sisters first sang as a backing group, producing their first eponymous album in 1973. Their varied repertoire ranged from soul to the COUNTRY-sounding “Fairytale” (1974) which won a Grammy. “Fire” (1979) was a million-selling single and was followed by two further gold discs. They had their last hit “Dare Me” in 1985 after which they failed to capture the sparkle of earlier achievements.

POLICE, The *Rock group* This British REGGAE-influenced POP trio was one of the most successful bands of the late-1970s and early 1980s. Featuring STING on bass guitar, Andy Summers on guitar, and Stuart Copeland on drums, the Police produced five albums, all highly acclaimed. The first two, *Outlandos D’Amour* and *Regatta De Blanc* dominated the U.K. charts for most of 1979. The third album *Zenyatta Mondatta* (1980), including the track “Don’t Stand so Close to Me” (their third No.1), was their big worldwide breakthrough. The last and most successful album *Synchronicity* (1983) contained perhaps their greatest song “Every Breath You Take.”

PONS, Lily (1898–1976) *Opera singer* Pons, an American soprano, joined the Met in 1931, where she was a sensational success, remaining for 25 years. She also sang widely in other countries. Her voice was best heard in Donizetti, Bellini, and Verdi.

POOLE, Charlie (1892–1931) *Blues banjo player and singer* Poole became famous as leader of the popular and influential string band, the North Carolina Ramblers. One of their classic hits, “Don’t Let Your Deal Go Down” (1925), sold over 100,000 copies, and in five years they sold over a million records. Poole played with many other musicians, making his last record in 1930.

POPP, Lucia (1939–) *Opera singer* An Austrian soprano of Czechoslovakian birth, Popp sang at Salzburg and the Vienna Staatsoper from 1963, Covent Garden in 1966, and the Met in 1967. Her light, well-focused voice was best heard in Mozart, Verdi, and Richard STRAUSS.

PORTAL, Michel (1935–) *Jazz-classical clarinetist* Born in France, Portal played with many JAZZ musicians in the 1960s, including Don Cherry, Anthony Braxton, and Derek Bailey. He formed the group Portal Unit in 1972. His many recordings include “Alors!” (1972) and “Men’s Land” (1987). His diverse talents were demonstrated playing the Mozart Clarinet Concerto or STOCKHAUSEN.

POUSSEUR, Henri (1929–) *Composer* Born in Belgium, Pousseur was a leading figure in the European avant-garde from the 1950s. His compositions owed much to BOULEZ and STOCKHAUSEN, but also had a crucial harmonic element. His many works included the OPERA *Votre Faust* (1969).

PRESTON, Simon (1938–) *Organist and conductor* English-born Preston studied at the Royal Academy of Music and at Cambridge University, becoming sub-organist at Westminster Abbey (1962–67), and later organist and master of the choristers (1981–87). He was organist and lecturer in music at Christ Church, Oxford (1970–81), where he made notable recordings of Haydn’s choral works.

PRETENDERS, The *Rock group*

A veteran of the British PUNK scene, American Chrissie Hynde formed the Pretenders in 1978. The band had a string of successes over the course of six albums, from 1986–95. Hynde developed a winning formula for writing tight melodic ROCK songs, including the hits “Brass in Pocket,” “I Go to Sleep,” and “2,000 Miles.”

PRÊTRE, Georges (1924–) *Conductor*

Prêtre studied at the Paris Conservatory, conducting in provincial French OPERA houses from 1946. He moved to Paris in the 1960s, working and recording often with singer Maria CALLAS. He was noted for his performances of POULENC.

PRIMAL SCREAM *Rock group* Formed in the mid-1980s, Primal Scream started life as an INDIE BAND releasing their first album *Sonic Flower Groove* in 1987. At the end of the 1980s the band changed direction, adopting acid house influences and creating a hugely popular dance-rock hybrid. The single “Loaded” (1991), became a U.K. Top 10 hit, and the accompanying album *Screamadelica* reaped critical acclaim and big sales. In 1994 they moved nearer their ROCK roots with the album *Give Out But Don't Give Up*. In 1998 they released the well-received *Vanishing Point* and an accompanying dub version of the album, showing the band's continual progression.

PRITCHARD, Sir John (1921–)

Conductor Pritchard worked at Glyndebourne from 1947, becoming musical director in 1969. As a conductor he achieved worldwide renown, as well as performing a wide repertoire. He gave premieres of works by TIPPETT and BRITTEN.

PROCOL HARUM *Rock group* Procol Harum shot to fame with their classic debut single “A Whiter Shade of Pale” (1967). The Top 10 hit “Homberg” and their eponymous first album followed. They had some success with later albums, but didn't return to top form until *In Concert with the Edmonton Symphony Orchestra and the De Camera Singers* (1972), a U.S. Top 5 hit. Later hits included “Pandora's Box” from *Procol's Ninth* (1975). They broke up in 1977.

PRODIGY, The *Techno band* This U.K. group represent the vanguard of the British rave scene. The big-time came with the U.K. No.3 single “Charly,” signaling a crossover of rave music from clubs to the charts. Two well-received albums followed, *The Prodigy Experience* (1992) and *Music for the Jilted Generation* (1994) before they released their most successful work to date, *Fat of the Land* (1997)—containing the singles “Firestarter” and “Breathe.”

PROFESSOR LONGHAIR (1918–80) *R&B*

pianist and singer Louisiana-born Henry Byrd, better known as Professor Longhair, played a characteristic BOOGIE-WOOGIE piano style. A resident of New Orleans, he was highly influential on players such as Fats DOMINO and Dr. John.

PRYOR, Snooky (1921–) *Blues singer*

Pryor made his first record “Telephone Blues” in 1949, and followed it up with more singles in the 1950s and early 1960s, including “Boogie Twist.” After leaving the music business, he returned in the early 1970s, making a number of later recordings including “Too Cool to Move” (1992).

PUBLIC ENEMY *Rap group* Possibly the most influential and controversial RAP act to date, Public Enemy was formed in the early 1980s. Their first album *Yo! Bum Rush the Show* (1987) broke new ground, but it was their second album, *It Takes a Nation of Millions to Hold Us Back* (1988), that completed their crossover. With their uncompromising political stance, Public Enemy were open to accusations of inciting violence and anti-Semitism—it was later discovered that the FBI held files on the band. As the 1990s progressed, the band lost its momentum and broke up as members followed other careers.

PUBLIC IMAGE LIMITED *Rock group*

Formed in 1978 by ex-SEX PISTOLS member John Lydon, PIL's debut was the epic single “Public Image.” Albums followed from 1978 through to 1992. Their music, at first struggling to overcome expectations based on Lydon's past, was epic and difficult, but showed that there was music after punk that retained its raw energy.

PUFF DADDY (1970–) *Rap producer and singer*

Born in Harlem, as Sean Combs, Puff Daddy was a mover and shaker on the RAP scene of the early 1990s. He produced huge hits for artists such as Jodeci and Mary J. Blige, whose first album, *What's the 411?*, is regarded as the ultimate hip-hop/R&B fusion album. Puff Daddy survived the gangsta rap wars and went on to become one of the biggest entrepreneurs of the music industry of the 1990s. He also had hits of his own, notably the 1997 single “I'll Be Missing You,” a tribute to his murdered friend, the rapper Notorious BIG.

PULP *Rock group* Formed in 1981, Pulp had to wait over a decade for success to come. In 1993 the British backlash against GRUNGE began and BRITPOP was born. Pulp, perhaps the most quirkily English band of all, became steadily more popular. By 1994 lead singer Jarvis Cocker was a sought after media personality and in 1995 they released the hugely successful album *Different Class*, which included the hit single “Common People.” Success brought its own problems and Pulp took two years to produce their next album, *This Is Hardcore*.

PUYANA, Rafael (1931–)

Harpsichordist Born in Columbia, Puyana studied in Boston, first as a pianist and then on harpsichord with Landowska. His virtuoso performances have ranged from Scarlatti to works written specifically for him. His repertoire includes music from the 16th and 17th century as well as contemporary works. He has made many recordings both as a soloist and as part of an ensemble.

QUEEN LATIFAH (1970–) *Rap artist*

Born Dana Owens in New Jersey, Queen Latifah's first single “Wrath of My Madness” (1988) was followed by feverish reviews of her first album *All Hail the Queen* (1989). She went from SOUL and RAGGA to hip hop for her third album, *Black Reign* (1993) recorded for Motown. In the 1990s Latifah embarked on a successful career as an actress in television and movies like Spike Lee's *Jungle Fever*.

RABBITT, Eddie (1944–) *Pop-country singer-songwriter* Rabbit's first success came as a songwriter for others, such as Elvis PRESLEY—for whom he wrote "Kentucky Run" (1970). He had his own first U.S. COUNTRY success with "You Get to Me" (1974). From 1976 he had a string of country chart No.1s, including "Drinkin' My Baby," through to 1988's "I Wanna Dance with You."

RADIOHEAD *Rock group* Formed in Oxford, in 1988, Radiohead have gone on to become critically acclaimed stadium superstars. Their first success was the single "Creep" (1992), which became the most requested track on U.S. radio that year. Building on this success, the band toured the U.S., building a solid following. Their second album, *The Bends*, was a critical and commercial hit on both sides of the Atlantic, but their third album, *OK Computer* (1997) managed to top even that, being widely acclaimed as the best album of that year.

RADULESCU, Michael (1943–) *Composer* A highly influential Romanian composer, Radulescu was the first member of what became known as the "spectral" school during the 1970s and 1980s. These composers used the harmonic—or "spectrum"—series as the basis for their works. Radulescu is also known as a teacher of compositional techniques.

RAITT, Bonnie (1949–) *Blues-country singer and guitarist* Raitt is one of the few women recognised as a ROCK guitar virtuoso. However, she didn't have her first U.S. hit until 1977, with a cover of Del Shannon's "Runaway," from her album *Sweet Forgiveness*. After something of a decline she made her comeback with *Nick of Time* (1989), which won three Grammys and produced a U.S. hit single with the title track. Raitt entered the 1990s at the peak of her powers with *Luck of the Draw* (1991) and *Longing in Their Hearts* (1994).

RAMONES, The *Punk band* Formed in 1974, the Ramones were key figures in the emerging music scene centred on the CBGBs club in New York. In 1976 they made their debut in London and this, along with their

debut album, *Ramones*, kick-started the nascent British PUNK movement. The classic anthem "Sheena Is a Punk Rocker" from *Rocket to Russia* (1977) was their first U.K. Top 30 hit. Two further classic albums followed—*Road to Ruin* and *It's Alive*—but during the 1980s the Ramones became sidelined.

RAMPAL, Jean-Pierre (1922–) *Flautist* Rampal studied in Paris and later taught at the Paris Conservatory. He began an international solo concert career in 1947, as well as being solo flautist at the Paris Opera (1956–62). He is most admired for his performances of 18th-century music, particularly Bach and Mozart.

RATTLE, Sir Simon (1955–) *Conductor* Studying at the Royal Academy of Music, in London, Rattle won a competition with the Bournemouth Symphony Orchestra in 1974. From 1979 he forged a worldwide reputation as principal conductor of the City of Birmingham Symphony Orchestra. He has worked with orchestras and OPERA houses all over the world, most notably in 20th-century repertoire, and has made TV programs popularising ORCHESTRAL MUSIC.

RAUTAVAARA, Einojuhani (1928–) *Composer* Finnish-born Rautavaara's output has shown a variety of influences, most notably Mussorgsky, HINDEMITH, and advanced SERIALISM. He wrote in many genres, and his works included *The True and False Unicorn* (1971) written for chorus, orchestra, and tape.

RAWLS, Lou (1935–) *Soul singer* Rawls first managed a crossover hit in 1963 with the album *Black and Blue*. He had two Top 20 singles "Love Is a Hurtin' Thing" (1966) and "Dead End Street" (1967). He found further success in the 1970s with the international hit, "You'll Never Find Another Love Like Mine" (1976).

REA, Chris (1951–) *Pop singer-songwriter and guitarist* U.K.-born Rea was in a number of bands before going solo in the early 1970s. His debut album *Whatever Happened to Benny Santini* (1978) included "Fool (If You Think It's Over)" which reached the U.S. Top 20. Rea had his

earliest large-scale success in Germany, breaking through in the U.K. with the album *Shamrock Diaries* (1985). "The Road to Hell" (1989) became his first U.K. No.1.

RED HOT CHILI PEPPERS, The *Rock group* The Red Hot Chili Peppers successfully mixed FUNK and PUNK, producing a succession of well-received albums and forging an impressive live reputation—based partly on their propensity for taking their clothes off onstage. Their second album *Freaky Styley*, was produced by George Clinton and they expanded on this funk-punk theme for the next album, *Uplift Mofo Party Plan* (1988). Their biggest hit came with the single "Under the Bridge" from the 1991 album *Blood Sugar Sex Magik*. In 1995 they produced their best album, *One Hot Minute*, and they continued to perform and record.

REDDY, Helen (1942–) *Pop singer* Australian-born Reddy was an interpreter of ROCK ballads in the 1970s who had 14 U.S. Top 40 hits. Her first hit "I Don't Know How to Love Him" (1971), was followed by the No.1 "I Am Woman" (1972). Many other chart-toppers followed, her last Top 20 hit "You're My World" coming in 1977. She also had a successful TV career in the 1970s and appeared in concert and cabaret up until the late 1980s.

REDMAN, Don (1900–64) *Jazz musician* Conservatory-trained Redman was an accomplished multi-instrumentalist, joining the Fletcher HENDERSON Band in 1923 as a saxophonist. Over the next four years he became the band's main ARRANGER, transforming their sound. He later formed his own bands, and in 1941 opened an arranging office on Broadway, writing for leaders including Jimmy Dorsey, Paul WHITEMAN, Count BASIE, and Duke ELLINGTON. Redman developed the BIG BAND JAZZ sound and had a huge effect on the development of SWING.

REED, Lou (1942–) *Rock musician* Reed came to fame as founder and songwriter of the VELVET UNDERGROUND (1966–70). Reed went solo in 1971 trying to balance his dark lyrics with prettier music. His

first solo album, *Lou Reed*, had a big, lush sound and the follow-up, *Transformer* was a modest success, including the surprise hit single "Walk on the Wild Side" (1973). In the 1970s Reed's music became increasingly more misanthropic and difficult, experimenting at times with atonality and avant-garde trends. *New York* (1989) was seen as a return to his best work. A year later Reed reunited with his Velvet Underground partner John Cale to produce the Warhol elegy *Songs for Drella*.

REEVES, Martha, & the Vandellas *Soul group* Formed in 1960 and originally providing backing vocals for Marvin GAYE, Martha and the Vandellas were one of MOTOWN's early successes with 23 Hot 100 entries between 1963–71. Their hits included "Heat Wave," "Dancing in the Street," and "Nowhere to Run." Reeves went solo in 1973 with moderate success, reforming the Vandellas in the late 1980s.

REIMANN, Aribert (1936–) *Composer and pianist* After studying in Berlin, Reimann established himself as a fine pianist, notably as accompanist to FISCHER-DIESKAU. His compositions include *OPERAS* in an expressionist style such as *Ein Traumspiel* (1965), *Melusine* (1970), and *Lear* (1978).

REO SPEEDWAGON *Rock group* Formed in 1970, REO Speedwagon—the name taken from an early American fire engine—produced a number of albums through to the 1990s. They had a slow climb to national fame from their eponymous first album, released in 1971, to *Hi Infidelity* (1980), which was their first major breakthrough. That album topped the charts and including the U.S. No.1 single "Keep on Lovin' You." At their best REO Speedwagon were the epitome of Adult Oriented Rock (AOR)—faceless but professional.

REPLACEMENTS, The *Rock group* Formed in 1979, the Replacements remained together until 1990, producing eight albums. They had a winning formula of ROCK'N'ROLL mixed with raw PUNK ROCK. Perhaps their best work was the album *Pleased to Meet Me* (1987), containing "The Ledge" and "Skyway."

RICH, Buddy (1917–87) *Jazz drummer and bandleader* Rich performed on stage from the age of four, playing in a number of bands from the 1930s, including those of Artie Shaw and Tommy DORSEY. Forming his own bands from the late 1940s, he began to record as a vocalist from the 1950s, revealing a stylish singing voice. His recordings included *Big Band Shout* (1956) and *The Voice of Buddy Rich* (1959). Undoubtedly one of the best drummers of the big band era, Rich resurrected the idea of BIG BAND JAZZ in the mid-1960s and continued to play until his death.

RICH, Charlie (1932–95) *Country singer* Rich became one of the most successful COUNTRY singers of the 1970s, his career taking off with "Behind Closed Doors" (1973), a U.S. COUNTRY No.1, and Grammy winner. "The Most Beautiful Girl" became a No.1 in both pop and country. He had many more hits through the 1970s until 1980. The 1980s proved to be a barren period for Rich, but he made a triumphant return with the album *Pictures and Paintings* (1992).

RICHARD, Keith (1943–) *Rock guitarist* Now a ROCK legend, Richard became famous as a founding member and lead guitarist of the ROLLING STONES, writing many of their hits in partnership with Mick Jagger, including "(I Can't Get No) Satisfaction," "Honky Tonk Women," and "Jumpin' Jack Flash." Outside of his work with the Stones, he organized a star-studded 60th birthday concert for Chuck BERRY—turned into the film *Hail! Hail! Rock'n'Roll*. His first solo album, *Talk Is Cheap* (1988), received good reviews. *Main Offender* followed in 1992.

RICHE, Lionel (1949–) *Soul singer-songwriter* Richie formed a number of R&B groups in the mid-1960s, before becoming lead singer and saxophonist with the Commodores in 1968. Richie wrote and sang many of their biggest hits, including "Three Times a Lady" (1978). He branched out writing for others including Kenny ROGERS and Diana ROSS, and in 1982 he went solo, having a U.K. No.1 with "Truly" from his first

album. *Can't Slow Down* (1983) brought him international superstardom, selling over 15 million copies worldwide and winning two Grammy awards. He continued to score hits in the 1990s, and won an Oscar for the song "Say You, Say Me" from the movie *White Nights*.

RICHMAN, Jonathan, and the Modern Lovers *Rock group* Richman rose to prominence during the early 1970s as leader of the Modern Lovers. The group had success in the U.K. with "Roadrunner" and "Egyptian Reggae" (both 1977) and with their eponymously titled first album. Richman went solo in 1978 with songs including "Ice Cream Man," "My Love Is a Flower," and "I'm a Little Dinosaur." Richman reformed the Modern Lovers in the 1980s, and his eccentric acoustic sound continued to enjoy considerable cult popularity in the U.S. and Europe.

RICHTER, Hans (1843–1916) *Conductor* An Austro-Hungarian, Richter worked closely with Wagner, conducting the first performance of *The Ring* at Bayreuth. A great champion of Wagner, as well as Beethoven, Brahms, and Bruckner, he spent a lot of time in England from 1877, directing the Birmingham Festival and conducting the London Symphony Orchestra and the Hallé. He was also a great admirer of ELGAR, giving the premiere of *The Dream of Gerontius*. Elgar dedicated his first symphony to Richter.

RICHTER, Karl (1926–81) *Conductor and organist* Born in Germany, Richter studied in Leipzig, becoming organist at the famous Thomaskirche in 1947. He became well known as the conductor of the Munich Bach Choir and Orchestra, particularly with the music of Bach and Handel.

RICHTER, Sviatoslav (1915–97) *Pianist* The Russian pianist made his debut in 1934, subsequently giving many early performances of PROKOFIEV's music. He appeared in the West from 1960, winning admiration for his outstandingly poetic performances. He was at his best playing 19th-century Romantic music, notably Schubert and Schumann.

RIDDLE, Nelson (1921–85) *Composer, arranger and conductor* Riddle first played trombone in a number of big bands from the late 1930s. From around 1950 he arranged and conducted for artists such as Judy GARLAND, Dean Martin, Johnny Mathis, and Shirley Bassey. He was best known, however, for his work as arranger for Frank SINATRA starting in 1953. He had his own hits, including the instrumental “Lisbon Antigua” (1955) and the Grammy award-winning album *Cross-Country Suite* (1958). He also had considerable success with film scores, including *Paint Your Wagon*, *The Great Gatsby* and *The Pajama Game*.

RIGHTEOUS BROTHERS, The *Pop vocal duo* Formed in 1962, The Righteous Brothers—Bill Medley and Bobby Hatfield—had minor success before hitting the big time with “You’ve Lost That Lovin’ Feeling” (1964)—a No.1 in the U.S. and U.K., and one of the biggest pop singles of all time. Further hits included “Just Once in My Life” and “Ebb Tide,” but they split in 1968. They regrouped and separated on several more occasions, but with little success.

RIPERTON, Minnie (1947–79) *Pop singer* Originally a member of the Gems and then Rotary Connection—an adventurous African-American psychedelic group—Riperton embarked on a solo career, finding international success in 1975 with “Loving You.” She died of cancer only four years later.

ROBBINS, Marty (1926–82) *Country singer* Robbins first recorded in 1951 and had several COUNTRY hits during the next few years. However, it was at the end of the 1950s that his career really took shape. Always interested in the Wild West, Robbins began to write soundtracks for Westerns, like *The Hanging Tree* (1959), which included “El Paso”—and that became his theme song. He had huge success over the next few years, both as a singer and an actor. He continued to perform and write for himself and others, including Frankie LAINE, and wrote movie soundtracks, such as for Clint Eastwood’s *Honky Tonk Man* (1982).

ROBINSON, Smokey (1940–) *Soul singer, songwriter, and producer* Robinson enjoyed considerable success as founder and lead singer of the Miracles, who had 46 Hot 100 hits between 1959 and 1975—including “Shop Around” (1961), “I Second that Emotion” (1967), and “The Tears of a Clown” (1970). Most of these hits were written by Robinson. He was also a successful songwriter and PRODUCER for other MOTOWN acts, notably for Mary Wells and the Temptations. In 1972 he went solo, scoring seven Top 40 hits, including “Cruisin’” (1979) and “Being with You” (1981). Robinson remains one of the few POP/SOUL artists to have scored hits throughout a four-decade career.

ROBINSON, Tom (1950–) *Rock musician* Robinson found success after forming the Tom Robinson Band (TRB) in 1975—their first album *Power in the Darkness* included the Top 40 single “2468 Motorway” and the unambiguous anthem “(Sing If You’re Glad to Be Gay.” After TRB fell apart, Robinson formed the short-lived Section 27 in 1980. His solo career proved more fruitful with hits including “War Baby” and “Listen to the Radio: Atmospherics” (both 1982). He continued to record and play, regrouping the original band in the 1990s.

ROBLES, Marisa (1937–) *Harpist* Robles made her debut in her home town of Madrid in 1954. She settled in Britain in 1959, after which she developed a very successful concert career, becoming popular following a number of appearances on TV. She is heavily involved with CHAMBER MUSIC as well as performing as a soloist.

RODZINSKI, Artur (1892–1958) *Conductor* Rodzinski was an American of Polish birth who first conducted in Poland in 1920. Based in the U.S. from 1925, he became conductor of the Los Angeles Philharmonic Orchestra (1929–33), the Cleveland Orchestra (1933–43), the New York Philharmonic (1943–47), and the Chicago Symphony (1947). He raised American orchestral standards to new heights, giving energetic performances of a wide repertoire, including concert performances of OPERA.

ROGERS, Roy (1911–98) *Country singer and film star* Rogers—also known as “the singing cowboy”—received his first starring role singing in the film *Under Western Skies* (1938), beginning a career as one of the most popular movie stars of the 1930s and 1940s. His songs included “Blue Shadows on the Trail,” “Money Can’t Buy Love,” and “Happy Anniversary,” many becoming COUNTRY hits.

ROGERS, Shorty (1924–94) *Jazz trumpeter, composer and arranger* Rogers first found success playing in the Woody Herman band (1945–50) and then with Stan KENTON (1950–51), for whom he also arranged a number of scores. It was as a leading figure in the West Coast style of JAZZ that he is best remembered. His work as a composer and ARRANGER for big bands and smaller groups was the most important of its day, exploring ostinato, bitonality, and even the 12-note technique.

ROGG, Lionel (1936–) *Organist* Born in Switzerland, Rogg forged a considerable reputation as a Bach specialist, recording his complete organ works in the mid-1960s. He also won the Grand Prix du Disque for his recording of *The Art of Fugue* (1970). As well as performing works by other composers, notably Buxtehude, Couperin, and Liszt, he was a teacher and composer.

ROLAND, Walter (1900–70) *Blues pianist* Although rather an underrated and relatively unknown musician, Roland appeared on over 40 recordings between 1933–35 with other artists, including the outstanding singers Lucille Bogan and Sonny Scott. His own voice was very expressive and versatile. His recording of the song “Jook It, Jook It” (1933) appears on many anthologies.

ROLFE JOHNSON, Anthony (1940–) *Opera singer* The English tenor Rolfe Johnson first appeared at Glyndebourne in 1973 and later at the English National Opera. With his elegant and lyrical voice he has since sung all over the world, particularly in the works of Mozart, Handel, Monteverdi, and BRITTEN.

ROLLINI, Adrian (1904–56) *Jazz musician* Rollini became one of the few masters of the bass saxophone—an instrument even Coleman HAWKINS struggled with—as well as the vibraphone. From the 1920s he played with many musicians including Bix BEIDERBECKE and Red Nichols and travelled to the U.K. Along with his great flair and swing, he was an important influence on many white JAZZ men in the U.S. and U.K.

ROMBERG, Sigmund (1887–1951) *Composer* The Hungarian Romberg found success when he took up residence in New York, composing for the musical stage. His first great hit was the OPERETTA *The Student Prince* (1924). He followed this with *The Desert Song* (1926) and *The New Moon* (1928), the latter containing the hit songs “Lover, Come Back to Me” and “One Kiss.” He continued writing for the stage and films with variable amounts of success.

ROOLEY, Anthony (1944–) *Lutenist* Born in England, Rooley made a name for himself at the forefront of the revival of Renaissance music. He studied and taught at the Royal Academy of Music, London. In 1969 he formed the Consort of Musicke, with James Tyler, which performed and recorded Renaissance music all over the world.

ROSE ROYCE *Soul group* Created by former MOTOWN producer Norman Whitfield, Rose Royce first found success with the soundtrack to the film *Car Wash* (1976), which included the platinum-selling title song. Following this they had hits with “Wishing on a Star” and “Love Don’t Live Here Anymore.” Rose Royce’s *Greatest Hits* album (1980) reached No.1 in the U.K. charts.

ROSEN, Charles (1927–) *Pianist and writer* Rosen studied at the Juilliard School, making his debut as a pianist in 1951. His style was rather severe and intellectual, best suited to Bach, Weber, and Beethoven, as well as the 20th-century composers SCHOENBERG, Elliott CARTER, and BOULEZ. As an academic, his chief literary contribution was *The Classical Style* (1971), establishing a context for classical music.

ROSSI, Francis (1949–) *Rock musician* Rossi was a founder member (guitar/vocals) of the Spectres, which became legendary rock band Status Quo in 1967. With Status Quo, Rossi has had almost 50 U.K. hits, selling over 100 million records. In 1991 they celebrated their silver anniversary by playing four charity concerts in four cities in the space of 12 hours.

ROSSI, Mario (1902–) *Conductor* The Italian Rossi made his debut in 1926. He spent many years in the OPERA houses of Florence and La Scala in Milan before becoming the resident conductor of the Turin Radio Symphony Orchestra (1946–69), which became one of the best orchestras in Italy and much admired abroad. His repertoire was mainly symphonic, concentrating on the 20th century.

ROXY MUSIC *Rock group* This popular and influential U.K. band came together in 1971 featuring both Brian Eno and singer Bryan Ferry. Their rise was meteoric from their eponymous debut album in 1972. Two follow-up singles, “Virginia Plain” and “Pyjamarama,” both hit the U.K. Top 10. The album *For Your Pleasure* (1973) contained the classics “Do the Strand” and “In Every Dream Home a Heartache.” They had their only U.K. No.1 single with “Jealous Guy” (1981), also the year of their last album *Avalon*. Brian Ferry went on to have a successful solo career during the 1980s.

RUN DMC *Rap group* Formed in 1982, Run DMC immediately scored a U.S. underground hit with the singles “It’s Like That” and “Sucker MCs,” often regarded as the birth of modern hip-hop. Their debut album went gold in 1984, the first RAP album to do so. *Raisin’ Hell* (1986) was the first rap album to become an R&B No.1, the first to enter the U.S. Top 10, and the first to go platinum. They have continued recording into the 1990s.

RUNDGREN, Todd (1948–) *Rock musician* As well as a singer, Rundgren is also a songwriter, PRODUCER, and instrumentalist. He first found success by forming the group Nazz in 1967, which produced three

albums. He then moved into production before going solo with *Runt* (1970). His third album *Something/Anything* (1972), on which he played all the instruments and acted as producer, contained some of his most popular work including the hit single “I Saw the Light.” He also formed the PROGRESSIVE ROCK ensemble Utopia, which released a successful album in 1974. Rundgren’s production work has included the classic Meatloaf album *Bat Out of Hell*, while he also scored the music for the film *Dumb and Dumber*.

RUSH *Rock group* This Canadian HEAVY METAL trio were formed in Toronto in 1969. Their first single, “Not Fade Away” (1973), was followed by the album *Rush* (1974). Combining high-pitched vocals and powerful guitar sound with their interest in science-fiction and fantasy, they didn’t really become popular until the latter half of the 1970s, with albums like *2112* (1976), *A Farewell to Kings* (1977), and *Hemispheres* (1978). By 1979 they became immensely successful worldwide with the hit single “Spirit of Radio” (1980). Finding a new lease of life in the 1990s, Rush is undoubtedly Canada’s leading rock group.

RUSH, Otis (1934–) *Blues singer and guitarist* From the mid-1950s, Rush was at the forefront of the Chicago BLUES scene with hits like “I Can’t Quit You Baby” (1956). Other successes followed, with “So Many Roads” and “Homework” perhaps becoming his best-known songs. He continued to record into the 1990s, with the album *Ain’t Enough Comin’ In* (1994) receiving critical praise.

RUSHING, Jimmy (1902–72) *Jazz singer* Rushing was one of the great JAZZ singers. His voice was high and powerful with a dramatic vibrato, and by 1927 he was a full-time singer working with, among others, Jelly Roll MORTON. He became a big star with the Count BASIE band (1935–48), immortalising classics such as “Boogie-woogie,” “Evenin’,” and “Exactly Like You,” as well as recording with artists such as Bing CROSBY. After 1948 he worked regularly with Benny GOODMAN and Buck Clayton.

RUSSELL, Luis (1902–63) *Jazz pianist, bandleader, and arranger* From 1919 Russell played in many bands, often leading his own. Eventually, in 1935, Russell's band were hired to back Louis ARMSTRONG. The band was dismissed in 1940, but Russell stayed with Armstrong as musical director for three more years. In the early 1940s he formed a new band and toured widely. Although he never achieved the public awareness of many of his contemporaries, he made a serious impact on integrating NEW ORLEANS JAZZ with BIG BAND JAZZ music.

RUSSELL DAVIES, Dennis (1944–) *Conductor* Russell Davies had his conducting debut in 1968 with the Juilliard Ensemble. He forged a reputation as a conductor of contemporary music, most notably with the St. Paul Chamber Orchestra (1972–80), giving first performances of works by composers like CAGE, CARTER, Berio, and GLASS.

RZEWSKI, Frederic (1938–) *Composer and pianist* American-born Rzewski was associated with STOCKHAUSEN between 1962 and 1964, and became a member of Musica Elettronica Viva in 1966. With the latter he explored collective improvisation with FOLK and popular melodies. Works such as *Coming Together* (1972) were characterised by impressive drive and intensity.

SAARIAHO, Kaija (1952–) *Composer* After studying in Helsinki, Finnish-born Saariaho composed much instrumental and ORCHESTRAL MUSIC, having it performed at many major music festivals, most notably Salzburg. Her works—mostly using electronic instruments and computers—include *Verbledungen* (1984) and *Graal-théâtre* (1994).

SACHER, Paul (1906–) *Conductor and patron* Swiss-born Sacher founded the Basle Chamber Orchestra in 1926. With it and the Collegium Musicum of Zurich (formed in 1941) he performed early classical and contemporary music, commissioning and premiering numerous works by BARTÓK, HINDEMITH, Honegger, STRAUSS, STRAVINSKY, and LUTOSLAWSKI.

SAINT-SAËNS, Camille (1835–1921) *Composer* Saint-Saëns is regarded as one of the greatest French classical composers. His conservative musical style—neat proportions, clarity, polished expressiveness, elegant lines—were seen in most of his works, including much CHAMBER MUSIC, three symphonies, concertos, and OPERAS (especially *Samson et Dalila* and *Le carnaval des animaux*). He wrote one of the earliest film scores *L'assassinat du Duc de Guise* (1908) and *Caprice Andalouse* (1904) for violin and orchestra. He was also a renowned organist and pianist.

SALONEN, Esa-Pekka (1958–) *Conductor and composer* Salonen was born in Finland and made his debut as a conductor in 1980. Posts he has held include musical director of the Los Angeles Philharmonic Orchestra, and principal guest conductor of the Philharmonia Orchestra, in London. His repertoire is wide, but he is particularly known for his performances of 20th-century works by composers such as STRAVINSKY, MESSIAEN, and LUTOSLAWSKI.

SALT'N'PEPA Rap duo Initially working as backing singers for other RAP artists, this female duo then brought out singles of their own, including "I'll Take Your Man" and "It's My Beat." When "Push It" was reissued in 1988 they hit the charts in both the U.S. and U.K. Further hits followed as well as a nomination for the first rap Grammy in 1989. Salt'n'Pepe are the most commercially successful female rap group of all time, and were the first to achieve a gold disc.

SAM & DAVE Soul vocal duo Arguably soul's definitive duo, Sam & Dave met in 1961. In 1965 they signed with Atlantic and began to record at the Stax/Volt studios. Over the next four years Sam & Dave, along with Otis REDDING, would define the Southern soul sound. In 1966 the single "Hold on! I'm a Comin'" topped the R&B charts and crossed over to become a POP hit. A year later "Soul Man" made No.2 in the U.S. charts. Although they had further hits including "Soul Sister, Brown Sugar" (1969), Sam & Dave split in 1970, reuniting occasionally over the next 11 years.

SANDERLING, Kurt (1912–) *Conductor* German-born Sanderling began his musical career as a singing coach at the Berlin Städtische Oper in 1931. Moving to Russia he was the conductor of the Moscow Radio Symphony Orchestra (1936–41), and the Leningrad Philharmonic Orchestra (1941–60). He returned to Germany as conductor of the East Berlin Symphony Orchestra and the Dresden Staatskapelle, touring extensively. His expressive interpretations are widely admired, especially of MAHLER, SIBELIUS, and Russian symphonic music.

SANDERLING, Thomas (1942–) *Conductor* Born in Russia, son of the conductor Kurt, Thomas Sanderling made his debut conducting the Berlin Symphony Orchestra in 1962. He moved to the West in 1983, thereafter conducting worldwide. His wide repertoire ranges from Handel to contemporary music, and included giving the German premiere of SHOSTAKOVICH's symphonies No.13 and No.14.

SARGENT, Sir Malcolm (1895–1967) *Conductor* Sargent became one of the most popular English conductors of the mid-20th century. He conducted many concerts for children and was an outstanding CHORAL conductor. He was chief conductor of the Proms (1948–67) and of the BBC Symphony Orchestra (1950–57), with whom he displayed a wide repertoire.

SCAGGS, Boz (1944–) *Rock singer* Scaggs was a member of a number of bands from his high school days, including the Steve Miller Band. However, it wasn't until his seventh album, *Silk Degrees* (1976), that Scaggs found commercial success. The album included "Lowdown," a U.S. No.3, and "We're All Alone," which has since become a standard. In 1981, Scaggs had his last chart hit when "Miss Sun" reached No.14 in the U.S.

SCELSI, Giacinto (1905–88) *Composer* Italian composer Scelsi's early works covered many styles, although all adopt free tonality and are consistent with his ideal of music as a link to the transcendental. After the 1950s he often used microtones, thin textures, and extremely slow movement as found in his *Quattro Pezzi* (1959).

SCHAFER, R. Murray (1933-) *Composer* Born in Canada, Schafer studied in Toronto. His musical output was large and diverse. Although influenced by the major trends of the 1960s—SERIALISM, indeterminacy, and electronics—his use of all techniques was free and individual. Schafer often used texts of dead languages in a very innovative fashion. His many large-scale works include *Patria* (1972) and *Son of Heldenleben* (1968).

SCHIFF, Andras (1953-) *Pianist* Schiff was born and studied in Hungary. He has won many honours, including the Tchaikovsky and the Leeds International Piano competitions (both 1975), becoming one of the most admired pianists of the latter part of the 20th century. He is particularly renowned for his interpretations of Bach (for which he won a Grammy) and Mozart, as well as for the early Romantics.

SCHIFRIN, Lalo (1932-) *Jazz pianist and composer* Schiffrin first played jazz in his native Argentina. He studied in Paris with MESSIAEN during the early 1950s, before moving to New York in 1958. He played with DIZZY GILLESPIE between 1960–62, writing the suites *Gillespiana* and *New Continent* for him. He also played with QUINCY JONES. From the mid-1960s he became more and more involved with composition, having huge success writing over 150 scores for TV and the movies, including *Mission: Impossible* (1967), *Bullitt* (1968), and *Dirty Harry* (1971).

SCHLIPPENBACH, Alexander von (1938-) *Jazz pianist and composer* Schlippenbach played FREE JAZZ in the 1960s, working with many musicians including Manfred Schoof. In 1966 he formed the Globe Unity Orchestra, establishing itself as the leading free jazz big band of the 1970s and 1980s. He also played in smaller groups, and set up the Berlin Jazz Composer's Orchestra in 1988. Schlippenbach's influences range from SCHOENBERG to CHARLIE PARKER and Thelonious MONK, and he is one of the major figures of the European free jazz scene. He is best heard on the 1989 album *Smoke* with Sunny Murray.

SCHÖNBERG, Claude-Michel (1944-) *Composer* As a composer of MUSICALS, in collaboration with Alain Boublil, Schönberg found fame with *La Révolution* (1973), the first staged French rock OPERA. Their second musical, *Les Misérables* (1978), became a huge success, playing in London and on Broadway, winning two Tony awards and a Grammy. Their third project, *Miss Saigon*, was just as successful, and has been performed all over the world.

SCHOOF, Manfred (1936-) *Jazz trumpeter* Born in Germany, Schoof played in big bands before forming his pioneering FREE JAZZ quintet in 1965, which included Alexander von Schlippenbach. This formed the nucleus of the Manfred Schoof Orchestra, bringing together EUROPEAN JAZZ artists such as Derek Bailey and Peter Brötzmann. Schoof's 1977 album *Scales* received the German Record Critics' Prize. Schoof has also worked in other musical fields, collaborating on the 1966 OPERA *Die Soldaten* and creating a trumpet concerto in 1969.

SCHREIER, Peter (1935-) *Opera singer and conductor* Born in Germany, Schreier had his operatic debut in 1961 at Dresden. As a lyric tenor he sang many roles, including Mozart's Belmonte and Ottavia, as well as roles by Rossini, Weber, and STRAUSS. He is also well known as the Evangelist in Bach's *Passions*, and for singing lieder. Schreier had his conducting debut in 1970, and has since performed and recorded many works, notably OPERA and CHORAL MUSIC.

SCHULLER, Gunther (1925-) *Jazz musician* Schuller, an American, trained as a classical musician before turning to jazz. In the late 1940s and early 1950s he recorded with Miles DAVIS. He subsequently wrote music that blended jazz with classical, including his 1959 work *Conversations*—a type of music known as the "Third Stream." In 1961 Schuller was acting musical director at the Monterey Jazz Festival and in 1962 of the first international jazz festival in Washington, D.C. He has written for musicians including Ornette COLEMAN and Eric DOLPHY, and spends much time writing about, lecturing, and teaching jazz.

SCHUMAN, William (1910-) *Composer* Performing initially in jazz bands, Schuman began composing classical music in the late 1930s. His compositions, generally tonal with broad melodic lines, include symphonies, CHAMBER MUSIC, and large-scale choral works. In 1955 he wrote *Credendum* for the U.S. government.

SCHUMANN, Elisabeth (1888–1952) *Opera singer* Schumann made her debut in Hamburg in 1909. In 1919 she joined Richard STRAUSS at the Vienna Staats Opera, gaining wide admiration in Strauss and Mozart roles. She had a beautiful and controlled high soprano that was equally well suited to many of Schubert's songs.

SCHWEITZER, Albert (1875–1965) *Organist and scholar* Music played a big part in the life of this Nobel prize-winning physician. Schweitzer studied the organ under Widor, becoming renowned for his epoch-making study of Bach, looking at the interpretation of his music and AUTHENTIC PERFORMANCE techniques. He also published a historic edition of Bach's complete organ works.

SCOFIELD, John (1951-) *Jazz guitarist* By the 1990s Scofield was one of the most original and talented guitarists in the world, playing with a number of musicians from the 1960s, including GERRY MULLIGAN, CHET BAKER, and CHARLES MINGUS. Scofield joined Miles DAVIS in 1982, and by 1984 was collaborating with him on compositions. Scofield made his first album in 1977, and secured his reputation in the early 1980s with albums such as *Electric Outlet* (1984), which showcased his uniquely rich and creamy sound. A number of albums have followed, all highly regarded.

SCOTT-HERON, Gil (1949-) *Jazz-funk singer-songwriter* Scott-Heron began his career as a poet. His early work included the album *Small Talk at 125th and Lenox*, which included "The Revolution Will Not Be Televised." In 1976 he had hits with "The Bottle," and "Johannesburg" (1976)—a FUNK workout with a powerful anti-apartheid message. He returned in 1994 with *Spirits*, his first album for ten years.

SCULTHORPE, Peter (1929-) *Composer* The Australian Sculthorpe was originally influenced by composers such as SCHOENBERG and VARÈSE, but he was keen to develop originality with new sonorities, his music showing expressive brilliance of colour and vigorous *ostinati*. His works include the OPERA *Rites of Passage* (1974), orchestral and vocal pieces, and a series of string quartets.

SEDAKA, Neil (1939-) *Pop singer-songwriter* Sedaka had his first major success with "Stupid, Cupid" (1958), a hit for Connie Francis. From 1959-63, both as a writer and a soloist, he scored 13 Top 40 hits including "Oh! Carol"—written for singer-songwriter Carole KING—"Happy Birthday Sweet Sixteen," and "Breaking Up Is Hard to Do," a No.1 in 1962. His solo success waned, but he continued to write hits for others, including Peggy LEE and Johnny Mathis. He had a second chart career in the 1970s, with hits including "Laughter in the Rain" (1974), "Bad Blood," and a reworked version of "Breaking Up Is Hard to Do" (both 1975). He continues to be a popular entertainer in the 1990s.

SEGER, Mike (1933-) *Country musician* Born in New York City into a musical family, Seeger formed the New Lost City Ramblers in 1958. A traditional COUNTRY band, they performed a set of traditional American music at the first Newport Folk Festival and went on for another 20 years. An accomplished multi-instrumentalist he also formed the Strange Creek Singers in the late 1960s. As a member of these and other line-ups, as a soloist and a duo with his sister Peggy, he recorded over 50 albums, including *The Depression* and *Old Time Country Music*.

SEGER, Pete (1919-) *Folksinger and banjo player* Seeger formed the Almanac Singers in 1940 which included Woody GUTHRIE. It was, however, with the WEAVERS (which he formed in 1948) that he had huge success and million-selling hit records, such as "We Shall Overcome" and "Where Have All the Flowers Gone." From 1958 he maintained a high-

profile solo career, as well as playing with artists such as Arlo Guthrie, Sonny TERRY, and Big Bill BROONZY. He will be remembered, perhaps more than anything else, as a campaigner for civil rights, peace, and equality through FOLK MUSIC.

SEGER, Bob (1945-) *Rock singer* Michigan-born guitarist and singer Seger spent the 1960s in bands around his Ann Arbor home. Although he had a minor hit in 1969 with "Ramblin' Gamblin' Man," it was not until the release of *Night Moves* (1976) that his career took off. A series of hit singles—"Night Moves," "Mainstreet," and "Still the Same"—highly successful tours, and a powerful follow-up album, *Stranger in Town*, made Seger and his Silver Bullet Band one of the biggest draws in the U.S. at the time.

SEMIEN, "Rockin" Sidney (1938-) *Blues guitarist and harmonica player* Semien played frequently in southern Louisiana from the age of 15. He recorded from 1959 on various labels as well as working the clubs. His songs included "Boogie in the Mud," "If I Could I Would," and "They Call Me Rockin'."

SERKIN, Peter (1947-) *Pianist* Peter Serkin, the son of the pianist Rudolf Serkin, has led a varied musical life. It wasn't until the 1970s that he performed regularly, playing a wide musical repertoire ranging from Bach and Mozart through to SCHOENBERG, WEBERN, and much MESSIAEN. During the 1980s and 1990s, as well as playing solo, he has played with the Guarneri Quartet and the Boston Symphony Chamber Players. Serkin has a reputation as a brilliant instrumentalist.

SERKIN, Rudolf (1903-91) *Pianist* Serkin was born and studied in Austria, making his debut in 1915. He settled in the U.S. in 1939, becoming head of the piano department at the Curtis Institute of Music in Philadelphia. Serkin was undoubtedly one of the greatest pianists of the mid-20th century, known for his profound and precise interpretations, especially of Bach, the Viennese classics, Mozart, and Brahms.

SESSIONS, Roger (1896-1985) *Composer* Sessions became one of the most important American composers, firmly establishing an American style in the 1930s and 1940s. A musical and intellectual prodigy, Sessions felt compelled to leave the U.S. in 1925 to develop his talents. He returned in 1933. His compositions were influenced by STRAVINSKY and SCHOENBERG, but demonstrated his own personal style and progression. His many works included symphonies, concertos, string CHAMBER MUSIC, and two OPERAS. He was also a respected author and teacher.

SHANGRI-LAS, The *Pop group* Formed by two pairs of sisters—Mary and Betty Weiss, and Mary Ann and Marge Ganser—this vocal quartet had six hits between 1964 and 1966. They launched their career with the hit single "Remember," which reached No.5, and followed this with the No.1 hit "Leader of the Pack."

SHAVERS, Charlie (1917-71) *Jazz trumpeter and composer* Shavers took up the trumpet in his teens, playing with a number of bands in the 1930s, becoming famous playing with the John Kirby quintet (1937-44). His compositions included "Pastel Blue" and "Undecided," the latter immortalised by Ella FITZGERALD. As well as performing in his own small groups and solo, he also played with Tommy DORSEY and Jazz at the Philharmonic. Shavers was a popular and original stylist.

SHAW, Artie (1910-) *Jazz clarinetist and bandleader* Along with Benny GOODMAN, Shaw was the leading clarinetist of the SWING era. Shaw formed his own big band in 1937, recording "Begin the Beguine" (1938), which stayed at No.1 for six weeks and became an international hit. As famous for his personal life—including a marriage to film star Lana Turner—as his music, Shaw quit bandleading in 1939 only to return two years later with a new line-up and the hit "Frenesi." He formed and reformed bands until the 1950s, when he retired from music and forged a career as a writer. He made a welcome comeback in the late 1980s.

SHAW, Sandie (1947-) *Pop singer* Shaw was launched as a teenage POP star in 1964, becoming one of the U.K.'s leading female singers of the mid-1960s. She had two No.1s in 1965, including "Always Something There to Remind Me" and won the Eurovision Song Contest—scoring another No. 1—with "Puppet on a String" (1967). By the end of the 1960s her success had waned. Her career was revived briefly in the 1980s with the Smiths' penned hit single "Hand in Glove" (1984) and the album *Hello Angel* (1988).

SHEARING, George (1919-) *Jazz pianist* Blind from birth, Shearing played in his native Britain before settling in America in 1946. He played JAZZ from an early age, becoming famous with his locked-hands technique of playing block chords accompanied by a rhythm section. In the late 1940s he formed his own quintet and produced a succession of very popular recordings including "September in the Rain," "Lullaby of Birdland," "Conception," and "She." From the late 1960s, Shearing spent more time playing with a trio, as a solo performer, and increasingly in duets with artists such as Peggy LEE and Mel TORMÉ. His work with Stéphane Grappelli is also renowned.

SHEPP, Archie (1937-) *Jazz musician and composer* Shepp played tenor and soprano saxophone, and clarinet in a number of bands during the early 1960s. He developed a fruitful musical relationship with John COLTRANE in 1965, which helped to establish his name and reputation. Shepp's performance at the Newport Jazz Festival in 1965 was coupled with a Coltrane performance for the album *New Thing at Newport*. In the same year, he began to establish himself as a dramatist and his play, *The Communist*, was performed in New York. Although he became associated with the FREE JAZZ movement in the late 1960s, he is in fact an eclectic traditionalist, never forgetting the roots of his music. By the 1980s his all-round JAZZ playing was impossible to pigeonhole. He continued touring and recording into the 1990s.

SHINES, Johnny (1915-) *Blues singer and guitarist* Shines first sang part-time in the 1930s alongside artists such as Robert JOHNSON, with whom he appeared on radio in 1937. His career didn't really take off until the mid-1960s, when his slide guitar playing and strong, clear vocals found a large following. Excellent albums including *Last Night's Dream* (1968) and *Sitting on Top of the World* (1972) followed.

SHIRLEY-QUIRK, John (1931-) *Opera singer* The English bass-baritone Shirley-Quirk sang at Glyndebourne in the U.K. in the early 1960s, becoming famous by creating roles in many works by BRITTEN. As well as singing other operatic roles and concert works, he was much admired as a fine interpreter of lieder and English song.

SHIRRELLES, The *Pop group* The Shirrelles became one of the most successful female vocal groups of the early 1960s. Formed in 1958, they had their first hit with "Tonight's the Night" (1958). They secured immortality with "Will You Love Me Tomorrow" (1960), which became one of POP's most treasured recordings. Other hugely successful and memorable singles followed, such as "Dedicated to the One I Love," "Mama Said" (both 1961), and "Baby It's You" (1962). The group had a significant effect on the direction of pop music at the time, influencing among others the BEATLES.

SILLS, Beverly (1929-) *Opera singer* The American soprano Silles made her debut singing on commercial radio at the age of three. Her OPERA debut, however, had to wait until 1947. She joined the New York City Opera in 1955, becoming the company's diva and performing many *bel canto* roles, particularly of Donizetti and Rossini. She sang all over the world, perhaps finding her best suited role in Massenet's *Manon*. She retired from the stage in 1980.

SIMON & GARFUNKEL *Pop duo* Paul Simon and Art Garfunkel were one of the most successful POP-FOLK acts of the 1960s. They made their first album, *Wednesday Morning 3 a.m.*, in 1964,

from which came "Sound of Silence," a U.S. No.1. Two albums followed, *Sounds of Silence* (1965) and *Parsley, Sage, Rosemary & Thyme* (1966), the latter arguably their best work. They contributed to the soundtrack of the film *The Graduate* (1968), which gave them one of their biggest hits, "Mrs. Robinson." *Bridge Over Troubled Water* (1970), with its classic title track, became one of the best-selling albums of all time. After this they split up. In 1981 the pair reunited for a concert in Central Park in New York and a successful world tour, but Simon broke up the duo again soon after.

SIMON, Carly (1945-) *Pop singer-songwriter* Simon was one of the most popular SINGER-SONGWRITERS of the 1970s, perhaps her most famous song being "You're So Vain" (1972), from her third album. She also had huge success with the James Bond theme song "Nobody Does It Better" (1977). In the 1980s she became increasingly involved with films, writing and performing the score for *Heartburn* (1986), and the Oscar-winning song "Let the River Run" from the film *Working Girl* (1989).

SIMON, Paul (1941-) *Pop singer-songwriter* As a solo artist, Simon recorded with some success throughout the 1970s. In the mid-1980s he found a new direction. Beginning with tapes he had made of South African music, he built the album *Graceland*, a diverse and inventive album that enjoyed huge commercial success. In 1990, Simon repeated the experiment using Brazilian drumming music to produce perhaps his best album so far, *The Rhythm of the Saints*. In 1998 Simon's musical *The Capeman* was staged on Broadway in New York City.

SIMPLE MINDS *Rock group* Formed in 1978, Simple Minds scored their first British hit single in 1982 with "Promised You a Miracle." In 1985 they wrote the soundtrack for the bratpack movie, *The Breakfast Club*, and the resulting single, "Don't You Forget About Me," provided them with their only U.S. No.1. For a period in the mid-1980s, Simple Minds seemed to be vying with U2 for stadium-rock supremacy, but in the 1990s, Simple Minds have fallen out of favour.

SIMPSON, Robert (1921–97)

Composer Born in England, Simpson joined the BBC music staff in 1951, staying until 1980. His major achievement was his cycle of nine symphonies and eight string quartets, which have been performed widely, especially in Britain. Each of his works, although individual in character, is firmly based in tonality, showing the influence of the great symphonists Beethoven, Bruckner, and SIBELIUS.

SINGLETON, Zutty (1898–1975) Jazz drummer

Singleton was one of the most influential of all classical jazz drummers, the first to play extended solos and to introduce brushes into the jazz drummer's vocabulary. He was a well-liked and respected personality on the jazz scene, working with many leading musicians, from Louis ARMSTRONG to T-Bone WALKER and Charlie PARKER, and leading his own bands. Singleton also appeared in three jazz films in the late 1940s: *Stormy Weather*, with Fats WALLER and Lena HORNE; *New Orleans*, with Louis ARMSTRONG and Billie HOLIDAY; and *Turned-Up Toes*. Singleton is best heard on the 1952 album *Rarities*.

SINOPOLI, Guiseppe (1946–)

Conductor and composer After studying medicine in Venice and Padua, Sinopoli followed Maderna's and STOCKHAUSEN's courses at Darmstadt and studied conducting in Vienna. In 1975 he formed the Bruno Maderna Ensemble for contemporary music and launched his career as a conductor. As a composer, his work shows the influence of Donatoni and the DARMSTADT SCHOOL of the 1950s.

SISTER SLEDGE Soul vocal group

This group of four sisters began their recording career in 1971 as backing singers. The band's greatest success came with DISCO and the production work of Nile Rodgers and Bernie Edwards—the duo behind the group Chic. In 1979 they had three Top 20 hits, "He's The Greatest Dancer," "We Are Family," and "Lost in Music." They had a minor hit in 1982 with the song "My Guy," but broke up soon afterwards.

SKAGGS, Ricky (1954–) Country singer and musician

Scaggs performed from the age of five. In 1977 he joined Emmylou HARRIS' Hot Band, and learned his trade there. After going solo Skaggs dominated the U.S. COUNTRY charts in the 1980s with his traditional country style. In 1981 he released *Waitin' for the Sun to Shine*, generally seen as a turning point in country music. In 1982 he was the Country Music Association Male Vocalist of the Year and became the 61st and youngest member of the Grand Ole Opry. His revival of Bill MONROE's "Uncle Pen" became the first bluegrass song to top the country charts since 1963. In the 1990s, he became one of the biggest country performers of his time.

SLADE Rock group Formed in the U.K. in 1968, Slade are one of the most fondly-remembered pop groups of the early 1970s, producing many glam rock anthems. Beginning with the album *Play It Loud* (1970) Slade were unstoppable, with 13 British Top 10 hits between 1971 and 1975, including the badly spelled "Coz I Love You," "Mama Weer All Crazee Now," and "Merry Christmas Everybody."

SLADE, Julian (1930–) Composer

Essentially self-taught, Slade began writing stage MUSICALS around 1950. His most popular work was *Salad Days* (1954), a small-scale musical comedy that ran for six years in London's West End—the longest-running British musical of its time. Slade continued to compose throughout the 1970s, and successful revivals of his work were produced in the 1990s.

SLATKIN, Leonard (1944–) Conductor and composer

Born in the U.S., Slatkin studied at the Juilliard School, New York, and made his conducting debut in 1966. He guested with major orchestras all over the world, as well as holding posts with the St. Louis Symphony Orchestra and the National Symphony Orchestra. Slatkin conducted a wide repertoire including American music, and was a renowned interpreter of ELGAR. His compositions included string quartets, and *The Raven*, after Edgar Allan Poe (1971), for voice and orchestra.

SLEDGE, Percy (1941–) Soul singer

Along with contemporaries Otis REDDING, Joe Tex, and Wilson Pickett, Sledge defined the mid-1960s sound of Southern SOUL. His debut single "When a Man Loves a Woman" (1966) was an instant hit, No.1 in both the U.S. pop and soul charts, and a U.K. Top 5. He had ten more hits between 1966 and 1969, including "It Tears Me Up" (1967) and "Take Time to Know Her" (1968). He recorded into the 1990s with further minor hits, and continued to tour.

SLIM, Harpo (1924–70) Blues singer and harmonica player

Along with Lightnin' Slim, Harpo Slim—born James Moore—was a defining influence of the Excello Records' BLUES sound in the 1950s and 1960s, and one of the major exponents of Louisiana swamp blues. He began his solo recording career in 1957, enjoying a string of R&B hit singles including "Raining in My Heart" (1961) and "Little Queen Bee" (1964). "Baby Scratch My Back" (1966) was his most successful single, a U.S. Top 20 pop hit (and R&B No.1).

SLIM, Sunnyland (1907–95) Blues pianist and singer

Slim has one of the biggest recording catalogues in BLUES, stretching from the 1920s to the early 1990s using a variety of pseudonyms. He became established in the 1950s as a leading figure in the development of Chicago blues, performing with artists such as Muddy WATERS and J.B. Lenoir. His powerful piano work set the standard for underpinning the hard, electric sound associated with Chicago blues.

SLY AND ROBBIE Reggae duo

Sly Dunbar (drums) and Robbie Shakespeare (bass) began working together in 1975, and quickly became Jamaica's leading rhythm section. They were the basis for the house band at Channel One in Kingston. In 1980 they formed their own label, Taxi, and produced hit records for many artists. For many years Sly and Robbie provided the rhythm section for seminal reggae band Black Uhuru. They made a number of albums under their own names and worked with rock stars as diverse as Bob DYLAN, Ian Dury, and Joe Cocker.

SLY AND THE FAMILY STONE *Rock group*

Formed by Sly Stone in 1967, Sly and the Family Stone were the first group to fuse POP, SOUL, and ROCK to make first-class DANCE MUSIC. The diverse racial makeup of the band and the crucial role of women instrumentalists were groundbreaking. They became established with the album *Stand!* (1969), which included the No.1 single "Everyday People." Superficially, the songs were breezy FUNK workouts but the lyrics conveyed a dark humour. "Hot Fun in the Summertime" reached No.2 in the U.S. despite being an ironic commentary on racial unrest. By the mid-1970s Sly was wrestling with serious cocaine addiction and the band split up in the early 1980s.

SMALL FACES, The *Rock group*

Formed in London in 1965, the Small Faces became one of the best pop bands of the late 1960s. Their debut single "Whatcha Gonna Do" (1965) went into the U.K. Top 20 and "All or Nothing" reached No.1 the same year. In 1967 the Small Faces released "Itchycoo Park," which became their first American hit. Their last album, *Ogden's Nut Flake* (1968), was a huge commercial and critical success, but that same year the band split. Guitarist Steve Marriott went on to form Humble Pie, and the rest of the band became Rod Stewart's backing band, the Faces.

SMASHING PUMPKINS *Rock group*

Although Smashing Pumpkins had a slow start, they persevered, achieving acceptance and press veneration. Their debut single, "I Am the One" (1990), and first album, *Girls* (1991), announced the group to both INDIE and HEAVY METAL audiences. The follow-up album, *Siamese Dream* (1993), with its pop hooks and rock atmospherics, launched the band onto centre stage, reaching the Top 10 in the U.S. *Billboard* charts. In 1995 *Mellon Collie and the Infinite Sadness*—a two-hour long double CD—demonstrated an unheard of breadth of style.

SMILEY, Arthur Lee "Red" (1925–72)

Guitarist Smiley formed a bluegrass duo with banjo player Don Reno in the 1950s, recording and working together at various major venues.

Their recordings included *Instrumentals* (1958) and *Good Ole Country Ballads* (1959), and they achieved a Top 20 COUNTRY chart hit with "Don't Let Your Sweet Love Die" (1961). Smiley was forced to give up touring in 1964 due to the effects of an old war wound, but continued to record with the Bluegrass Cut-Ups.

SMITH, "Big" Maybelle (1924–72)

Blues singer Smith was one of the great female BLUES "shouters." She began singing professionally in 1936, with the all-female band, the Sweethearts of Rhythm. From the mid-1940s she began a solo career. Smith worked with many great artists such as Jimmy Witherspoon and Quincy JONES, and can be seen in the film *Jazz on a Summer's Day*, performing at the Newport Jazz Festival (1958).

SMITH, Carl (1927–) *Country singer*

Born in Maynardsville, Tennessee, Smith turned professional in the 1950s. He had some minor hits between 1967 and 1970, scoring his first U.S. Top 10 with "I've Found Someone of My Own," following it up with a No.1—"Let Old Mother Nature Have Her Way." With his rich, mature voice, Smith scored 41 chart records during the 1950s. During his lengthy career he had 93 hits, a total rarely surpassed.

SMITH, Clara (c.1894–1935) *Blues singer*

Smith sang professionally from her mid-teens, becoming a big name in New York by 1923. Called the "Queen of the Moaners," she sang in a low, deeply sensual manner. Her early recordings are melancholic songs of lost love and betrayal. By the mid-1920s she had improved her delivery, and her best recordings include many songs with risqué sexual references. She recorded with some of the best instrumentalists of her time—including LOUIS ARMSTRONG and Lonnie JOHNSON—and twice sang duets with Bessie SMITH.

SMITH, Clarence "Pinetop" (1904–29)

Jazz pianist "Pinetop" is considered to be the founder of the BOOGIE-WOOGIE style of piano playing. His fame largely rests on his recording of "Pinetop's Boogie Woogie" (1928), the first documented use of the term. In 1929 at age 25 he was shot and killed.

SMITH, Jimmy (1925–) *Jazz organist*

Smith became the most successful JAZZ organist, popularising the use of the Hammond organ and bringing BEBOP style lines to organ playing for the first time. His classic albums include *The Sermon*—with Art BLAKEY—and *Houseparty*, both from the 1950s, and his recordings regularly crossed over into the pop charts. Jimmy Smith's influence was not restricted to JAZZ—his style was instrumental in the development of BLUES and FUNK keyboard playing.

SMITH, Mamie (1883–1940) *Blues singer*

In 1920 Smith recorded "Crazy Blues," becoming the first black singer to record the BLUES as a soloist. The song was an instant hit, beginning a postwar craze for "Negro blues." Seven more hits between 1921 and 1923 firmly established her reputation, and throughout the 1920s she was a highly successful entertainer. However, as the popularity of the blues declined during the 1930s and 1940s, Smith sank into obscurity.

SMITH, Patti (1946–) *Rock singer*

Smith started her career as a poet, using ROCK MUSIC as a backing to the spoken word. However, by 1975 the Patti Smith Band was signed to Arista and had produced its brilliant first alternative rock album, *Horses*. Despite the lack of a promotional single it reached the *Billboard* Top 50. Her third album, *Easter*, was the most commercial to date, with the Bruce SPRINGSTEEN song "Because the Night" reaching No.13 in the U.S. During the 1980s Smith went back to her poetry and raising her family. However, in 1995 she appeared on stage with Bob DYLAN, and in 1996 she released a new album, *Gone Again*.

SMITH, Trixie (1895–1943) *Blues singer*

Trixie Smith made many successful recordings in the 1920s as well as having a career as an actress. Her voice was not as strong as her contemporary namesakes, Mamie, Bessie, and Clara, but her records include outstanding, polished examples of the BLUES—most famously, "Railroad Blues" and "The World Is Jazz Crazy and So Am I"—accompanied by artists such as Fletcher HENDERSON and LOUIS ARMSTRONG.

SMITH, Willie (1897–1973) *Jazz pianist and composer* From the 1920s, Smith was one of Harlem's best-known stride pianists and a major influence on younger, better-known musicians such as Duke ELLINGTON. In the 1930s Smith became famous through recordings like the reflective "Morning Air" and "Echoes of Spring." From the 1940s until his death he toured extensively and starred at JAZZ festivals.

SMITHS, The *Rock group* The Smiths are regarded by many as the most important British band of the 1980s. Their strikingly original music influenced a generation of bands. Critical excitement followed their early singles and propelled "What Difference Does It Make?" into the U.K. Top 10 and the self-titled first album to No.2. Four Top 30 hits followed and the albums, *Meat Is Murder* (1985) and *The Queen Is Dead* (1986), were hailed as two of the finest achievements of the decade. In 1987 guitarist Johnny Marr left, and the Smiths folded a few months later. Singer Morrissey pursued a moderately successful solo career after the breakup.

SMYTH, Ethel (1858–1944) *Composer* Born in the U.K., Smyth's early work was derivative but promising and in 1893 she signaled the scale of her ambitions with a powerful Mass in D. Smyth's central interest was OPERA. Her major work, and greatest success, was the opera *The Wreckers*, first produced in Leipzig in 1906. Throughout her career, Smyth's style remained eclectic, never acquiring a settled personal voice. She did, however, find fame in England, becoming important at the time of a renaissance of English music.

SNOOP DOGGY DOGG (1971–) *Rap artist* In the early 1990s Snoop Doggy Dogg was one of the most successful gangsta RAP artists. Snoop's first recordings were made for fellow Death Row rap star, Dr. Dre. After the success of Dre's album, *The Chronic*, Snoop's own debut *Doggy Style* (1993), became the most eagerly anticipated album in rap history. Combining uncompromising lyrics with FUNK and SOUL backing tracks, it

proved a popular new direction for rap music and *Doggy Style* became the first debut album to enter the *Billboard* chart at No.1.

SNOW, Hank (1914–) *Country singer, guitarist, and songwriter* One of the most successful COUNTRY stars of all time, Snow first found success in Canada, imitating the yodelling style of Jimmie RODGERS. After moving south to the U.S. Snow struggled to maintain his popularity, until the self-penned "I'm Moving On" (1950) hit the charts. It spent 44 weeks in the U.S. country charts, 21 at No.1, and even reached the Top 30 in the pop charts. At this time Snow was firmly established as an international star. He went on to amass 85 country chart hits between 1950 and 1980, including "The Golden Rocket," "I Don't Hurt Anymore," and "Hello Lover."

SÖDERSTRÖM, Elisabeth (1927–) *Opera singer* The Swedish soprano Söderström made her operatic debut in 1947. She was a member of the Swedish Royal Opera throughout her career, but also pursued an international career in a wide variety of roles. Her expressive voice was best suited to the works of Mozart, Richard STRAUSS, and JANÁČEK.

SOLAL, Martial (1927–) *Jazz pianist* Born of French parents in Algiers, Solal moved to Paris in 1950. In Paris he was able to play with many expatriate American JAZZ musicians. In 1968 he began a long association with the saxophonist Lee KONITZ, as well as frequently playing solo. He also wrote a number of film scores including Jean-Luc Godard's *Breathless* (1959). Solal's reputation is international, but his style remains individual and distinctively Gallic.

SOLOMON (1902–88) *Pianist* Born in the U.K., Solomon began his career as a child prodigy, but retired for a period, returning to the stage in 1926 as an accomplished adult. The greatest pianist of his day, his performances, particularly of Mozart and the Romantics, were renowned for their exceptional virtuosity and evocative poetry. In 1965 he suffered a stroke and retired permanently from public performance.

SONIC YOUTH *Rock group* Formed in the U.S. in 1981, Sonic Youth became the best-known underground band in America. Their discordant guitars, impassioned vocals, and compulsive drum patterns first gained widespread exposure in America and the U.K. with their fourth album, *Bad Moon Rising* (1985). Recording throughout the 1980s and 1990s, they established a reputation as godfathers to the alternative ROCK scene, giving support slots to less well-established bands on tour—including the early NIRVANA.

SOUNDGARDEN *Rock group* A U.S. quartet who fused influences including LED ZEPPELIN and early PUNK bands, their sound is characterised by heavy, bass-laden metallic riffs and ranting articulate vocals. With NIRVANA and Green River, Soundgarden defined the GRUNGE sound that dominated early 1990s ROCK. Their second album, *Louder Than Love*, (1990) was considered the best rock album of that year, but it was the fourth album, *Superunknown* (1994), that was the most commercially successful—selling over 3 million copies. Soundgarden continued to record successfully and in 1996 they headlined the Lollapalooza tour.

SPANIER, Muggsy (1906–67) *Jazz cornet player* Throughout the 1920s Spanier worked in Chicago clubs absorbing lessons from the greats—Louis ARMSTRONG, King Oliver, and Tommy Ladnier. In 1938 Spanier formed his own band, the Ragtimers, and recorded 16 Chicago-style DIXIELAND sides—including "Relaxing at the Touro"—which are known to JAZZ fans as "The Great Sixteen." Spanier was one of the great Dixieland bandleaders. Perhaps not technically startling, he played with great economy, timing, and note placement.

SPEARS, Billie Jo (1937–) *Country singer* Spears' first taste of stardom came at the early age of 15, when her first record, "Too Old for Toys, Too Young for Boys," earned her \$4,200. However, she didn't record regularly until 1964, scoring her first hit in 1968 with "He's Got More Love in His Little Finger." In 1974 she had a transatlantic smash hit with the song "Blanket on the Ground."

SPECIALS, The *Rock group* The Specials, formed in the U.K. in 1977, started life as a PUNK-REGGAE fusion group. However, by 1979 they were in the forefront of the 2-Tone movement (named after the Special's own record label) to repopularise ska music. After a string of hits they reached their commercial peak with the single "Ghost Town," a British No.1 in 1981. The band split up soon after this.

SPRINGFIELD, Dusty (1939-) *Pop singer* Springfield was one of the great white SOUL singers. Born in the U.K., she originally found fame as part of the folk trio, the Springfields, in the early 1960s. Going solo in 1963, Springfield released "I Only Want to Be with You," which became an instant classic. She followed it with many more popular hits such as "You Don't Have to Say You Love Me," and "Son-of-a Preacher Man." Her finest work is *Dusty in Memphis* (1969), which was recorded in the U.S. and features compositions by legendary songwriters such as BACHARACH-David, Goffin-KING, and Randy Newman. She continued to record sporadically in the 1980s and 1990s, including a hit single with the Pet Shop Boys, "What Have I Done to Deserve This?"

STANLEY BROTHERS, The *Country duo* Leaders of the renowned bluegrass group, the Clinch Mountain Boys, Carter and Ralph Stanley created some of the most beautiful harmonies in COUNTRY music. They made their first recordings in 1947, but the mid-1950s were their golden era, producing classics such as "The White Dove." Carter died in 1966. After his brother's death, Ralph reformed the Clinch Mountain Boys and in 1970 started an annual bluegrass festival in memory of his brother.

STAPP, Olivia (1940-) *Opera singer* The American mezzo-soprano Stapp made her debut at Spoleto in Italy in 1960. She has since sung all over the world including La Scala in Milan, and the Metropolitan Opera in New York City. She has taken roles in OPERAS by composers as diverse as PUCCINI and Verdi through to STRAVINSKY and SHOSTAKOVICH.

STARKER, Janos (1924-) *Cellist* Starker made his debut in his native Hungary when he was just 11 years old. After settling in the U.S. he became principal cello of the Metropolitan Opera Orchestra and then the Chicago Symphony. He is known for his successful solo career, his playing best displayed on the Bach cello suites. He has also been the dedicatee and first performer of concertos by Bernard Heiden and Miklos Rosza. One of his greatest achievements is in being the dedicatee of KODÁLY's sonata for solo cello, now a standard work. Starker is the "cellists' cellist" and is universally regarded as the world's greatest.

STARR, Ringo (1940-) *Rock drummer* Starr became world-famous as a member of the BEATLES—joining in 1962 after the sacking of the original drummer. Many of the Beatles' albums include a vocal track by Starr including the huge hit "Yellow Submarine" (1966). After the Beatles split up Starr pursued a solo career—one of his albums, *Ringo*, achieving platinum status. He continued recording intermittently into the late 1990s, often with a band made up from his superstar friends.

STATLER BROTHERS, The *Country group* The Statler Brothers vocal quartet was formed in 1960. In 1963 they became part of the Johnny CASH roadshow and played with Cash for the next nine years. Their first hit, "Flowers on the Wall" (1966), sold 2 million copies and was followed by a string of hits stretching into the 1990s—including "Bed of Roses" and "I'll Go to my Grave Loving You." The Statler Brothers' annual show—the Old-Fashioned Fourth of July Celebration—in Staunton, Virginia, still attracts over 70,000 people a year.

STATUS QUO *Rock group* London-based rock group, Status Quo have been in business for over 30 years and have become an institution in Britain. Since their first hit single "Pictures of Matchstick Men," which reached No.7 in the U.K. charts in 1968, they have had hit after hit, based on a 12-bar-blues rock sound. Status Quo have sold over 100 million albums, and they have had over 50 U.K. hit singles.

STEELY DAN *Rock group* Originally formed in 1972 to showcase the songwriting talents of Walter Becker and Donald Fagen, Steely Dan made records featuring jazz and latin-tinged melodies backing up bitter, cynical, or impenetrable lyrics. The band had a number of hits in the 1970s, starting with first album, *Can't Buy a Thrill* in 1973. *Pretzel Logic*, in 1974, yielded their biggest hit single, "Ricky Don't Lose that Number." By 1976 Steely Dan had ceased to be a performing band and future recordings were made by Becker, Fagen, and hired session musicians. This approach produced their best album yet, *Aja* (1977). In 1981 the band finally split, only to reform for a comeback tour in 1993.

STEINBERG, William (1899-1978) *Conductor* Steinberg was an American conductor of German birth who began his career in Cologne, Germany, as KLEMPERER's assistant. After the rise of Hitler in the early 1930s, the Jewish Steinberg was severely restricted and in 1936 he emigrated, founding the Palestine Orchestra (later the Israel PO). From 1938 he worked in the U.S., notably as musical director of the Pittsburgh Symphony Orchestra (1952-76). He was at his best conducting LATE ROMANTIC music and his performances of the work of Richard STRAUSS remain unsurpassed.

STEPPENWOLF *Rock group* Formed in 1967, Steppenwolf had an exemplary eponymous debut album in 1968 that included the classic single "Born to Be Wild," which reached No.2 on the U.S. charts. "Born to Be Wild," along with "Pusher"—both featured on the soundtrack to the film *Easy Rider*—proved to be the twin peaks of Steppenwolf's career. They recorded nothing as important after that early high, and broke up in 1972.

STERN, Mike (1954-) *Jazz guitarist* Stern began his career with Blood, Sweat and Tears in 1976, but moved into JAZZ ROCK in 1978 when he joined Billy Cobham's band. In 1981 he was asked to join Miles DAVIS' comeback band. Subsequently he worked with Jaco Pastorius, saxophonists Michael Brecker and Bob Berg, Bunny Brunel, and many others. Perhaps, his best recording is *Odds and Ends* (1991).

STEVENS, Cat (1947-) *Pop singer-songwriter* British-born Stevens wrote a catalogue of timeless songs during the 1970s. As well as recording himself, he also wrote for others. Two of his finest songs were "Matthew and Son" and "Sitting." At his peak he had eight consecutive gold albums, including *Tea for the Tillerman* (1970) and *Teaser & the Firecat* (1971), ten hit singles in the U.K. and 14 hit singles in the U.S. Stevens gave up POP MUSIC in 1979, after converting to Islam.

STEWART, Rod (1945-) *Rock singer* Born in the U.K., Stewart was a member of many groups from the early 1960s, becoming well known in R&B and BLUES circles. He gained national exposure with the Jeff Beck Group and then joined the Faces, as well as embarking on a solo career. His second solo album *Gasoline Alley* (1970) made the breakthrough and he followed it up with the albums, *Every Picture Tells a Story*—including the single "Maggie May," a No.1 hit in Britain and the U.S.—and *Never a Dull Moment*. Stewart continued to score hits, becoming a major star. However, he has been unable to recapture the creative high of the early 1970s.

STITT, Sonny (1924-82) *Jazz saxophonist* Part of the BEBOP movement almost from the beginning, Stitt was influenced by Charlie PARKER. In 1945 he settled in New York, working with Dizzy GILLESPIE, and by the late 1940s he had formed the first of many bands he was to lead and co-lead. For the next 30 years Stitt remained in demand, working with Miles DAVIS among others, producing consistently good work despite his battles with alcohol and drugs.

STOLZ, Robert (1880-1975) *Composer and conductor* Born in Austria, Stolz was known as a prolific composer of OPERETTAS and FILM MUSICALS. He first found popularity with the operetta *Der Tanz Ins Glück* (1920)—produced in the U.S. as *Sky High*. In 1924 he began writing scores for German film musicals, and after 1940 he wrote for Hollywood. In 1952 he returned to Austria to conduct concerts of Viennese music and write music for more popular audiences.

STONE ROSES, The *Rock group* Formed in Manchester in 1984, the Stone Roses released their debut album *The Stone Roses*, in 1989. It was hailed as a classic and stayed in the album charts for 48 weeks. Its attempt to combine alternative ROCK and DANCE MUSIC proved hugely influential on the next generation of Manchester bands. However, their follow-up album did not appear until 1994. The band could not recover their early momentum and split in 1996.

STOOGES, The *Rock group* Formed in the late 1960s, the Stooges were fronted by Iggy Pop. A reputation as a wild live act helped them to some success. Their third album *Raw Power* (1973), contains two of their best-known songs "Gimme Danger" and "Search and Destroy." In 1974 the band split up in a drug-induced mess, with Iggy being saved by the personal interest of David BOWIE.

STRAIT, George (1952-) *Country singer* After a difficult start, Strait's career took off in 1981 with his first single "Unwound." His style, a throw-back to 1950s honky-tonk and reminiscent of Merle HAGGARD and Lefty Frizzell, did him good. Strait produced a string of 18 U.S. COUNTRY chart No.1 hits—including "Nobody in His Right Mind Would've Left Her" and "Am I Blue"—making him the most successful country singer of the 1980s.

STRANGLERS, The *Punk group* The Stranglers are one of the longest-surviving groups from the British PUNK explosion of the late 1970s. Formed in 1974, their debut single "Grip" didn't appear until 1977. Their biggest hit came with the evocative single "Golden Brown" from the album *La Folie* (1981). In 1991 guitarist/vocalist Hugh Cornwall left the band. The Stranglers continued without the excitement or success of earlier years.

STRATAS, Teresa (1938-) *Opera singer* Born in Canada, the lyric soprano Stratas made her debut in 1959. In 1960 she played the title role in Peggy Glanville-Hick's *Nausicaa*, and in 1962 Queen Isabella in FALLA's *Atlántida*. She has taken on various roles, her deep involvement distinguishing all her appearances.

STRAY CATS, The *Rockabilly group* The Stray Cats, formed in New York in 1979, found success in the U.K.—and later the U.S.—with the rockabilly resurgence of the early 1980s. Their debut single "Runaway Boy" reached No.9 in the U.K. charts, but they hit the big time in 1982 with "Rock This Town" and in 1983 with "Stray Cat Strut." They split in 1983 after a short but intense period of chart success, returning less successfully in 1989.

STRAYHORN, Billy (1915-67) *Jazz composer and pianist* Strayhorn began and ended his professional career as the main contributor of original material and arrangements for the Duke ELLINGTON band, writing a total of some 200 pieces, including the Ellington theme "Take the A-Train." Although there are clear differences between Ellington's and Strayhorn's individual work, they were both adept at imitating each other and serious study is now being undertaken on Strayhorn's individual contribution.

STUDER, Cheryl (1955-) *Opera singer* Studer made her debut in her native Germany in 1980. Her flexibility and much-loved voice made her a favourite for Mozart through to Verdi, Richard STRAUSS, and Wagner.

STYLISTICS, The *Soul group* Formed in 1968, the Stylistics had a number of POP/R&B hits between 1971-74. Signed to Philadelphia International Records, the Stylistics were one of the key bands that defined the PHILADELPHIA SOUND in the early 1970s. They reached their peak with "You Are Everything" (1971), "Betcha By Golly Wow" (1972), and "You Make Me Feel Brand New" (1974).

SUBOTNIK, Morton (1933-) *Composer* Subotnik, an American, studied with MILHAUD and Kirchner. He then taught in various places, including, from 1969, the California Institute of the Arts. His compositions, realised on Buchla synthesizers, have concentrated on electronic music. His work, often using serial and game theory techniques, included *Silver Apples of the Moon* (1966), the first electronic work written for a recording company.

SUGARHILL GANG, The *Rap group*

The Sugarhill Gang saw international success in 1979 with "Rapper's Delight," the first hip-hop single to break through into the mainstream. Although they only had two further hits, their place in rap's history was already assured. The Sugarhill Gang fell apart in the early 1980s.

SUICIDE *Rock group* Suicide were an electronic NEW WAVE duo, originally formed in 1970 by Alan Vega and Martin Rev. Their potent fusion of rockabilly and relentless keyboards was ahead of its time, and their confrontational performances—including a full-scale riot in Brussels—made it difficult for them to get gigs. They didn't record until 1977, when their eponymous debut album became a cult hit on both sides of the Atlantic. A second album, also self-titled, followed in 1980, but they have recorded only sporadically since then.

SUMMER, Donna (1948-) *Pop singer*

Summer was one of the best known of all DISCO divas. Working predominantly with producer Giorgio Moroder, she had 25 Hot 100 singles between 1975 and 1984, 13 hit albums, and won four Grammy Awards. Her first hit was the breathily suggestive "Love to Love You Baby," which sold over a million copies in the U.S., instantly making her an international star. Her other hits included "I Feel Love," "Hot Stuff," and "Bad Girls."

SUN RA (1914-93) *Jazz musician*

Born in Birmingham, Alabama, as Herman Lee, Sun Ra is one of the most extraordinary figures in 20th-century music. He began as a pianist, arranger, and composer in the mid-1930s, and by the mid-1950s had formed his own ten-piece big band, the Arkestra, recording their debut "Sun Song" in 1956. With unusual instruments for the time—including electric guitar, keyboards, and timpani—they became the most advanced and experimental group of the era, often playing FREE JAZZ years before the experimental period of the late 1960s. Sun Ra became one of the great modern visionaries, recording right up until his death.

SUPERTRAMP *Rock group* Supertramp were a U.K. group formed in London in 1969. After many false starts and changes of personnel, their first hit single, "Dreamer" (1975), was taken from *Crime of the Century*, the first of a string of million-copy-selling albums. Electronic piano and saxophones were their trademark, and they scored many further hits, including their biggest-selling album *Breakfast in America* (1979), which went to No.1 in the U.S.

SUPREMES, The *Soul group* The Supremes, formed in the late 1950s, became easily the most successful female group of the 1960s and the launch pad for MOTOWN's assault on the charts. They had more than two years of flop singles before Diana Ross became their lead vocalist and Holland-Dozier-Holland took over the songwriting. From their first hit, "The Lovelight Starts Shining," they became queens of the pop charts. During the 1960s the Supremes notched up 19 Top 10 hits and 12 No.1s—including "Where Did Our Love Go," "Baby Love" (both 1964), "Stop! In the Name of Love" (1965), and "You Can't Hurry Love" (1966). The group disbanded in 1977.

SUSSKIND, Walter (1918-80)

Conductor Susskind was a British conductor of Czech birth. He made his debut at the German Opera in 1934, conducting *La Traviata*. In 1938 he went to Britain, where he later became music director of the Scottish (National) Orchestra. He had further posts in Australia, Canada, and the U.S. He was highly regarded for his sound musicality and eagerness to explore the repertoire.

SUZUKI, Shin'ichi (1898-1998)

Violinist and teacher Although he performed, forming the Suzuki Quartet and the Tokyo String Orchestra, Suzuki will be best remembered as the creator of the hugely successful Suzuki method of violin teaching. Developed in the 1930s, it is based on the learning processes of young children, with instruction by ear and by rote at its core. Suzuki's first pupil was renowned violinist Toshiya Eto. The method has now been adapted to teach a variety of musical instruments.

SYLVESTER (1946-88) *Soul singer*

Sylvester recorded his first solo album *Sylvester* in 1977. He scored two massive DISCO hits in 1978 with "Dance" (1978) and "You Make Me Feel (Mighty Real)" (1979), both of which showcased his distinctive high-pitched vocals. He quickly faded in popularity though as the disco movement ran its course.

SZELL, George (1897-1970)

Conductor An American conductor of Hungarian birth, Szell quickly made his name conducting professionally with the Vienna Symphony Orchestra at the age of 16. In 1939 he moved to the U.S. and became a legend as musical director of the Cleveland Orchestra (1946-70). Szell was particularly praised for his work with the Austro-German repertoire, from Haydn to Richard STRAUSS. Although Szell played relatively little contemporary music, he did champion composers such as BARTÓK, JANÁČEK, and WALTON.

SZERING, Henryk (1918-88) *Violinist*

Polish born, Szering made his debut in 1933, but World War II interrupted his career. His fluent command of seven languages led to a post on the staff of General Sikorski, the exiled head of the Polish government. He resumed his concert performances in 1954, and his versatility, elegance, and technical command were widely admired. Having settled in Mexico in 1946, Szering was a strong advocate of native Mexican composers, often playing their work. During the latter years of his life he formed a recording partnership with Polish pianist Artur RUBINSTEIN.

SZIGETI, Joseph (1892-1973) *Violinist*

Hungarian-born, but with U.S. citizenship, Szigeti began his concert career as a child prodigy, performing all over the world. However, his music did not really flourish until he reached his 30s. He settled in the U.S. in 1940, but returned to Europe in 1960. He had a huge musical personality, well-suited to the grandeur of Beethoven and Brahms. Szigeti was also a champion of contemporary music, notably PROKOFIEV, BARTÓK, Bloch, and Martin, and many composers dedicated work to him.

TALKING HEADS *Rock group* Emerging from the NEW WAVE movement of the late 1970s, along with Television and Patti Smith, Talking Heads became one of the best and most influential groups of the 1970s and 1980s. From their first single, "Love Goes to Building on Fire," to their last album *Naked* (1988), they followed an idiosyncratic path of uncompromising brilliance. Their first classic album, *Remain in Light* (1980), spawned the hit single "Once in a Lifetime." Throughout their career, the various members of Talking Heads pursued successful individual projects, including David Byrne's solo albums and the Tom Tom Club.

TANGERINE DREAM *Rock group* Formed in Germany in 1967, Tangerine Dream started life as a PINK FLOYD-inspired psychedelic rock band. However, they soon lost interest in rock and concentrated on creating ambient, experimental music—pioneering the use of synthesizers. In 1973 they signed with Virgin and used its superior studio facilities to produce the album *Phaedra* (1974). In 1977 they recorded the first of many film soundtracks for William Friedkin's *Sorcerer*.

TATE, Buddy (1915–) *Jazz saxophonist* Tate was one of the outstanding tenor saxophonists of his time. A direct musical successor to Coleman HAWKINS and Herschel Evans, Tate took Evans' place with Count BASIE after his death in 1939. He took his own band into a residency at the Celebrity Club in New York in 1953, staying there for 21 years. To maintain his profile, Tate recorded regularly during this period. He continued recording and touring into the 1990s.

TATE, Jeffrey (1943–) *Conductor* Born in the U.K., Tate studied at Cambridge and qualified as a doctor. He began conducting in OPERA houses in England, Germany, and later in the U.S. His tastes are wide, but he is particularly admired for his interpretation of Mozart. He has held posts with a number of orchestras, including the Royal Opera House, Covent Garden, in London, the English Chamber Orchestra, and the Rotterdam Philharmonic.

TAUBER, Richard (1891–1948) *Opera singer* Tauber began his career in his native Germany, and by 1919 was a well-known tenor in German-speaking Europe. It was in lighter music, the OPERETTAS of Lehár and others, that he really made his name, and he became one of the most popular tenors of the first half of the 20th century. However, the strain of singing long parts eight times a week left its mark on his vocal chords, and his return to OPERA in the late 1930s was marked by some dubious stylistic elements.

TAVARES *Pop group* Formed in 1964, Tavares had a number of commercial successes in the mid-1970s with their undemanding blend of light soul and pop. They had a soul chart-topper and U.S. pop Top 10 hit with "It Only Takes a Minute" (1975), while "Heaven Must Be Missing an Angel" (1976) sold a million copies. In 1978 "More Than a Woman," taken from the soundtrack to *Saturday Night Fever*, gave the band its last significant hit.

TAYLOR, Cecil (1929–) *Jazz pianist* Taylor was a towering figure in post-war avant-garde JAZZ. In the 1950s he became more and more distanced from mainstream jazz, shedding all direct reference to tonality and regular time-keeping. The advent of FREE JAZZ should have made Taylor a star. However, the arrival in New York of Ornette COLEMAN eclipsed Taylor entirely and he spent much of the 1960s practicing at home. During the 1970s he found increasing acceptance—his solo album, *Fly! Fly! Fly! Fly! Fly!* (1981) was a stunning achievement and one of his best.

TAYLOR, James (1948–) *Pop singer and songwriter* After an unsuccessful first album, Taylor released *Sweet Baby James* (1970), which eventually spent two years on the American charts. It contained "Fire and Rain," one of the finest songs of the era. Taylor has become the embodiment of the late 1960s and early 1970s SINGER-SONGWRITER. He built a long-lasting career, made an appearance in the cult movie *Two Lane Blacktop*, and has a continuing public commitment to liberal causes. He released an album of all-new material in 1997 entitled *Hourglass*.

TEAGARDEN, Jack (1905–64) *Jazz trombonist and singer* Teagarden became one of the greatest and best-known JAZZ musicians of his time, setting a new standard for his instrument. Before Teagarden, the trombone had provided band harmonies and light comedy moments. After Teagarden, the trombone achieved a status to match that of Louis ARMSTRONG's trumpet playing. Teagarden's playing was smooth, relaxed, and above all effortless, quite unlike any player before him, gaining respect from musicians like Glen MILLER and Tommy DORSEY. He was also a remarkable singer. With his superlative playing and lazy vocal charm he made many songs his own, including "I'm Coming Virginia" and "Aunt Hagar's Blues."

TEAR, Robert (1939–) *Opera singer* Welsh-born Tear made a name for himself as a lyric tenor. He was particularly noted for his performances of BRITTEN, TIPPETT, and Taverner. In many ways his voice and manner resembled Peter Pears, and he took many of the roles created for Pears. Tear worked frequently with guitarist and lutenist Julian Bream, performing songs by the 17th-century English composer John Dowland.

TELEVISION *Rock group* Television were the first of a number of NEW WAVE bands to come out of New York in the early 1970s, paving the way for such luminaries as Talking Heads, the Ramones, and Blondie. Success eluded Television in their native U.S., but in the U.K. their debut album, *Marquee Moon* (1977) was applauded as one of rock's most accomplished debut albums and reached the Top 30. Their second album was less successful and the group split in 1978.

TEMPTATIONS, The *Soul group* A highly talented vocal group, the Temptations benefited, in their early years, from the attention of Smokey Robinson, who wrote most of their mid-1960s hits, starting with "The Way You Do the Things You Do" (1964). As the 1960s progressed, they became more closely associated with Norman Whitfield, who moved them in a funkier direction. The 1968 hit

"Cloud Nine" was a landmark for the Temptations, signaling a new, funky sound and socially aware lyrics. They had a run of nearly 40 U.S. Top 40 hits, notably "Ball of Confusion (That's What the World Is Today)" (1970), "Just My Imagination" (1971), and the classic "Papa Was a Rollin' Stone" (1972). They continued to perform, albeit with different personnel, into the 1990s.

10cc Pop group Formed in England in 1971 to fulfil a contractual obligation, 10cc became one of the most popular groups of the 1970s. Their first single, "Donna," went straight to No.2 in the U.K. charts, beginning a string of hits through to the end of the decade, with "I'm Not in Love" (1975) being the standout hit. Although their music was often less than inspiring, their lyrics revealed a lively wit.

TENNSTEDT, Klaus (1926-97)
Conductor Born in Communist East Germany, Tennstedt did not become internationally known until the 1970s. Working with orchestras across Europe, he developed a reputation as one of the greatest conductors of his time, being especially acclaimed for his interpretation of the symphonic repertoire, particularly Beethoven and MAHLER.

TERRY, Clark (1920-) Jazz trumpeter In his early career, Terry played with musicians such as Count BASIE and Duke ELLINGTON. He became famous when he was one of the first African-American musicians to feature regularly on TV in the *Tonight Show* starring Johnny Carson. Terry played the flügelhorn as well as the trumpet, introducing the instrument as a JAZZ alternative to the trumpet. The very vocal sound Terry produced had a direct influence on Miles DAVIS and a whole generation of trumpeters. Terry is best heard on the 1957 album *Serenade to a Bus Seat*.

TERRY, Todd (c.1958-) Producer Terry learned his trade playing early house and hip-hop, and became an important innovator and producer in house music. His distinctive use of samples underpinned all his production and remixing work.

THEM Rock group Best known as Van MORRISON's first major group, They were formed in Ireland in 1963. Their second single, "Baby Please Don't Go," backed with "Gloria," reached the U.K. Top 10. "Gloria" has inspired hundreds of cover versions, including those by Jimi HENDRIX, The Doors, and Patti Smith. An excellent album, *Here Comes the Night*, followed, but the band's fortunes soon began to wane and Van Morrison left in 1966.

THIBAUD, Jacques (1880-1953)
Violinist French-born Thibaud became one of the greatest violinists in the first half of the 20th century. Particularly noted for his performances of Mozart and the French Romantics, he was also part of a famous trio with CASALS and Cortot, making notable recordings of Schubert and Beethoven. In 1943 he co-founded the Marguerite Long-Jacques Thibaud Competition, a biennial international competition for violinists and pianists.

THIN LIZZY Rock group Thin Lizzy's first hit was the single "Whiskey in the Jar" (1973), which popularised the group's blend of Irish folk and strident guitar work. The real breakthrough year for Thin Lizzy, however, was 1976 with their acclaimed album *Jailbreak*—featuring the anthem "The Boys Are Back in Town"—hitting the charts in both Britain and the U.S. They continued with further successes, *Live and Dangerous* (1978) perhaps being their finest hour, until bass guitarist and vocalist Phil Lynott, the heart of the band, died from a heroin overdose in 1986.

13TH FLOOR ELEVATORS, The
Psychedelic R&B group Formed in 1965, this influential group from Austin, Texas, set the pace in psychedelic rock. Their debut *The Psychedelic Sounds of 13th Floor Elevators* (1966) contained their most successful single "You're Gonna Miss Me," and was a forceful piece of propaganda for the hallucinogenic counter-culture. The band produced a second classic album, *Easter Everywhere* (1968), before disintegrating a year later.

THOMAS, Irma (1941-) Soul vocalist Thomas became known as the Soul Queen of New Orleans, although she never had a major hit record. In 1960 "(You Can Have My Husband But Please) Don't Mess with My Man" reached No.22 on the R&B charts, and four years later "Wish Someone Would Care" climbed to No.17. Thomas continues to record into the 1990s, remaining a popular live attraction, but has never been able to cross over into the mainstream.

THOMAS, Jesse "Babyface" (1911-)
Blues pianist and guitarist Thomas made his debut recording in 1929. By the time he returned to the studio in 1948, he had developed an individual electric guitar style of great fluency, stemming from formal training, an acquaintance with JAZZ, and serious attempts to transfer his piano technique to guitar. He recorded intermittently into the 1980s, most tracks remaining firmly in the Texan BLUES tradition.

THOMAS, Michael Tilson (1944-)
Conductor Born in the U.S., Thomas is a brilliant conductor noted for his interpretations of 20th-century music, and has conducted widely in the U.S. and abroad, being the principal conductor of the London Symphony Orchestra and musical director of the San Francisco Symphony Orchestra since 1995. He has a wide breadth of interest and his repertoire ranges from PÉROTIN to STOCKHAUSEN and REICH. He also has a knack for building original yet harmonious musical programmes. He is seen as an eloquent spokesman for classical music.

THOMPSON, Hank (1925-) Country singer and bandleader Thompson became the most successful exponent of Western SWING from the late 1940s through to the 1980s. In 1946 he formed the Brazo Valley Boys and produced a string of hits, beginning with "(I've Got a) Humpty Dumpty Heart" (1948) and including his most successful release "The Wild Side of Life," a No.1 in 1952. In 1959, Thompson became the first COUNTRY artist to record in stereo and the first to record an "in concert" album, *Live at the Golden Nugget*. He continued to tour with success into the 1990s.

THOMPSON, Richard (1949–) *Rock guitarist, vocalist, and songwriter* Thompson forged his reputation as a member of Fairport Convention in the 1960s. His sensitive compositions included “Meet on the Ledge,” and his innovative guitar style brought a distinctive edge to the band. He made an impressive solo debut album, *Henry the Human Fly* (1972), as well as forming a duo with his wife, Linda, recording highly regarded albums. With a reputation for his guitar playing and a catalogue of beautiful songs, he continued as a solo artist into the 1990s.

THORNHILL, Claude (1905–65) *Jazz pianist and bandleader* In the early 1930s, Thornhill played in many bands including those of Paul WHITEMAN and Benny GOODMAN. Later in the 1930s he began arranging pieces for several bands and singers, including the huge hit “Loch Lomond” for singer Maxine Sullivan. He began recording under his own name from 1937, forming his own band around 1940. He soon earned great respect, his complex harmonies being influential on JAZZ arrangers such as Gil Evans.

THORNTON, Willie Mac “Big Mama” (1926–84) *Blues singer* Thornton’s most famous hit and first R&B No.1 was “Hound Dog” in 1953. However, her importance extends far beyond one song. A musical descendant of the classic BLUES singers, Ma RAINEY and Bessie SMITH, Thornton was the link between this early tradition and 1960s blues-rock. In the 1960s Thornton moved to San Francisco, successfully resuscitating a fading career and becoming a legendary figure. Her 1975 album *Jail* features live versions of “Hound Dog” and “Ball and Chain.”

THUNDERS, Johnny (1952–91) *Rock guitarist* Thunders first gained recognition as a member of the New York Dolls. After the Dolls split he formed the Heartbreakers, recording prolifically and achieving much popularity. In 1976 the Heartbreakers joined the SEX PISTOLS on their “Anarchy Tour.” In 1978 Thunders began a solo career with the album *So Alone* (1978), but increasing drug dependence blighted his career during the 1980s.

TILLMAN, Floyd (1914–) *Country singer, guitarist, and songwriter* Tillman became famous as a writer of classic COUNTRY songs, such as “They Took the Stars out of Heaven” (1944), which gave him a No.1 U.S. country chart hit. His songs proved even more successful when recorded by other artists, for example Ernest TUBB’s version of “Slippin’ Around.” Tillman is also credited as being the first musician to use electric guitar on a country recording.

TOMLINSON, John (1946–) *Opera singer* Born in England, Tomlinson was one of the greatest dramatic basses in the world, particularly known for his performances of Wagnerian characters. His repertoire stretched from Handel to late 20th-century works. He sang all over the world, and made many appearances at the Bayreuth Festival.

TORKANOWSKY, Werner (1926–) *Conductor* Born in Germany, Torkanowsky became an American citizen in 1952. He made his conducting debut at the Spoleto Festival in Italy in 1959. From 1963–77 he was the musical director of the New Orleans Philharmonic. He conducted most of the major American orchestras as well as many OPERA companies, and his repertoire ranged from the Baroque to 20th-century avant-garde.

TORTELIER, Jan-Pascal (1947–) *Conductor* Born in France, the son of Paul Tortelier, Jan-Pascal Tortelier has conducted major orchestras throughout the world. He was principal conductor of the Ulster Orchestra (1989–92) and then moved to the BBC Philharmonic in 1992. He gained a reputation for his interpretations of French composers, notably DEBUSSY and RAVEL.

TORTELIER, Paul (1914–90) *Cellist and composer* Born in France, Tortelier made his debut at the Concerts Lamoureux in Paris in 1931. He quickly became an international soloist, known for his interpretations of the Bach suites and the Romantic repertoire, bringing to them both enthusiasm and tender expression. His experiences are documented in his book *How I Play, How I Teach* (1975).

TOUGH, Dave (1907–48) *Jazz drummer* Undoubtedly the best white drummer of his generation, Tough had a career with the finest big bands of the SWING era, including those of Tommy DORSEY, Red NORVO, Benny GOODMAN, Artie Shaw, and above all Woody Herman. Tough cared intensely about his music, once walking off stage after only eight bars with B.A. Rolfe’s showband, because he was too angry about their commercial music.

TOUSSAINT, Allen (1938–) *Pianist, songwriter, and producer* Toussaint made his recording debut in 1958 with *Wild Sounds of New Orleans*, but he had greater success as a PRODUCER. Many of Toussaint’s artists recorded songs he had written under the pseudonym Naomi Neville, such as the Lee Dorsey singles, “Ride Your Pony” and “Working in the Coal Mine.” Toussaint’s solo career was inconsistent but his production and songwriting skills were in continual demand. The Band, Dr. John, Labelle, and Paul Simon are just a few of those who have called upon his talents.

TOWNSHEND, Pete (1945–) *Songwriter and guitarist* Born in the U.K., Townshend will chiefly be remembered as one of rock’s best-known and finest guitarists, and as a founding member of THE WHO. He wrote many of their classic songs, such as “I Can See for Miles” (1967) and “Pinball Wizard” (1969). He also composed the rock opera *Tommy* (1969). But the band are also remembered for their 1971 album *Who’s Next*. The Who have continued to reform intermittently, while Townshend has pursued a solo career with some success.

TRAFFIC *Rock group* Formed in the U.K. in 1967, Traffic’s first single “Paper Sun” immediately hit the charts in the U.K., reaching No.5. It was followed by their first album, *Mr. Fantasy* (1967), which incorporated a variety of styles from psychedelia to knockabout humour. Their next album, the eponymously titled *Traffic* (1968), showed how far the band had progressed, both compositionally and technically, in a short time. Soon after that the band split for the first time. In

1970 they reformed and made six more albums, including an excellent live album, *On the Road* (1973), before splitting again. Steve Winwood went on to have a successful solo career.

TRAVIS, Randy (1959-) *Country singer* Travis had a hit with his debut album *Storms of Life* (1986). It included four Top 10 COUNTRY singles, won a Grammy, and became the first country album to sell a million copies within a year of its release. In 1987-88 he registered six more country No.1s, and entered the 1990s as a superstar.

TRICKY (1964-) *Rap artist* Born in the U.K. and based in Bristol, Tricky began his career as a member of the collective Massive Attack, rapping on their album *Blue Lines*. Never really part of the nucleus of the band, Tricky struck out on his own, issuing a solo single "Aftermath," followed by the critically acclaimed album *Maxinquaye* (1995). Difficult to characterise, Tricky's trip-hop style combines eerie studio effects and blunted rhythms often with disturbing lyrics.

TROGGS, The *Pop group* Formed in the U.K. in the 1960s, the Troggs found success with "Wild Thing," a U.K. No.2 and U.S. No.1. Led by singer Reg Presley, their next single "With a Girl Like You" went straight to No.1 in the U.K. Two more Top 10 hits followed in 1966, but thereafter the going got tough. Musically unaccomplished and lacking any real direction, the Troggs' appeal was in their rough and ready sound and their no-nonsense approach. Internal arguments at their lack of continued success caused them to split up in the late 1960s.

TROUBLEFUNK *Funk group* Troublefunk were at the forefront of Washington's go-go music scene in the 1980s. Their call-and-response vocals anticipated the emergence of RAP, notably on the singles "Drop the Bomb" and "Woman of Principle." They were still active in the 1990s.

TUCKWELL, Barry (1931-) *Horn player* Born in the U.K., Tuckwell played professionally from the age of 15, later becoming principal of the London Symphony Orchestra

(1955-68). After that he mainly played solo and chamber music, having recorded the Mozart concertos and all the standard repertoire. He was one of the leading horn players of his generation and had a number of works composed for him.

TURNER, Dame Eva (1892-1990) *Opera singer* One of the foremost English sopranos of her day, Turner sang in OPERAS ranging from Mozart through to PUCCINI. In 1924 TOSCANINI's assistant heard her singing and sent her to Milan to sing for Toscanini himself. She made her debut at La Scala in Milan in 1924. In 1926 she sang Turandot for the first time, a role with which she was to be closely associated for the next 20 years.

TURNER, Ike (1931-) *Rock musician* Turner formed the Kings of Rhythm during the late 1940s, producing "Rocket '88" in 1950, considered to be the first ROCK'N'ROLL recording. His band was later joined by a singer who became his wife, the legendary Tina TURNER. They had a number of hits as a duo including "It's Gonna Work Out Fine" (1961), the Phil SPECTOR produced "River Deep, Mountain High" (1966), "Proud Mary" (1971), and "Nutbush City Limits" (1973).

TURNER, Joe (1907-90) *Jazz pianist and singer* Turner worked in New York in the 1920s with many leading JAZZ musicians, including Louis ARMSTRONG and the singer Adelaide Hall. He also worked extensively in Europe, eventually settling in Paris, where from 1962 he was resident at the Calvados club.

TWITTY, Conway (1933-93) *Country singer* Twitty was a singer of rock ballads in the late 1950s, but turned to COUNTRY in 1965. By the time of his death, Twitty had had 61 Top 10 hits in the U.S., 31 of those reaching No.1. His most popular song was "You've Never Been This Far Before" (1973), which reached No.22 on the pop charts. Of his ROCK'N'ROLL numbers, "It's Only Make Believe" was the biggest hit. The song continued to be the focal point of his stage show throughout his life. During his career, Twitty had more chart toppers than any other artist.

ULMER, James "Blood" (1942-) *Guitarist, vocalist, and composer* Ulmer is an uncategorisable musician although he could be described as an avant-garde bluesman. In the 1970s he played at the famous BEBOP venue Minton's Playhouse in New York, playing and recording with artists such as Art BLAKEY, Joe HENDERSON, and Ornette COLEMAN. He sang like Jimi HENDRIX, but his guitar playing was rhythmic and harmonically inventive, with a cutting tone often creating an irresistible, intense, brooding momentum. He is best heard on the 1997 album *Revealing*.

UNDERTONES, The *Rock group* Formed in Northern Ireland in 1978, the Undertones were a much-loved PUNK-POP quintet, regarded as one of the most refreshing groups of the time. By 1979 the band had entered the U.K. Top 20 with "Jimmy Jimmy," gaining considerable acclaim for their debut album *The Undertones*. The follow-up album, *Hypnotised* (1980), also produced hit singles. However, as the band's output became more sophisticated, their popularity declined and the group split in 1983. Singer Feargal Sharkey went on to have a successful solo career during the mid-1980s, and recorded several hit singles, such as "A Good Heart."

VALENS, Ritchie (1941-59) *Rock singer* Born Richard Valenzuela, Valens was the first Hispanic-American ROCK'N'ROLL star, best remembered for his classic 1950s hit "La Bamba." There were other hits, including "Donna" (1958) and "Little Girl" (1959), but Valens' promising career was cut short in 1959 when he died in a plane crash—following a concert in Clear Lake in Iowa—with Buddy HOLLY and the Big Bopper.

VAN CLIBURN, (1934-) *Pianist* Born in the U.S., Van Cliburn began his career in 1954, playing with the New York Philharmonic. He achieved wider fame in 1958 when he won the International Tchaikovsky Competition. With his technical command and massive tone he is known for his interpretations of the Romantics, particularly Tchaikovsky and RACHMANINOV. He also set up a piano competition in his own name in the U.S.

VAN DAM, José (1940–) *Opera singer* Born in Belgium, the bass Van Dam made his debut in 1960 in Brussels and then transferred to the Paris Opera (1961–65). His powerful deep voice extended well into the baritone range, making him suitable for many roles, including Mozart's Figaro.

VANDROSS, Luther (1951–) *Soul singer* Vandross began his career as a session vocalist, backing artists such as David BOWIE—arranging all the vocal parts on *Young Americans*—and Barbra STREISAND. He broke free as a solo artist in the 1970s, but had little success until 1980 with “Glow of Love.” A year later “Never Too Much” became an R&B No.1. Duets with Cheryl Lynn and Dionne Warwick also became hits. Vandross was widely considered to be one of the finest soul singers of the 1980s and 1990s. He has also worked as a producer with artists such as Diana Ross and Whitney HOUSTON.

VANGELIS (1943–) *Composer* Born in Greece, Vangelis was a child prodigy on the piano. In the early 1960s he joined the pop group Aphrodite's Child with Demis Roussos. He started a solo career in the 1970s and in 1981 he composed the soundtrack to the film *Chariots of Fire*, the theme song of which went straight to the top of the charts. Further success followed, notably on “I Hear You Now” (1980) and “I'll Find My Way Home” (1982), both collaborations with former YES vocalist Jon Anderson. Vangelis continues to write and record in the 1990s, particularly for the movies.

VAN HALEN *Rock group* Formed in 1974, Van Halen became one of America's most successful HEAVY METAL bands, their eponymous first album (1978) selling a million copies within a year. Marked out by the lightning fretwork of guitarist Eddie Van Halen, and the larger-than-life stage persona of vocalist Dave Lee Roth, Van Halen made four multi-platinum albums in the late 1970s and early 1980s, peaking with the album *1984* and the single “Jump.” Roth left the band in 1985 to pursue a solo career, but Van Halen continued to ply their trade into the 1990s.

VASARY, Tamas (1933–) *Pianist and conductor* Vasary was born in Hungary but left for Western Europe after the 1956 uprising. As a pianist he recorded most of Chopin's work and a great deal of Liszt, playing with seductive phrasing and a delicate virtuosity. Regarded as a Romantic, he also enjoyed playing Bach, Beethoven, and Mozart. He made his long-awaited debut as a conductor in 1979, becoming musical director of the Northern Sinfonia (1979–82) and then the Bournemouth Sinfonietta, both English chamber orchestras.

VAUGHAN, Stevie Ray (1954–90) *Blues guitarist* After playing in various bands, Vaughan formed Double Trouble in 1979. Their albums, *Couldn't Stand the Weather* (1984) and *In Step* (1989) both won Grammy Awards and critical acclaim. He also played with many of the best musicians of the time, including David BOWIE (providing the powerful guitar sound on the album *Let's Dance*), Bob DYLAN, and Eric Clapton. Vaughan's style was warm yet powerful. His best was perhaps yet to come when he was killed in a helicopter accident.

VEASEY, Josephine (1930–) *Opera singer* A dramatic mezzo-soprano, Veasey made her debut at Covent Garden in London in 1955, after which she sang all over the world. Her voice was rich, vibrant, and well focused, and she has made several roles her own, including Wagner's Fricka.

VEGA, Suzanne (1959–) *Rock singer-songwriter* Vega is a highly literate SINGER-SONGWRITER who found international success in the late 1980s. “Marlene on the Wall” (1985) was her first hit, with “Luka” (1987), a song about child abuse, becoming an unlikely hit in the U.S. and Britain. She continued to record and perform into the 1990s.

VENUTI, Joe (1903–78) *Jazz violinist* A larger-than-life figure and inveterate joker, Venuti was as famous for his off-stage antics—pouring Jello into a sleeping Bix BEIDERBECKE's bath, for example—as he was for his musical talents. From the 1920s Venuti played in various bands, most notably Paul

WHITEMAN's, and finally formed his own in 1935. He also appeared with many artists, including Eddie Lang, with whom he recorded the classic Venuti-Lang “Blue Four.”

VERVE, The *Rock group* Formed in Wigan in 1990, the Verve found success in the U.K. with their idiosyncratic brand of rock. But it was with their elegiac third album, *Urban Hymns* (1997), that they finally achieved mainstream success. The album spawned three successful singles, including the haunting “Bittersweet Symphony,” adapted from a Jagger-Richard composition and “The Drugs Don't Work,” written by the group's singer Richard Ashcroft.

VICKERS, Jon (1926–) *Opera singer* The Canadian tenor Vickers sang regularly for Canadian radio in Wagner concerts before joining the Royal Opera House, Covent Garden, London, in 1957. He sang at all the major OPERA houses and festivals worldwide and was considered one of the finest interpreters of the heroic tenor roles, in particular Florestan in Beethoven's *Fidelio*.

VIERNE, Louis (1870–1937) *Composer and organist* Vierne succeeded Charles-Marie Widor as the organist at St. Sulpice, Paris, and as professor at the Paris Conservatory. In 1900 he moved to Notre Dame. He is chiefly remembered for his organ compositions, which include his six symphonies (1899–1930).

VILLAGE PEOPLE, The *Pop group* The Village People, from New York, were assembled by PRODUCER Jacques Morali to perform his DISCO songs. They are best remembered for their single “Y.M.C.A.,” which went to No.2 in the U.S. in 1978, earning a platinum disc. However, as the disco boom faded, the band became less visible.

VINCENT, Gene (1935–71) *Rock singer* Vincent sang with the Bluecaps and their first single “Be-Bop-A-Lula” (1956) stormed to No.7 in the U.S. Despite one or two further successes, his career never really took off, though he was more popular in the U.K., scoring eight Top 40 hits between 1956 and 1961.

WASHINGTON, Geno (1945-) *Soul singer* After leaving the air force, ex-U.S. serviceman Washington remained in Britain to form the Ram Jam Band, which he started in 1965. Their first success was the album *Hand Clappin'-Foot Stompin'-Funky Butt-Live!* (1966), which reached the U.K. Top 10. The group split at the end of the 1960s, but Washington tentatively returned to the stage in the late 1970s with a rock trio. In 1980 Dexy's Midnight Runners eulogised Washington in the song "Geno," a U.K. No.1.

WASHINGTON, Grover, Jr. (1943-)**Saxophonist and composer**

Washington began his career in JAZZ, but became more popular as he moved into a lighter, pop style. "The Two of Us" reached No.2 in the U.S. pop charts, and his album *Winelight* (1980), which mixed DISCO, SOUL, and BLUES, achieved platinum status, and won two Grammy Awards.

WATSON, Doc (1923-) Folk guitarist

Undiscovered until 1960, Watson was recognised as one of the greatest flat-pickers of all time. He made many recordings, winning Grammys for *Then and Now* (1973) and *Two Days in November* (1974).

WATSON, Johnny "Guitar" (1935-96)

Rock guitarist Watson made a name for himself playing FUNK and R&B in the 1970s, but he started in the 1950s playing ROCK'N'ROLL. Watson toured with LITTLE RICHARD in the late 1950s, and his flamboyant stage persona was an important influence on Jimi HENDRIX. His first hit "Those Lonely, Lonely Nights," a bluesy ballad, came in 1955, but major success had to wait until 1976 when his album *Ain't That a Bitch* went gold. By the late 1980s Watson had virtually retired, making cameo appearances on Frank ZAPPA albums but doing little else.

WEBB, Chick (1909-39) Jazz

drummer and bandleader One of the greatest SWING-JAZZ drummers of all time, Webb became popular when his band began a residency at the Savoy Ballroom, in New York, in 1931. His career was further enhanced when he hired Ella FITZGERALD as vocalist in 1935. His bands had a number of hits, featuring Fitzgerald's vocals, including "A-Tisket, A-Tasket" (1936) and "Undecided" (1938).

WEBB, Jimmy (1946-) Singer-

songwriter Webb became one of America's most successful songwriters in the late 1960s with hits such as "Up, Up and Away" (a hit for Fifth Dimension) and "By the Time I Get to Phoenix" (sung by Glen Campbell). His own singing was first recorded in 1967, and his most commercially successful albums were *Letters* (1972) and *El Mirage* (1977). Among the artists who have recorded Webb's

work are Frank SINATRA, Waylon JENNINGS, Donna Summer, Johnny CASH, Kris KRISTOFFERSON, and Art Garfunkel.

WEINGARTNER, Felix (1863-1942)

Conductor Born in Austria, Felix Weingartner was thought of as one of the most eminent conductors of his day, particularly noted for his interpretation of classical composers. His many prestigious posts included director at the Vienna Court Opera (1908-11)—where he succeeded MAHLER—and conductor of the Vienna Philharmonic until 1927. He also worked in the U.S. and the U.K.

WEIR, Gillian (1941-) Organist

A New Zealander by birth, Weir became one of the best recital organists in Britain, touring widely in Europe and the U.S. She is noted for her interpretations of Bach and 20th-century music, particularly MESSIAEN.

WELLS, Dicky (1907-85) Jazz

trombonist In the 1930s, when the trombone was only just beginning to be taken seriously, along came Dicky Wells to put the comedy right back into the trombone repertoire—albeit with style and sophistication. Wells played with the Count BASIE band from 1938 until 1950, and established a reputation as one of the finest trombone soloists with a stylishness and exemplary technique.

WELLS, Junior (1934-) Blues

harmonica player and singer One of the most highly regarded bluesmen of his generation, Wells helped to define the Chicago BLUES harp sound of the 1950s. He played with Muddy WATERS during the 1950s, but it was with Buddy GUY that he had his greatest success, producing one of the finest Chicago blues albums, *Hoodoo Man Blues* (1966). Their association lasted until the late 1980s.

WELLS, Kitty (1919-) Country singer

One of the first queens of COUNTRY music, Wells was thinking of retiring when her career suddenly took off in 1953 with the single "It Wasn't God Who Made Honky Tonk Angels"—making her the first female artist to have a country No.1. In total she had 81 hits, with over 450 singles and 40 albums released by 1973.

WELLS, Mary (1943-92) Soul singer

Wells was one of the first and most popular MOTOWN stars of the 1960s. Her version of her own song "Bye Bye Baby" became the label's first U.S. Top 50 hit in 1960. In 1964 her single "My Guy," went to No.1.

WERTHEN, Rudolf (1946-) Violinist

and conductor Born and raised in Belgium, Werthen appeared as a soloist with the NDR Symphony Orchestra and was also a professor at the Robert Schumann Institute in Germany. From 1977 he was conductor of the Flanders Chamber Orchestra and from 1992 director of the Flanders Opera at Anvers in his native Belgium.

WESLEY, Fred (1943-) Trombonist

Wesley made his name as the front man of the James BROWN ensemble. His most successful single "Doin' It to Death" topped the R&B charts in 1973. He also performed in other groups and as a solo artist, performing well into the 1990s, notably with alto sax player Maceo Parker and Pee Wee Ellis—both ex-members of Brown's JBs.

WESTON, Randy (1926-) Jazz

musician A pianist and composer with a unique voice, Weston's music was greatly influenced by his interest in AFRICA and the West Indies. Much of his work was with his own trios and quartets. His best-known tunes include "Summer Eyes," "Hi-Fly," and "Little Niles," and, like many pianists influenced by Thelonious MONK, Weston was at his best playing his own compositions.

WHITE, Barry (1944-) Pop-soul

singer White performed in a number of groups and made several records in the early 1960s but only became a star in the early 1970s after forming Love Unlimited and the 40-piece Love Unlimited Orchestra. Using his trademark deep, breathy delivery, White had six U.S. Top 10 single hits between 1973 and 1977, including "Never, Never Gonna Give Ya Up," "Can't Get Enough of Your Love, Babe," and "You're the First, the Last, My Everything" (both 1974) being the biggest. He continued to record into the 1990s.

WHITE, Josh (c.1915–69) *Blues-folk singer* White was a versatile performer, covering BLUES in local or more nationally popular idioms. A contemporary of Woody GUTHRIE, he also sang social protest songs, and as the Singing Christian he recorded religious material. His repertoire was an odd mixture, covering everything from traditional ballads such as “Lord Randall” to popular songs like “Scarlet Ribbons.”

WHITMAN, Slim (1924–) *Country singer* Whitman made his name as a light-voiced balladeer and yodeler. His first hit was “Love Song of the Waterfall,” which he quickly followed up with “Indian Love Call” (1955), which spent 11 weeks at the top of the U.K. charts. Other hits followed although, surprisingly, Whitman has never topped the U.S. COUNTRY charts.

WIDOR, Charles-Marie (1844–1937) *Composer* French-born Widor is chiefly remembered for his Romantic compositions for the organ, notably the Toccata from Symphony No.5. He was also a fine organist, being professor of both organ and composition at the Paris Conservatory, and the organist at St. Sulpice, in Paris, for over 60 years.

WILLCOCKS, Sir David (1919–) *Conductor and organist* British-born Willcocks was organist at King's College Chapel, Cambridge, from 1957–74, making many recordings with the choir there. In 1960 Willcocks became conductor of the London Bach Choir, giving the first London performances of works such as Fricker's *The Vision of Judgement* and Crosse's *Changes*.

WILLIAMS, Big Joe (1903–82) *Blues singer and guitarist* Williams's recording career stretched from the 1930s to his death in 1982. Through it all he kept the Delta BLUES tradition alive. Between the wars, Williams lived the life of the archetypal traveling bluesman, playing for change or food, and sleeping in railroad cars. He performed for many years with Sonny Boy WILLIAMSON. After World War II he continued to play across the U.S., and in the 1970s Williams became popular in Europe and Japan.

WILLIAMS, Clarence (1898–1965) *Jazz pianist and composer* Williams had formed his own publishing company by the age of 21 and had great success as a BLUES composer, writing songs for artists such as Bessie SMITH and Sara Martin. His most famous works include “Baby Won't You Please Come Home” and “West End Blues.” In the recording studio he also performed with Louis ARMSTRONG, Coleman HAWKINS, and King Oliver, among others.

WILLIAMS, Cootie (1911–85) *Jazz trumpeter and bandleader* Williams was an unsurpassed master of SWING-style JAZZ trumpet playing. By 1929 he had joined the Duke ELLINGTON orchestra, where he stayed for 11 years, becoming famous in his own right. In 1940 he left Ellington for Benny GOODMAN's band and then formed his own outfit in 1941. Williams' band featured a string of young talent, including Charlie PARKER, Bud POWELL, and Eddie “Cleanhead” VINSON. Williams ended his career where it had begun, with Duke Ellington.

WILLIAMS, Don (1939–) *Country singer* Williams is one of the most popular COUNTRY artists with his gently paced love songs—in the mold of Jim REEVES—and his laid-back style. His solo debut “The Shelter of Your Eyes” in 1972 became a U.S. country hit and a stream of hit singles followed, including the country No.1s “You're My Best Friend,” “Till the Rivers All Run Dry,” and “Some Broken Hearts Never Mend.” During latter years he has also made successful appearances in films, including *Smokey and the Bandit 2* (1980).

WILLSON, Meredith (1902–84) *Composer* Willson was a great composer of MUSICALS and film scores, writing music for films as diverse as Charlie Chaplin's *The Great Dictator* (1940) and *Dark at the Top of the Stairs* (1960). He had his first Broadway hit in 1957, with *The Music Man* (including the classic hit songs “Seventy-Six Trombones” and “Trouble”), and followed it up with *The Unsinkable Molly Brown* (1960).

WILSON, Jackie (1934–84) *Pop-soul singer* Wilson was one of the most talented and prodigious POP-SOUL singers, with a career spanning from the early 1950s to the mid-1970s. In 1953 Wilson became lead vocalist with the Dominoes and went solo in 1957. He had 35 R&B hits and 54 Hot 100 pop singles, “Doggin' Around” reaching No.1 in the R&B charts in 1960, his most successful year. Despite being shot by a crazed fan in 1961, Wilson continued performing until he suffered a heart attack on stage in 1975 after which he retired from performing. He is best remembered for the 1967 classic “(Your Love Keeps Lifting Me) Higher and Higher.”

WILSON, Sandy (1924–) *Composer and lyricist* Born in the U.K., Wilson made his first impact in the early 1950s by contributing songs for revues in London's West End. His big break, securing his fame, came in 1953 with his musical comedy *The Boy Friend*, which became one of the longest running shows in London's theatre history.

WILSON, Teddy (1912–86) *Jazz pianist and arranger* In 1931 Wilson teamed up with Art TATUM and was quickly spotted as a rising talent. After moving to New York, Wilson began performing with small groups, often featuring the singer Billie HOLIDAY. He became one of the most important pianists of the SWING period and the first African-American musician to play in the Benny GOODMAN band.

WINTER, Johnny (1944–) *Blues guitarist* Hailed as America's answer to British BLUES-ROCK stars, Eric Clapton, Jimmy Page, and Jeff Beck, Winter's debut album, *Johnny Winter* (1969) cemented his reputation as one of the most fluid blues-rock guitarists of the era. Many further hit albums followed into the 1970s and 1980s, the most successful of which was *Johnny Winter And* (1970), which included the song “Rock'n'roll Hoochie Coo.” Winter has also worked as a producer. Two albums he produced for Muddy WATERS, *Hard Again* and *I'm Ready*, won Grammys and helped resuscitate Waters' career.

WISHBONE ASH *Rock group* Formed in 1969, Wishbone Ash's unique twin guitar attack, of Andy Powell and Ted Turner, played heavy BLUES riffs over a solid rhythm section. In 1973 they released *Argus*, their biggest-selling album, combining folk and hard rock with medieval imagery—song titles included “The King Will Come” and “Throw Down the Sword.” In 1980 the band became tax exiles from Britain. They reformed in 1998 and toured extensively in the U.S. and the U.K.

WITHERS, Bill (1938–) *Soul singer-songwriter* Withers met Booker T. Jones (of Booker T. & The MGs) in 1970 and Jones helped Withers get a contract with Sussex Records. He secured an immediate success with “Ain't No Sunshine,” a U.S. No.3 hit. Withers' light, folksy-soul voice continued to score further hits for Sussex, most notably with the song “Lovely Day” (1977), and he continued to record and tour into the 1980s.

WITHERSPOON, Jimmy (1923–) *Blues singer* Although Witherspoon has crossed over into ROCK, JAZZ, and R&B, his deep mellow voice places him firmly as a fine BLUES singer. His first hit was in 1949 with “Tain't Nobody's Business,” an R&B No.1. In the late 1950s, as the popularity of blues began to fade, Witherspoon moved toward jazz. Despite treatment for throat cancer, he continued to perform into the 1990s.

WOMACK, Bobby (1944–) *Soul singer and guitarist* An accomplished vocalist and guitarist, WOMACK is regarded as having an influence on the development of SOUL music. He worked as Sam COOKE's guitarist, before starting a solo career. He is also associated with Sly Stone, Wilson Pickett, for whom he wrote many songs, and the ROLLING STONES.

WOMACK & WOMACK *Soul duo* This husband and wife team had notable success as writers and performers of SOUL music. “Love TKO” was a hit for Teddy Pendergrass in 1980. Their own performances have included the hit singles, “Love Wars” (1984) and “Teardrops” (1988), the latter reaching the U.K. Top 3.

WOOD, Sir Henry (1869–1944) *Conductor* Wood's greatest achievement was founding the Queen's Hall Promenade Concerts in London in 1895, which continue today. The series later moved to the Royal Albert Hall where Wood remained in sole charge until 1940. Although the Proms will always be associated with his name, he was also important in the general raising of standards of British orchestral performance. He gave early British performances of works by SCHOENBERG, BARTÓK, and SIBELIUS.

WOODS, Oscar “Buddy” (c.1900–56) *Guitarist* Woods was one of the most impressive prewar slide guitar BLUES stylists and an important member of the early Shreveport, Louisiana, blues scene. Woods worked with, among others, Jimmy Davis and Alan LOMAX. He spent the late 1940s/early 1950s performing in the Shreveport area.

WU TANG CLAN *Rap group* Formed in New York in the early 1990s, the Wu Tang Clan's debut album *Enter The Wu Tang* (1993)—heavily influenced by martial arts culture—quickly went gold, setting the underground hip-hop scene on fire. More of a collective than an actual group, the Clan featured no less than eight MCs—including Method Man, Ol' Dirty Bastard, Raekwon, and Ghost Face Killa—many of whom have gone on to solo success.

XTC *Rock group* Formed in 1976, XTC achieved enormous popularity in the U.K. in the late 1970s and early 1980s. Their jangly guitar sound and pop art lyrics earned them a reputation as one of the most original bands of the era. Albums included *Go2* and *Drums and Wires*, while they also charted with the singles “Making Plans for Nigel” (1979) and “Senses Working Overtime” (1982).

YANCEY, Jimmy (1898–1951) *Pianist, singer, and composer* Yancey was one of the prime movers in establishing the brief popularity of the original blues BOOGIE-WOOGIE. A prime mover in the Chicago blues and jazz scene, he made many records and performed widely in the 1930s and 1940s, with hits including “Yancey Stomp” and “State Street Special.”

YARDBIRDS, The *Rock group* Formed in the U.K. in 1963, the Yardbirds' style was based on Chicago R&B. Early success came with the release of the album *Five Live Yardbirds* in 1964, featuring Eric Clapton on guitar. Clapton was later replaced by Jeff Beck, who in turn gave way to Jimmy Page. Further hits followed, including “For Your Love” and “Heart Full of Soul” (both 1965), but the group split in 1968. Although short-lived, the Yardbirds retained enormous credibility as pioneers of British R&B, classic experimental pop and heavy rock.

YELLO *Techno dance band* Formed in Switzerland by Dieter Meier, a millionaire entrepreneur, and Boris Blank, a composer of electronic music, Yello had the same beat-driven Euro appeal as bands like Tangerine Dream and Kraftwerk. Early albums, such as *Solid Pleasure* (1980) and *You Gotta Say Yes to Another Excess* (1983), proved popular, but wider commercial success was sought. With tracks such as “Vicious Games,” “Oh Yeah,” and “Domingo,” the album *Stella* (1985) provided that success. “The Race” (1988) was a massive dance hit across Europe, reaching the U.K. Top 10.

YEPES, Narciso (1927–98) *Classical guitarist and composer* Yepes was born and studied in Spain, where he made his concert debut in 1947. He toured widely, performing on a ten-string guitar of his own design—which extended the bass range—becoming a specialist in Spanish and Baroque music. He also composed the music for a number of films.

YOAKAM, Dwight (1956–) *Country singer-songwriter* After a short-lived attempt at breaking into the Nashville COUNTRY scene, Yoakam became successful after signing for Warner Bros. in 1984, registering two Top 5 U.S. country chart hits two years later. His country-rock style made him popular with the rock audience but less so with purist country fans.

YOUMANS, Vincent (1898–1946) *Composer* American-born Youmans was a composer and producer of stage MUSICALS during the 1920s and 1930s. His many Broadway successes include *No, No Nanette* (1925).

YOUNG, Faron (1932-) *Country singer* Greatly influenced by Hank WILLIAMS, Young became a major recording star in the late 1950s and throughout the 1960s with many U.S. COUNTRY chart hits. His biggest success came with "Hello Walls" (1961) which was written by Willie NELSON. He also appeared in a number of Western films.

YOUNG, Neil (1945-) *Rock guitarist and songwriter* Canadian-born Young is one of the foremost songwriters and performers of the ROCK MUSIC scene. After a brief stint with the Buffalo Springfield, Young started to make his own albums featuring the band Crazy Horse. An innovative guitarist, Young's mainstream popularity always fluctuated. Huge success with albums such as *After the Goldrush* (1970) and *Harvest* (1972) was mixed with critical and commercial disasters. His highest-profile venture was as a member of the group Crosby, Stills, Nash, and Young. Without doubt, Young's reputation as a maverick of the rock scene is well deserved. He continued to tour, record and innovate into the 1990s.

YSAÏE, Eugène (1858-1931) *Violinist, conductor, and composer* Born in Belgium, Ysaÿe became an international soloist, most notably for performing and conducting contemporary Belgian and French music. His style of playing was intense but also poetic, and his compositions—mostly for the violin—were of a post-Romantic style. His six sonatas for unaccompanied violin have since become part of the central repertoire for violin virtuosos.

YUN, Isang (1917-) *Composer* Korean-born Yun studied and taught composition in Japan. Moving to Paris he began studying in the West in the 1950s and took German nationality in 1971. His compositions fused Asian imagination and practices with Western instruments and techniques, and he developed an increasingly individual style.

ZABALETA, Nicanor (1907-) *Harpist* Born in Spain Zabaleta performed all over the world. He was noted for trying to increase the number of works available for the harp by

uncovering neglected pieces and encouraging contemporary composers to write new music for the instrument.

ZAWINUL, Joe (1932-) *Jazz keyboard player, composer, and bandleader* Born in Austria, Zawinul emigrated to the U.S. in 1959, where he formed the group Weather Report with Wayne SHORTER in 1970. Their style of modern JAZZ was popular with rock fans. Through his work with the group, Zawinul became one of the most original, prolific, and influential jazz composers of the 1970s. He worked extensively with Miles DAVIS between 1969 and 1970.

ZENDER, Hans (1936-) *Conductor and composer* Zender studied and worked in his native Germany and became particularly associated with contemporary music, most notably with the composer Bernd Zimmerman. His compositions were in the mould of Pierre BOULEZ.

ZEVEON, Warren (1947-) *Rock singer-songwriter* Never part of rock's mainstream, Zevon has always received critical acclaim for his darkly comic piano-led ROCK'N'ROLL. Born in Chicago, Zevon was a classical music child prodigy. Hearing Bob DYLAN's songs pushed him toward a career in rock'n'roll and he recorded his first album in 1969. Fame arrived when Linda Ronstadt recorded three of his songs in 1978. Best heard on *Excitable Boy* (1978) and the live album *Stand in the Fire* (1981). Zevon's only chart success came in 1978 with the song "Werewolves of London."

ZIMBALIST, Efrem (1890-1985) *Violinist and composer* Zimbalist studied at the St. Petersburg Conservatory with the Hungarian violinist Leopold Auer and emigrated to America in 1911. Thought of as one of the great violinists of his day, his performances were noble but never extrovert. He taught at the Curtis Institute in Philadelphia from 1928 and was director there from 1941 to 1968. His compositions included an OPERA and several orchestral works.

ZIMMERMAN, Bernd Alois (1918-70) *Composer* Zimmerman was born and studied in Germany, where he

developed an individual style of composition in which quotation from all periods played a prominent part. It wasn't until after his death in 1970 that his music became appreciated, with his only opera *Die Soldaten* acknowledged as the most important in German since those of Alban BERG.

ZORN, John (1953-) *Composer and instrumentalist* Zorn was born in New York, becoming an active contributor to the downtown music scene. Known as a composer of dense, loud aural canvases—likened to the work of abstract artist Jackson Pollock—he also received acclaim as a performer (keyboards, saxophone) with various avant-garde and rock musicians. Zorn is best heard on his two 1987 albums *Spy Vs Spy* and *News for Lulu*.

ZUKERMAN, Pinchas (1948-) *Violinist, violist, and conductor* Zukerman was born and studied in Israel and later at the Juilliard School in New York. He performed as a violinist with the world's leading orchestras and was also known for playing CHAMBER MUSIC. He made his conducting debut in London in 1974.

ZWILICH, Ellen Taaffe (1939-) *Composer, violinist and lecturer* Zwilich studied at Florida State University and was the first woman to receive a doctorate in composition from the Juilliard School in New York. Her major teachers were Elliott CARTER and Roger Sessions. She wrote three symphonies, several concertos, and CHAMBER MUSIC, especially for strings.

Z.Z. TOP *Rock group* Formed in Houston, Texas, in 1969, this BLUES-ROCK Southern boogie trio—Billy Gibbons, Dusty Hill and Frank Beard—achieved national fame with several hit singles and gold albums. International success came when they signed with Warner Brothers in 1978. They evolved a new musical style, combining their blues roots with modern computer wizardry, launching them as one of the world's greatest live acts. Worldwide sales of the album *Eliminator* (1983), featuring songs like "Gimme All Your Lovin'," "Sharp Dressed Man," and "Legs," topped 8 million copies at the end of 1985.

GLOSSARY

Words or names that appear in **SMALL CAPITALS** refer to articles in the main part of the encyclopedia. Words that appear in **BOLD SMALL CAPITALS** refer to other entries within the glossary.

A CAPPELLA — literally: as the church. Choral music with no instrumental accompaniment. In the early church, only voices were used—instruments were regarded as only suitable for secular music. Barbershop quartets, unaccompanied **GOSPEL** groups, and all unaccompanied close harmony vocal groups perform a cappella singing.

ACCENT — the stressing of a note by the performer, either by playing it more loudly or by lengthening it.

ANTIPHONY — music that employs opposing groups of instruments or voices. These are usually spatially separated, though the contrast can also be achieved through differences in **TIMBRE**, range, and **DYNAMICS**.

ARTICULATION — the way successive notes are connected to each other in performance; also the way particular notes are played: e.g., staccato (which means short and detached), or legato (which means that the notes are joined together smoothly). Legato is indicated by a **SLUR**—a curved line.

ATONAL — music that is not in a **KEY** and has no tonal centre (that is, it has no particular key chord, or triad, that the composer uses as a point of departure and return). Early atonal music was both a progression from, and a conscious denial of, the tonal harmonic system. An example is **SCHOENBERG**'s *Five Orchestral Pieces*.

AVANT-GARDE — vanguard. Music that embraces experimentation and originality of composition with, sometimes, **IMPROVISATION**, to discover new forms of musical expression. The term is also used to refer to composers or artists working in this field.

BACKBEAT — a term describing the use of the second and fourth beat of a 4/4 (or 12/8) bar. The backbeat came to prominence in the 1950s with the advent of **ROCK'N'ROLL**.

BALLAD — a traditional song form used in **FOLK MUSIC**. It usually consists of four-line stanzas, with or without a refrain, and it often tells a story. Many popular songs are in the ballad form, and in **JAZZ** ballad has come to mean a slow tune in a relaxed tempo.

BEL CANTO — literally: "beautiful song." A style of singing at its height in 17th- and 18th-century Italian opera, distinguished by a light, rapid, and ornamental melodic line, as opposed to the more dramatic 19th-century style.

BITONALITY — the simultaneous use of two **KEYS** within the same work, in order to achieve musical tension by having two tonal centres. Examples of this can be found in **STRAVINSKY**'s *The Rite of Spring*.

BRASS — tubular instruments made of brass or other metals that are activated by the player blowing a column of air through a mouthpiece, and also by varying the lip pressure against the mouthpiece. Early marching bands were composed entirely of brass instruments. In the orchestra the brass section consists of horns, trumpets, trombones, and tubas.

CADENCE — the chord sequence ending a musical phrase. In tonal music there are four types: Perfect, V-I; Imperfect, I-V; Plagal, IV-I; and Interrupted, V-VI.

CANONIC IMITATION — a type of **COUNTERPOINT** where the lines are the same but separated in time. This is done so that, at any one time, the listener hears different parts of the "same" line, giving a sense of imitation of one part by another. This can be done with two or more lines. It is a

typical device in Renaissance and Baroque music, and was continued into the classical period, especially by Haydn, Mozart, and Beethoven.

CHORUS — the refrain of a song that is repeated after each verse. In **JAZZ**, this is generally the main theme, since jazz players do not usually play the verse of a song.

CHROMATIC — a type of **SCALE** or **HARMONY** based on the division of the octave into 12 semitones, in contrast to **DIATONIC**.

COMPING — a technique in **JAZZ** that provides a solid harmonic background to the soloist-dominated (linear) sound of a band. It is usually done by the pianist or guitarist, and is essentially the articulation of the important chords at regular or rhythmically necessary points.

CONCERTO — a (usually) large-scale work for a solo instrument and orchestra, where the musical development is formed by a dialogue between the soloist and orchestra.

COUNTERPOINT — the simultaneous combination of separate lines or parts in a composition. Also known as polyphony, "true" counterpoint is that which has harmonic implications (not necessarily tonal) in the progression of **INTERVALS** formed by the meeting of the lines. The minimum number of lines required is two, and there is no upper limit. An example of multi-voice counterpoint is the 16th-century composer Thomas Tallis's motet *Spem in alium* for 40 separate voices.

COVER — a recording of a song written and already recorded by another artist. The word came into use in the early 1950s, when record sales became financially significant. In the 1950s, white artists started "covering" songs by black **RHYTHM AND BLUES** artists. In the 1970s and 1980s, covers often

revived old songs and made more money for the original composers. A covers band is one that plays only the music of other people, usually in performance.

DEGREES OF THE SCALE — the seven notes that make up the **SCALE** in the tonal harmonic system and the chords based on each of these notes. The names of the degrees, beginning from the root, or keynote, going up are: Tonic (I), Supertonic (II), Mediant (III), Subdominant (IV), Dominant (V), Submediant (VI), and Leading note (VII).

DEVELOPMENT SECTION — the part of a composition that develops the material after the initial presentation of the themes. This is usually done through the use of **MODULATION** into different **KEYS**, **SEQUENCES**, and the lengthening or modification of parts of the themes.

DIATONIC — a type of **SCALE** or **HARMONY** based on the division of an octave into five whole-tones and two semitones, to make the seven-note major scale from which the minor scales can be derived.

DOUBLING — a device for bringing out a line by playing or singing it on more than one instrument or voice, in unison, at the octave, or other interval, above or below.

DRONE — a held note against which other parts are composed to give a combined sense of stasis and activity. It is often used in Eastern Orthodox Church music, Indian music, and many kinds of **FOLK MUSIC** such as Scottish bagpipe music. It is usually called a pedal point in Western classical music as it was often held by the pedal in Baroque organ music.

DUB — a version of **REGGAE** music, in which tunes are stripped of all their elements, except the drum and bass rhythm section, which is then bombarded with echo. The original instruments and/or vocals are often held in place, but are mixed in and out by the producer. Dub music was most popular during the late 1970s. Prominent exponents of this music include Lee "Scratch" Perry, Augustus Pablo, and King Tubby.

DYNAMICS — the element of actual volume in music used for expressive purposes: e.g., *piano* means soft and *forte* means strong or loud. Dynamics can occur suddenly or gradually: for example, *crescendo* means gradually get louder.

FEEDBACK — the note(s) produced when a microphone or guitar pickup is pointed at its own speaker. This causes a loop in the signal which begins to pick up itself, thereby increasing its amplitude. At the same time it produces a pitch that is usually a related harmonic (or **OVERTONE**) of the note last played on the instrument or the natural **FREQUENCY** of the microphone diaphragm. This note steadily increases in volume. Feedback is often used for expressive purposes in **ROCK** music.

FIDDLE — a **FOLK** term for violin.

FINGERING — the pattern of finger movement used by a performer in order to play a work or passage. Particular fingerings are applied for ease of execution and also for expressive purposes, such as playing a theme or even an entire work on the bottom (G) string of a violin. This ensures a unified tone and exploits the rich, sonorous quality of this string.

FLAT — the symbol is \flat , and, when it is placed immediately before a note, it is called an accidental and lowers it by a semitone. When flats are placed at the beginning of a line or piece, they form a **KEY** signature that flattens the notes to which they refer for the entire piece, or until they are neutralised by a natural \natural sign.

FORM — the overall shape or structure of a piece. Popular song form is usually ABA, AABA, or ABACADA, with the letters referring to sections containing about four lines of text. In classical music, form is more complex because works are usually longer. Typical symphonic form of the 18th and 19th centuries consisted of four separate movements, each having their own internal structure. Modern classical pieces employ many different types of form, a common one being the single movement that encapsulates the functions of the different forms in earlier music.

FREQUENCY — the scientific, or precise, measurement of pitch described as Hertz or cycles (vibrations) per second. The concert A, which is used as a standard for tuning, is 440 Hz.

FUGUE — a work using **COUNTERPOINT**, having a set theme or subject and counter-subject from which all the material is derived. It usually has at least three parts or voices and makes use of devices such as **INVERSION**.

FULL SCORE — a manuscript or printed score that shows the parts for all the players. Usually orchestral.

FUSION — a type of music that combines two or more distinct musical styles, e.g., **JAZZ ROCK**. It usually occurs when two cultures meet through immigration or increased communication. Another example is **BHANGRA BEAT**, which combines Indian music with popular **DISCO** or club music.

GIG — A booking for a band to play for one night only. However, the term is also used simply as another word for a concert.

GLAM ROCK — a British musical movement from the early 1970s that was closely tied to fashion. Featuring artists such as the Sweet, Gary Glitter, T. Rex, Slade, and David Bowie, bands and fans of the music wore extravagant clothes, glitter, platform shoes, and make-up.

GLEE — a vocal form developed in the 18th century in which unaccompanied (usually male) voices sing in close **HARMONY**. This was adopted by many U.S. university glee clubs that survived into the 20th century. Close harmony singing groups were the precursors of **DOO-WOP**.

GLISSANDO — a sliding effect. Sounding a succession of notes rapidly on instruments such as the piano or guitar. The notes are not played individually but are produced by moving the hand quickly across the keyboard or fingerboard. Glissandos can also be produced on bowed string instruments but these, like brass instruments, are more suited to **PORTAMENTOS**.

GRACE NOTE — ornament. A decoration of the melodic line with (usually unaccented) extra notes. These are either written as small notes in the score or are improvised by the player.

HARMONICS — see **OVERTONE SERIES**.

HARMONY — how notes are combined to produce chords, and how the chords are used to produce chord progressions through a piece of music. Harmony usually consists of concordant and dissonant **INTERVALS** that are combined according to certain rules to provide a sense of necessity in the progress of the music.

HEAD — the main tune on which **JAZZ** performers base their **IMPROVISATION**.

HOUSE MUSIC — a type of dance music that originated in the Warehouse Club in Chicago in the mid-1980s. Produced electronically, typically with 120 beats-per-minute, house music did not need instruments or performers, and boosted the importance of the DJ. Quite influential in the U.S., its importance in Europe was great, with dance music almost entirely produced electronically in the late 1980s and 1990s.

IMPROVISATION — the art of creating music in real time during performance. Improvised music, with few exceptions, obeys musical laws that are either agreed upon beforehand or are intuitively learned from the performer's cultural background. Examples occur all over the world and include such diverse styles as **FLAMENCO**, **JAZZ**, and Indian classical music. From the 17th century to the late 19th century, improvisation was an integral part of the performance skills of classical musicians, who would always be expected to improvise the cadenza in a **CONCERTO** in order to display their virtuosity.

INTERPRETATION — the way in which a performer or conductor transmits a work to the listener. The choices made by the performer include **TEMPOS**, **DYNAMICS**, nuances of **RUBATO**, and also many things that cannot be written in by the composer—hence the importance of a good interpretation in realising the meaning of a work.

INTERVAL — the distance between the pitch of two notes. There are 12 measured intervals, including the octave: the minor/major second, minor/major third, perfect/augmented fourth (or **TRITONE**), perfect fifth, minor/major sixth, minor/major seventh, and the octave. These intervals can be used in various contexts, allowing for a huge diversity in music all based on the same building blocks.

INTONATION — the type of tuning used by singers and performers of instruments with no fixed pitch, such as the violin. The term can also be used to describe a system of pre-performance tuning (temperament) used on fixed pitch instruments, in various musical periods and by composers concerned with the modification of the standard intervals.

INVERSION — the modification of a theme by turning it upside down. This is done simply by inverting the **INTERVALS** of which it is constructed. This was a compositional device used widely in the Baroque period and also in the early 20th century movement known as **SERIALISM**.

IRRATIONAL RHYTHM — a rhythm, or group of notes, whose value is other than that of the pulse value in the **TIME SIGNATURE**. The one most commonly used is the triplet, where three notes are played in the time of two. There is no theoretical limit to irrational rhythms, and quintuplets (five) and septuplets (seven) are often used in contemporary classical music to create a fluidity of rhythm. Brian Ferneyhough is a composer who has taken the use of irrational rhythm to its physical limit.

JIG — a lively dance usually associated with Ireland but which is common in the north of England and has antecedents in many European countries.

JUMP MUSIC — a type of **JAZZ** music that began at the end of the 1930s. The term applied literally to the energy of dance music being made by **BIG BANDS** of the time. However, during the 1940s, many of the bands playing jump music got smaller, often down to saxophones, piano, bass, and drums. Jump music is often regarded as being an early version of **RHYTHM AND BLUES**.

KEY — the pervading pitch colour of a work that causes one particular note to be felt as the most important in a hierarchy. The tonic triad (the first, third, and fifth notes of the scale) is felt as the home chord, with related chords having a close relationship with it, and unrelated chords being used less frequently and having a more distant relationship to the key. For example, the key of D major has the A major triad as its Dominant (see **DEGREES OF THE SCALE**), G major as its Subdominant, and B minor as its Submediant or Relative Minor. Other chords are not related and are therefore further down the ladder of the tonal hierarchy of this key.

LIBRETTO — the text written for an **OPERA** or **MUSICAL**.

LIEDER — the German word for "songs." Usually applied to German art songs of the 19th century, particularly those of Schubert and Hugo Wolf, who set contemporary poetry to illustrative piano accompaniments.

LINE — a part, or a sequence of notes that make up a theme or accompanying "voice."

LYRIC — usually used to mean the words of a song, but "lyrical" implies an especially graceful melodic style. Can also describe a type of **VOICE**, e.g., lyric tenor.

MASTER TAPE — the final version of a recording after the final mix that is used to make the compact disc or record for commercial use.

MELISMA — a type of vocal ornament where the singer elaborates a note into a short phrase. Used in Western Baroque music, **GOSPEL**, and **SOUL**; and also in Islamic, **FLAMENCO**, and Indian singing styles.

METALLOPHONE — the group of percussion instruments that consists of tuned metal bars or slabs, such as the vibraphone and the Javanese saron.

METRE — the way in which time is organised in music by the "horizontal" spacing of notes to give a sense of a regular pulse or beat.

METRIC MODULATION — a rhythmical device developed and extensively employed by composers such as the American Elliott CARTER. It is the changing of perspective of an **IRRATIONAL RHYTHM**, such as a triplet, so that the pulse of the irrational becomes the actual **METRE**. This causes a **TEMPO** change to take place, but the pulse is not heard to speed up or slow down until one perceives a new irrational in relation to the old irrational, which is now the metre. The process can also be reversed.

MIXER — a machine used in recording that controls the dynamic, tone, and position in the stereo field of each channel that has been previously recorded separately.

MODAL — refers to music written in a **MODE**, usually one of the Greek modes or a mode used in **FOLK MUSIC**. Because the arrangement of intervals is different from those of the major and minor scales, modal music has a distinctive flavour.

MODE — a sequence of notes, usually within the octave, separated by particular **INTERVALS**. The original modes came from Ancient Greece, and they can be played using only the white notes on the keyboard. For instance, the Dorian mode (D to D) starts on D and is played on white notes only. However, once the pattern of intervals is fixed, the mode can be transposed to start on another note. The major and minor **SCALES** are derived from two of the Greek modes. Modes are important in **JAZZ**, and are used in **MODAL JAZZ**.

MODERNISM — mostly used to refer to a particular movement in the early 20th century that rejected **TONALITY**. The essential concept of modernism is the idea of going forward to find new means of expression in order to avoid populism and cliché.

MODULATION — the process used to change from one **KEY** to another, usually to further the development of a piece. Traditionally, a piece is modulated to a more or less closely related key, but composers such as Beethoven greatly increased the range of keys used.

MOTIF — a short phrase or theme used as a basis for a work. Also used as a unifying device to keep a work together. Wagner used leitmotifs, also spelled leitmotivs, meaning “leading motifs,” to represent the central characters in his music dramas, either to mark their entrance onto the stage or to underline a reference to them in the plot.

MULTIPHONICS — the production of **INTERVALS** or chords on an instrument that usually only plays single lines. It is done by holding a fundamental note and fingering a prominent **HARMONIC** above. Voice multiphonics are extensively used in the indigenous Mongolian music called Khöömii chanting.

MUSICIANSHIP — the general skills acquired by a professional musician. They can include taught subjects such as understanding of basic harmonic movement, rapid sight-reading, ability to play in ensemble, and other skills that are more intuitive, such as **IMPROVISATION** and a subtle sense of rhythm.

MUSIQUE CONCRÈTE — a type of early electronic music that used recorded natural sounds that could then be manipulated in various ways so that the composition uses the actual sounds rather than a score.

MUTE — a device used on many instruments, initially designed to reduce the volume. Because of the difference in tone colour caused by the use of a mute (especially on brass instruments) many players adopted the muted sound as part of their approach—Miles Davis, for example. Many different types of mute have been developed to obtain certain tone colours. A popular trumpet mute is the Harmon mute, which has a movable stem to allow different filtering of the required frequencies. Mutes are often used in orchestral music, especially on the strings, where the silvery muted sound can still prevail, even though a considerable volume of sound is being created because of the number of players. In contemporary music, the use of mutes has been extended to include practice mutes (which nearly silence the instrument) and mutes made by stuffing cloth in the end of the instrument (e.g., clarinet) to get a balance of volume and tone.

NOCTURNE — a work, usually for solo piano, suggesting night and subjects associated with night. The earliest examples are those of the Irish 19th-century composer John Field, which Chopin studied before he wrote his own nocturnes. Chopin's piano nocturnes are now universally regarded as the finest in the genre. DEBUSSY also wrote an orchestral piece in three parts entitled *Nocturnes*.

NOTATION — the system of writing used to convey the composer's intentions to the performer. Many cultures do not write down music at all. Western notation has a generally standard base, with many variations according to the type of music.

OPEN TUNING — known in classical music as *scordatura*. The alteration of the pitch of one or more strings on a string instrument to give a particular intervallic or harmonic colour to the instrument. It is commonly used in **FOLK** and **BLUES SLIDE GUITAR** playing. An example of its use in the classical repertoire is KODÁLY's Sonata for solo cello.

ORCHESTRATION — the craft of combining instruments to clarify the composer's musical ideas, such as particular themes or harmonic progressions. The term was originally applied only to the use of the orchestra, but it now encompasses all types of ensemble. Classical (18th and 19th century) orchestration uses the strings to carry the main body of the music, with the woodwind used for highlighting important **LINES** and the brass and percussion often saved for “tutti” climaxes or **ACCENTS**. Modern orchestration lays more emphasis on the woodwind, brass, and percussion sections, with the strings often used in an accompanying role, as, for example, in Harrison Birtwistle's *Earth Dances*.

OSTINATO — a repeated rhythmical and harmonic pattern used as an accompanying device in music.

OVERDUBBING — the superimposition of recorded material on tape in order to make multilayered music or combinations of words and music not actually performed together. This is particularly important in **POP MUSIC**.

OVERTONE SERIES — also known as the Harmonic series. It is a naturally occurring phenomenon whenever a pitch is produced (excepting the **SINE WAVE**, which is an artificially created note without any harmonics). The overtone series is an unchanging set of pitches, known as harmonics, that are present above the main note (called the fundamental). It is made up of an octave, a perfect fifth, a perfect fourth, a major third, and so on, with the intervals reducing in size. The tone colour of an instrument is largely defined by which of the harmonics are prominent. The overtone series was first measured and quantified by the Greek philosopher Pythagoras, and provided the basis for the major scale and hence the modal and tonal systems of music.

PENTATONIC SCALE — a type of **MODE** made up only of the intervals of a major second and a minor third. The black notes of a piano make up the pentatonic scale.

PERCUSSION — instruments played by shaking or striking. The main instruments in the percussion section of an orchestra are timpani (kettle drums), bass drums, side drums, tenor drums, cymbals, gong, tambourine, triangle, xylophone, and tubular bells. Other instruments that may be used include castanets, woodblock, claves, wind machine, and many others.

PHRASING — how a line in music is interpreted and divided. Phrases are analogous to sentences in prose. The correct phrasing of a piece is essential to its being clearly understood.

POLYPHONY — see **COUNTERPOINT**.

POLYRHYTHM — two or more rhythms played simultaneously, producing a complex overall rhythmic pattern.

POLYTONALITY — an extension of **BITONALITY** where three or more **KEYS** are used simultaneously, sometimes known as pan-tonality.

PORTAMENTO — in contrast to **GLISSANDO**, portamento or a "slide" can only be done on string instruments, woodwind, trombone, timpani, and more unusual instruments such as the

musical saw and slide whistle. This is because these instruments can pass from one note to another without any break. Instruments on which portamento is impossible include the piano and other fixed-pitch instruments.

POST-MODERNISM — a reaction to the extreme **MODERNISM** of the 1950s and 1960s. The movement originated in architecture and literature. In music it is a style or language that consciously uses devices and harmonies of older music (especially 19th-century music) and mixes them with **AVANT-GARDE** effects. This was sometimes done for ironic effect by composers such as SCHNITTKE, who took actual themes and harmonic progressions from Baroque music. Other composers have tried to integrate techniques of old and new music into one language with varying degrees of success. This approach can be found in the music of PENDERECKI.

PSYCHEDELIA — a musical movement associated with San Francisco and the flower-power movement of the mid-1960s. Expounding hippy theories, such as free love and the use of mind-expanding drugs as recreation, the movement was also represented by artwork, clothes, and posters. Bands most associated with psychedelia are the 13th Floor Elevators, the Jefferson Airplane, and the Grateful Dead.

REEL — an ancient and indigenous Scottish dance. Also used in American **FOLK** and square dances.

REVERB — reverberation. A reflection of a sound off its surroundings, usually walls, that is heard as a slight lengthening of a note. The length of the sound of the reverb is determined by the type of material the surroundings are made of and the size of the room. Cathedrals can often have a reverb time of close to a minute in length. It is also possible to produce reverb electronically.

RHYTHM AND BLUES — a genre of African-American music that emerged in the late 1930s and early 1940s. Originally called "race music," the term applied to up-tempo "popular" pieces, whether **JAZZ**, **GOSPEL**, or **BLUES**, that featured humorous lyrics. White musicians, aware of

the popularity of this kind of party or **JUMP MUSIC**, started to adopt its qualities in the late 1940s. Bands got smaller while the beat got stronger, guitars began to dominate the sound, and vocalists became more important. In 1949, *Billboard* magazine changed the name of its African-American music chart from Race Records to Rhythm and Blues. In the mid-1950s, white kids started to buy African-American hits, particularly dance music. White musicians, notably Elvis PRESLEY, started to record the music for themselves, and **ROCK'N'ROLL** was born—a kind of white version of rhythm and blues. In the 1960s, white bands started to **COVER** R&B tunes from the 1940s and 1950s. Although *Billboard* changed the name of its R&B chart to **SOUL** in 1969, R&B has remained as a musical genre on its own. British R&B refers specifically to the beat groups of the 1960s, such as John Mayall, Alexis Corner, and the Animals, who played versions of the Chicago style of rhythm and blues.

RHYTHM SECTION — a term applied to the part of a band or group, such as drums and bass guitar, that supplies the rhythm of a piece of music. In **JAZZ**, this can be extended to include other instruments, i.e., guitar, piano, banjo, tuba, etc.

RIFF — a term used in **JAZZ** and **ROCK MUSIC** for a shortish solo phrase, usually played on the electric guitar, and usually repeated many times in the course of the piece. Also known as a "lick."

RUBATO — literally: "robbed" time, implying that one note or phrase is subtly lengthened at the expense of another in performance. Generally, it means flexibility in time rather than metronomic regularity.

SAMBA — a popular form of music and dance found in **BRAZIL**, which had its roots in **AFRICA**.

SAMPLING — a process used in **ELECTRONIC MUSIC** and **TECHNO** dance music where a short digital recording of a sound (usually from one to 15 seconds) is used as an instrumental colour for composition. Sampling is often used to fake the sound of a

real instrument, which can then be "played" on a keyboard. More adventurous uses include sampling the sound of striking metal or other materials and then altering the sound to make an electronic percussion instrument.

SCALE — a sequence of notes, ascending or descending, that has a set order of **INTERVALS** separating the notes within the compass of an octave. Essentially the same as a **MODE**, but in Western art music it is used as a basis for the tonal system of composition, where the basic chords (triads) are derived directly from the major and minor scales. One type of major scale and two types of minor scale are recognised in **TONALITY**.

SCAT SINGING — a JAZZ term for using the voice as an instrument for **IMPROVISATION**, using not words, but rather syllables related to the sound of instruments, such as "shulie-a-bop."

SEQUENCE — a musical phrase that is repeated rhythmically but at a different pitch, or with different harmonic implications or context. An essential part of **FUGUE** composition.

SHAPE NOTE — a type of notation used in rural American sacred music where the note heads have particular shapes (usually simple geometrical triangles or squares) representing the syllables of the do, re, mi nomenclature of the **SCALE**.

SHARP — to sharpen a note is to raise it by a semitone or half step. The symbol is # and, when it is placed immediately before a note, it affects that particular note only, and is called an accidental. As with the **FLAT** sign, when sharp symbols are placed at the beginning of a line or work, they form a key signature and affect all subsequent notes to which they refer.

SHORT SCORE — a reduction or original sketch for an orchestral or large ensemble work. It is written for one or two pianos and is used for rehearsal with soloists, for harmonic analysis, or as a basis for student **ORCHESTRATION**. It is also known as a piano reduction or, when it is part of an **OPERA** score, a vocal score.

SHOUT — a term used in JAZZ denoting an energetic delivery, not necessarily vocal. Thus, a **STRIDE** pianist can play a shout and a **BLUES** singer can shout rather than sing. Shout also refers to the last full **CHORUS** in a **BIG BAND** performance.

SINE WAVE — an electronically produced pitch, free of all **HARMONICS**, used as a basis for sound synthesis.

SLIDE GUITAR — a style of **BLUES** playing also known as bottleneck playing because the original slides were sometimes made from the necks of bottles. The slide is worn on a finger of the left hand and is held on the strings at the required note to produce the pitch. Its special function is that it can slide between notes producing a very expressive **PORTAMENTO**. The foremost exponent of slide guitar playing in the 20th century was Ry COODER.

SLUR — a slur is made when two or more notes are played in the same breath or bow, or without a break between them, on instruments such as the piano. It is indicated by a curved line either connecting two notes or, when more than two are to be slurred, reaching over the set of notes to be included, connecting the two outer notes of the group.

SOLO — a work for one performer. Also refers to the part that dominates a work for soloist and ensemble, such as a concerto. In a JAZZ or ROCK context it is the **IMPROVISED** line played by the soloist. Other terms referring to the number of players include duo, trio, quartet, quintet, sextet, septet, octet, etc. All of these terms can also be used to refer to the actual works played by that number of people. More specific terms are used in classical music, such as piano trio, which is a piece for violin, piano, and cello (or an ensemble of three musicians playing those instruments together).

SPRECHSTIMME — literally: German for speech-voice, also known as Sprechgesang (speech-song). A type of vocal production somewhere between singing and speaking that was used extensively by SCHOENBERG. BERG also used it, but defined the actual pitches,

whereas Schoenberg gives interval size only. It was also used by later composers such as BOULEZ and HENZE.

STRIDE PIANO — a style of piano playing especially used by ragtime musicians and reaching its apogee with Art TATUM. The stride bass typically used widely spaced left-hand chords, alternately at the bottom and middle of the keyboard, creating an urgent, driving bass line.

STRINGS — a term describing instruments that produce sound through the vibration of strings. They include the violin family, piano, harp, and guitar. In the orchestra, "strings" refers specifically to the large section of instruments comprising violins, violas, cellos, and double basses.

SYMMETRY — usually refers to phrases or formal sections that are the same in length and that balance each other rhythmically. It can also refer to the two halves of a serial **tone-row**, which are made up of the same intervals, but with one being the **INVERSION** or retrograde of the other. It can also be applied to a type of harmonic construction that has some aspect of mirror image as its basis. Phrase and serial symmetry can be found in the works of WEBERN.

SYNCOPIATION — a rhythmic device, essential to JAZZ and ragtime, where there is a secondary pulse occurring between the beats of the main metre. It is also known as cross-rhythm. Syncopation was common in European art music after the Renaissance and was used extensively in the Baroque period by composers such as J. S. Bach and Domenico Scarlatti.

TECHNO — a form of **HOUSE MUSIC**. Originating in Detroit in 1990, it developed into a kind of hard, mainly instrumental, dance music. It was very popular in Northern Europe.

TEMPO — the "speed" of the music: for example, ♩ = 92 means 92 crotchets in one minute. In contemporary music, the tempo is usually indicated using the above notation because of the proliferation of musical styles and concepts. In older music, especially the mainstream classical repertoire,

Italian terms such as *presto* (quick) and *andante* (at a walking pace) were used either in conjunction with, or instead of, exact tempo markings.

TIE — a curved line connecting two notes with the same pitch. It is usually used to make one note with the combined time value of the two notes together, and is therefore used across a bar line where the one long note could not be written. The tie is also used to combine two notes of differing value that could not be written as one note, even within a measure, because of the irregularity of their values: for example, a minim and a dotted quaver.

TIMBRE — tone colour, the actual sound of an instrument or instrumental combination. The timbre is determined by the type of attack and by which notes of the **HARMONIC SERIES** are prominent. These are initially determined by the type of sound production; for example, a bowed string, a strike on a stretched membrane, or a vibrating column of air. Other factors include the size of the instrument, the material it is made from, and especially the performer who is playing it.

TIME SIGNATURE — the number of certain metric values in each measure. The one most often used, also known as common time, is 4/4. This indicates that there are four crotchets in each bar. Time signatures fall into two main categories of simple and compound time. Common 4/4 time is simple, while 6/8 is an example of compound time (it is divisible by more than two). Other types of time are used in the more complex languages of contemporary music, such as 11/8, which may also be written as 5/8 + 6/8. Time signatures such as this are also used in Greek and Bulgarian FOLK MUSIC. Time signatures such as 7/8 + 1/16 are common in the works of Peter Maxwell Davies, giving a flowing, unmetred sense of rhythm.

TONALITY — the main system of harmony in Western music used from the end of the Renaissance up to the mid-20th century. It is still widely used in popular music. Its basis is that of the major and minor **KEYS** and the

tensions created by the travelling to and away from a tonic or home key. Tonality to a large extent also determined the form of music by using other keys as reference points in the flow of the music.

TONE CLUSTER — a very densely packed chord made up mainly of semitones. Tone clusters were used by many **AVANT-GARDE** composers, especially in piano music, in order to achieve a percussive effect without having to be committed to a particular pitch, interval, or harmony.

TONE-ROW — or note-row. The sequences of notes used in 12-note (or dodecaphonic) composition, developed especially by SCHOENBERG. The tone-row is made up of all 12 semitones of the **CHROMATIC** scale, used in an arbitrary order decided on by the composer, where no note is more important in the composition than any other (as opposed to the tonic and dominant of the ordinary **KEY**).

TRIPTYCH — a work in three parts. The name is taken from the three-part construction of a painting, engraving, or sculpture for a church altar in which the two outer parts form doors that can close onto and obscure the central portion.

TRITONE — the **INTERVAL** of an augmented fourth, or diminished fifth. It is made up of three whole tones, hence the name. Its dissonant nature, the fact that it exactly divides the perfect interval of the octave, and its implication of numerical perfection caused its use to be banned in early church music.

12-BAR BLUES — the harmonic and formal basis for the **BLUES** and much of early JAZZ. It is a simple cycle of 12 bars and three chords with strict rules of composition. It consists of four bars of the tonic chord (for example, A major), followed by two bars of the subdominant (D major), then two bars of the tonic. This is followed by one bar of the dominant (E major), one bar of the subdominant, then two bars of the tonic. The sequence is therefore I, I, I, I, IV, IV, I, I, V, IV, I, I. In jazz, this chord sequence is often modified by using substitute chords, but with reference to the same underlying harmonic structure.

VIBRATO — a rapid but small fluctuation of pitch above and below a note produced by a singer or instrumental performer. The vibrato in singing occurs naturally in a trained voice and is consciously reproduced on instruments, particularly string instruments such as violins, in order to mimic the voice and add expression to music.

VOICE TYPES — types of voices fall into the main categories of soprano, mezzo-soprano, and contralto for women and countertenor, alto, tenor, baritone, and bass for men. In opera, the particular voice type is usually chosen for the kind of dramatic role required. For example, the role of hero or lead is usually given to the tenor, with the baritone playing the father or uncle figure, that is, a man of wisdom or age. The leading roles for women are usually soprano, and the secondary roles are usually sung by contraltos. The other voices are used mainly in concert works and in choirs. In some choirs, particularly church choirs, boys' voices are used instead of women sopranos because of their purity of tone and ability to sing very high notes effortlessly.

VOICING — the way in which the notes of a chord are distributed. A chord can be said to be in an open or closed position, depending on the size of the **INTERVALS** between the notes, and this gives either a sense of clarity or density. Voicing is extremely important when the chord is part of a progression, because the movement from any one note in one chord to a note in the next chord makes a discernible **LINE**, which is called voice leading.

WOODWIND — tubular instruments originally made of wood, but the group now includes metal instruments such as the flute and saxophone. They are played by blowing a column of air through the mouthpiece, either through a reed, or over an edge. Different notes are produced by covering or uncovering fingerholes along the length of the tube. The woodwind section of an orchestra consists of flutes, oboes, clarinets, and bassoons. Other woodwind instruments are the recorder, the saxophone, and the piccolo.

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